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*I hereby recommend that the thesis prepared under my supervision by* James I. McKeever

*entitled* LEOPOLD GODOWSKY AND HIS STUDIES ON CHOPIN'S ETUDES

*be accepted as fulfilling this part of the requirements for the degree of* DOCTOR OF MUSICAL ARTS

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# LEOPOLD GODOWSKY AND HIS STUDIES ON CHOPIN'S ETUDES

A Thesis Presented to the Faculty

of the

Graduate Division

College-Conservatory of Music

University of Cincinnati

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Musical Arts

By

James I. McKeever

August, 1975

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## PREFACE

The Pianist's Resource Guide[1] lists four short compositions and the Studies on Chopin's Etudes as the only available published works by Leopold Godowsky. The Studies are the only major works of the many hundreds he wrote that have endured to the present. This appears to be the fate of a man who only forty years ago was recognized as a pianist's pianist, respected by his colleagues and held in awe for his phenomenal technical mastery.

Godowsky provides the edition of the Studies on Chopin's Etudes with "Introductory Remarks" which outline the characteristics that make them a significant contribution to the literature of the piano:

> The fifty three studies based upon twenty six Etudes of Chopin have manifold purposes. Their aim is to develop the mechanical, technical and musical possibilities of pianoforte playing, to expand the peculiarly adapted nature of the instrument to polyphonic, polyrhythmic and polydynamic work, and to widen the range of it's [sic] possibilities in tone colouring.

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[1] Joseph Rezits and Gerald Deatsman, The Pianist's Resource Guide (Park Ridge, Illinois: Pallma Music Corp., 1974), p. 85 and p. 300.



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> The unusual mental and physical demands made upon the performer by the above mentioned work, must invariably lead to a much higher proficiency in the command of the instrument, while the composer for the piano will find a number of suggestions regarding the treatment of the instrument and it's [sic] musical utterance in general. Special attention must be drawn to the fact, that owing to innumberable contrapuntal devices, which frequently compass almost the whole range of the keyboard, the fingering and pedaling are often of a revolutionary character, particularly in the twenty two studies for the left hand alone. The preparatory exercises included in a number of the studies will be found helpful in developing a mechanical mastery over the pianoforte by applying them to the original Chopin studies as well as to the above mentioned versions. The fifty three studies are to be considered in an equal degree suitable for concert purposes and private study.[2]

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[2]Leopold Godowsky, Studien über die Etüden von Chopin (Berlin: R. Lienau-Schlesinger, n.d.), p. iii.



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# CHAPTER I

## BIOGRAPHY AND WORKS

Leopold Godowsky was born February 13, 1870, in Vilna, which was then part of Poland. His father, a physician, died when Leopold was an infant. Leopold's musical talent developed early--he was playing the piano by age four (without instruction) and was composing by age seven. By age nine he began concertizing in Russia and Germany. Godowsky entered the Hochschule in Berlin at age thirteen or fourteen, where his education was financed by a Königsberg banker named Feinburg.[1] Biographical sources differ concerning the amount of time he remained in Berlin, but it was apparently less than two years.

In 1884, at the age of fourteen, Godowsky made his first tour of the United States, with important engagements in Boston and New York. In 1886 he toured the northeastern United States and Canada with Belgian violin virtuoso Ovide Musin. He returned to Europe, apparently intending to study with Liszt, who unfortunately died the same year.

---

[1] Harold C. Schonberg, The Great Pianists (London: Victor Gollanc Ltd., 1965), p. 319.



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In 1887 Godowsky became a protégé of Saint-Saëns, and earned a living playing in the salons of Paris and London. Saint-Saëns was influential in Godowsky's development as a musician, but evidently only as a close friend and adviser, and not as a teacher, as some sources indicate. Godowsky was proud of the fact that he was almost completely self-taught.

In 1890 Godowsky returned to the United States, where he joined the faculty of the New York College of Music, and began a period of concertizing and teaching. In 1891 he married a New Yorker, Frederica Saxe, and became an American citizen. From 1894 to 1895 Godowsky was director of the piano department at the Broad Street Conservatory, and from 1895 to 1900 was head of the piano department at the Chicago Conservatory of Music. During the same years he toured in Europe, the United States, and Canada.

In December of 1900 Godowsky returned to Berlin, where he achieved almost unbelievable success as a performer, and quickly established himself as one of the outstanding artists of the day. Harold Schonberg, in The Great Pianists, quotes a letter from Godowsky to W. S. B. Mathews describing his Berlin debut:

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> The Beethoven hall was crowded with a representative musical audience. All Berlin pianists were at the concert. When I came out I was so heartily greeted that I had to bow several times before I started. By some unusual good luck I was hardly nervous, and the first movement of Brahms, which was the first number, I played to my absolute satisfaction. This gave me courage for the following movements. The applause after the first movement startled me. It was terrific. It took a long time before I could begin the second part. After the last movement I came out to play my seven Chopin paraphrases and Weber's "Invitation." The musicians and public did not know what to expect. There was a general commotion. The hall looked remarkably festive, and electricity was in the air. I played first the study for the left hand alone, Op. 25, No. 4 (A minor). To describe the noise after this study would be impossible. The tremendous ovation was overwhelming. . . . The success was greater than anything I have ever witnessed, not excluding a Paderewski enthusiasm. I could have repeated every study, but I did not care to have the concert too long. The public would have been too tired for the Tchaikovsky [Concerto], so I repeated the Badinage and Mazurka. To tell how many times I had to come out after the paraphrases would be impossible. I could not count them. Pianists like Pachmann, Josef Weiss, Hambourg, Anton Foerster and the entire audience actually went mad. They were screaming like wild beasts, waving handkerchiefs etc. . . .[2]

Following this success, Godowsky remained in Germany, teaching and concertizing. From 1909 to 1914 he taught at the Akademie der Tonkunst in Vienna. After making tours of America in 1912 and 1913, in 1914 he moved permanently to the United States, where he continued to teach, concertize, and devote a large amount of time to composing and editing.

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[2]Ibid., pp. 320-21.

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Godowsky suffered a stroke during a recording session in London in 1930. He never regained his health sufficiently to continue performing, and devoted his remaining energies to educational pursuits.

Abram Chasins, in his book Speaking of Pianists, provides some insights into Godowsky's life style:

> The significant artists of the day assembled at Godowsky's home with the regularity of homing pigeons. Wherever he hung his hat, whether in Europe, Asia, or the Americas, there arose a salon, a salon in the tradition of the romantic era which attracted every intellectural within range. No musician was more capable of constantly gathering around him creative companions in so many fields of artistic work.
>
> Abroad, Diaghilev, Nijinsky, Gide, Matisse, and Derain were as much a part of the Godowsky circle as Ravel and Respighi. In New York you would find most frequently, among musicians, Rachmaninoff, Stravinsky, Kreisler, Elman, and Heifetz. Once anyone entered Godowsky's door, he became a disciple. . . .
>
> Godowsky's home made Sanger's Circus seem like a rest home. Hubbub and commotion reigned day and night in four languages. Everyone and anyone was welcome. There seemed to be a perpetual party going on. The table was always set and loaded with food and drink. Godowsky was a born host. . . .[3]

Chasins goes on to describe Godowsky's appearance and personality:

> Short and round, Godowsky suggested a Slavic Buddha, but with none of the timeless, resolved placidity of a saint. He had an encyclopedic knowledge and a jolly, insatiably curious mind. He loved mental fireworks, and his beaming blue eyes sparkled, his pot belly quivered through the smoke of verbal battle. Pouring out his musical wealth generously and excitedly, he had the rarest capacity to stimulate whoever came, to prod him

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[3] Abram Chasins, Speaking of Pianists . . . (New York: Alfred A. Knopf, 1957), p. 27.

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> to sharper insight and self-examination. He was the merciless mentor of every artist who played for him. . . .[4]

Godowsky devoted much of his life to teaching, and made important contributions to piano pedagogy. He developed the principles of weight touch and relaxation and was one of the first teachers to put these theories into practical use. Foremost to Godowsky was the importance of developing mental capacity and coordination. He believed the use of the mind was essential to the understanding of true "technic," i.e. having "to do with Rhythm, Tempo, Accent, Phrasing, Dynamics, Agogics, Touch, etc."[5] In his opinion these elements were the ingredients for artistic playing, as opposed to mere mechanical ability.

The principles of weight touch, now recognized as essential foundation for modern technique, occupied a primary position in Godowsky's teaching:

> In this method of playing, the fingers are virtually "glued to the keys" in that they leave them the least possible distance in order to accomplish their essential aims. This results in no waste motion of any kind, no loss of power and consequently the greatest possible conservation of energy. In this manner of playing the arm is so relaxed that it would fall to the side if the

---

[4] Ibid.

[5] Leopold Godowsky, "The Real Significance of Technic," chapter 10 in James Francis Cooke, ed., Great Pianists on Piano Playing (Philadelphia: T. Presser, 1917), p. 134.

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> keyboard were removed from beneath it. Since the hand and the arm are relaxed the back (top) of the hand is almost on a level with the forearm.[6]

Godowsky is said to have possessed one of the most perfect pianistic mechanisms of all time.[7] He believed in the value of technical exercises, spent countless hours practicing them himself, and demanded the same of his students. He required the strictest attention to the printed score:

> Godowsky himself actually knew every note, every sign on every page of virtually every edition of the standard piano literature. The slightest evidence of an incurious or slipshod attitude provoked him. . . .[8]

Godowsky was convinced that hard work, an inquiring mind, and a thorough knowledge of all aspects of the art were the ingredients necessary for the development of pianistic skills. Without these prerequisites, talent or genius alone could not guarantee success.

Leopold Godowsky composed hundreds of works for piano, including original compositions, transcriptions, concert paraphrases, studies, and educational materials.[9]

---

[6]Ibid., p. 137.

[7]Schonberg, p. 317.

[8]Chasins, p. 30.

[9]Information on Godowsky's works comes almost exclusively from Leonard S. Saxe, "The Published Music of Leopold Godowsky," Notes 14 (March 1957):165-83.

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The difficulty of the concert works and studies reflect Godowsky's technical mastery of the instrument, and the teaching works demonstrate his highly developed pedagogic methods.

Most of Godowsky's original works consists of sets of character pieces. Titles include Twilight Thoughts (six pieces), Walzenmasken (twenty-four pieces), Miniatures for piano four-hands (thirty-four teaching pieces for teacher and pupil), Miniatures for piano solo (six), Triakontameron (thirty "moods and scenes in triple measure"), Java Suite (twelve), and Waltz-Poems for the left hand alone (six). In addition there are numerous smaller sets and individual character pieces, and a large sonata in E minor.

Godowsky's transcriptions are as numerous as his original compositions. On the surface this fact would seem to contradict his insistence on faithfulness to the composers' intentions:

> He had a special detestation of superficiality and negligence. If you played for him and disregarded a phrase mark or treated an eighth rest as a sixteenth, your life was not safe. Once you knew what was in a score, however, he would delight in showing you dozens of places where changes would make a piece "sound better"--altering harmonizations and the disposition of voices, removing parallel fifths or octaves, or especially completing some contrapuntal line that the composer had abandoned. This delighted him. In his philosophy, rewriting was really a service to the composer--who might not have thought of such a good idea. . . .[10]

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[10]Chasins, p. 30.

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Transcriptions published in groups include Airs of the Eighteenth Century (seven transcriptions), Four Piano Transcriptions of German Lieder, Operatic Masterpieces (paraphrases from Carmen, Faust, Il Trovatore, and Tannhäuser), Twelve Schubert Songs, Symphonic Metamorphoses on Johann Strauss' Themes (three waltz-paraphrases), and Renaissance, Free Transcriptions of Old Masterpieces (baroque dances, nineteen published). Individual transcriptions include numerous works by Albeniz, Bach, Bizet, Chopin, Godard, Henselt, Kreisler, Saint-Saëns, Schubert, Schumann, Strauss (Johann II and Richard), and von Weber.

Godowsky's studies and educational compositions include the works based on Chopin's Etudes and technical materials published in the Art Publication Society series,[11] for which Godowsky served as editor-in-chief. Godowsky became associated with this society in 1912 and devoted much time in the next decade to selecting, editing, and arranging the hundreds of exercises, studies, and pieces issued in separate fascicles through 1929. There were actually several graded series issued separately--Progressive Series of Music Lessons, Progressive Series Exercises, Progressive Series Studies, and finally, a series of piano compositions. Each folio was published with

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[11] Information on the Society can be found in the article by Saxe, pp. 177-78.

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appropriate biographical information, analysis, and instructive annotations. In addition to serving as editor-in-chief of the entire series, Godowsky composed some of the exercies and transcribed compositions which were not originally for piano.

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## CHAPTER II

## THE STUDIES: HISTORY, GENERAL REMARKS, GODOWSKY'S PREFACE

A total of fifty-three Studies on Chopin's Etudes are currently published by R. Lienau-Schlesinger of Berlin (available through Peters). The Studies were first published in small groups beginning in 1894, but publication of the entire set did not occur until 1914. Twenty-two of the studies, which are for the left hand alone, were also published together as a separate volume. None of the early editions is available, and the only source of information concerning these publications is an article by Leonard Saxe.[1]

The first study published was a transcription of a Op. 25, No. 6 by H. Kleber & Bro. in 1894. In 1899 Schirmer published ten studies "arranged for the left hand" (emphasizing the development of the left hand, but apparently not for the left hand alone). In 1900 Godowsky convinced Robert Lienau to begin publishing a projected series of fifty studies. These appeared between 1903 and 1914, and included a new edition of the ten published by Schirmer. In the meantime, six new compositions had been added to the

[1] Saxe, pp. 173-76.



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series (12a, 12b, 12c, 12d, 15a, and 18a), bringing the number of studies, theoretically, to fifty-six. To complicate matters, eight of the original numbered studies did not reach publication, and five that were published were not in the original list. So, according to the listing by Saxe, there were evidently as many as sixty-one studies composed, of which eight were never published and are apparently lost.

As already mentioned, there are fifty-three studies in the modern edition, of which thirty-one are for both hands and twenty-two for the left hand alone. Of the twenty-seven Chopin etudes (twelve from Op. 10, twelve from Op. 25, and the three composed for the Method by Moscheles and Fétis), the only one not transcribed by Godowsky is Op. 25, No. 7 in C# minor. The twenty-two studies for the left hand alone include one transcription of each Chopin etude except Op. 25, Nos. 6, 7, 8, 11, and the "Trois Nouvelles Études," No. 3. Sixteen of the Chopin etudes appear in one or more versions for both hands. The "black key" etude, Op. 10, No. 5, is transcribed a total of seven times, including one version for the left hand.

In most of the transcriptions the structure, basic figuration, and melodic material of the Chopin model remain intact. Twenty-one of the transcriptions for both hands and eleven of the left-hand transcriptions are transposed

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to other keys, in many cases adding to the technical difficulties. Procedures Godowsky subjects the Chopin etudes to include moving the original right-hand figuration to the left hand, extending the original figuration, adding new melodic or technical material, adding contrapuntal interest and complexity with counter-melodies, embellishing the harmonies, or introducing rhythmic complexities.

Godowsky's "Introductory Remarks" describing the purpose and scope of the Studies have already been quoted in the preface of this thesis. The composer follows this with a section entitled "Personal Remarks," which argues in defense of his extensive use of the Chopin etudes as a basis for these compositions:

> To justify himself in the controversy which exists regarding the aesthetic and ethic rights of one composer to use another composers works, themes or ideas, in order to freely build upon them new musical creations, such as arrangements, transcriptions, paraphrases, variations etc., the author desires to say, that it entirely depends upon the intentions, nature and quality of the work of the so-called transgressors. As the Chopin studies are, as compositions in study form, universally acknowldeged to be the highest attainment in the realm of beautiful pianoforte music combined with indispensible mechanical and technical usefulness, the author thought it wisest to build upon their solid and invulnerable foundation, for the purpose of furthering the art of pianoforte playing. Being adverse to any alterations in the original texts of any master works when played in their original form, the author would strongly condemn any artist for tampering ever so little with such works as those of Chopin. The original Chopin studies remain intact now,

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> as they were before any arrangements of them were ever published; in fact, the author claims, that after assiduously studying the present versions many hidden beauties in the original studies will reveal themselves even to the less observant student.[2]

Also included in the preface to the studies are "General Remarks," then "Special Remarks on the Studies for the Left Hand Alone" (which will be quoted later), and a section entitled "On the Use of Pedals." In addition, eleven of the studies have individual prefaces, which include preparatory exercises and discussion of technical problems. Other studies are provided with prefatory remarks dealing with technical problems or interpretation. Some of the studies have extensive ossias.

The last, and most important part of Godowsky's preface, is a "Description of the Various Forms Employed in the Versions of the Chopin Studies." Godowsky uses the word "form" not in the structural sense, but to describe his use of the original material, its distribution between the hands, the doubling of figuration, and the addition of new material. An examination of these "forms" and an analysis of the transcription process will be the subject of the following chapter.

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[2]Leopold Godowsky, Studien über die Etüden von Chopin (Berlin: R. Lienau-Schlesinger, n.d.), p. iv.

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## CHAPTER III

## GODOWSKY'S CLASSIFICATION OF TRANSCRIPTIONS

Godowsky includes a chart in his preface which divides the studies into five groups--"Strict Transcriptions, Free Transcriptions, Cantus Firmus Versions, Versions in the Form of Variations, and Metamorphoses." It must be noted immediately that the characteristics which differentiate the various groups are not always well defined. In this regard Godowsky includes an additional list of studies from the second, third, and fourth groups which have characteristics that could also place them into the classification of "Metamorphoses" (see Figure 1).

(1) The "Strict Transcriptions" are "studies in which the text of the original is as closely followed as an adaption for the left hand would allow." By this Godowsky means that the right-hand figuration of the Chopin model is placed in the left hand, thus transferring the technical difficulties to the "weaker" hand, and the original left-hand accompaniment is adapted and moved to the right hand. Seven studies are included by Godowsky in this group (see Figure 1), five of which are for the



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Figure 1

DESCRIPTION OF THE VARIOUS FORMS EMPLOYED

IN THE VERSIONS OF THE CHOPIN STUDIES

1. Strict Transcriptions--studies in which the text of the original is as closely followed as an adaption would allow:

   No. 1, 3, 7, 14, 36, 39, 43

2. Free Transcriptions--studies in which the text is either

   a) freely treated

      No. 2, 5, 6, 12a, 13, 15a, 162, (18), 18a, 20, 21 22, 23, 24, 28, 28a, 33, 35, 40, 41, 42, 44, 45a

   b) inverted,

      No. 11, 12, 16, 27

   c) combined with another study,

      No. (30), 47, 48

   d) is being imitated through the medium of another study:

      No. 17

Note: The two circled studies are incorrectly classified. There is no evidence to support their original placement, and Godowsky appears to have made an oversight. No. 18 belongs in category 2d, and No. 30 belongs in category 2a. In this paper these studies are discussed in reference to the latter, corrected classification.

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Figure 1--Continued

3. Cantus Firmus Versions--studies in which the text of the original study in the right hand is strictly adhered to in the left hand of the version while the right hand is freely treated in a contrapuntal way:

   No. 4, 8, 9, 10, 15, 25, 26, 38

4. Versions in form of Variations--studies in which the text of the original etude is used as a basis for free variations:

   No. 19, 29, 31, 45, 46

5. Metamorphoses--studies in which the character, design and rhythm of the original text are altered while the architectural structure remains intact although the melodic and harmonic outline is often considerably modified:

   No. 32, 34

   The following studies might also be mentioned under this heading:

   No. 2, 4, 8, 9, 10, 11, 12, 15, 17, 18, 18a, 19 25, 27, 38, 46

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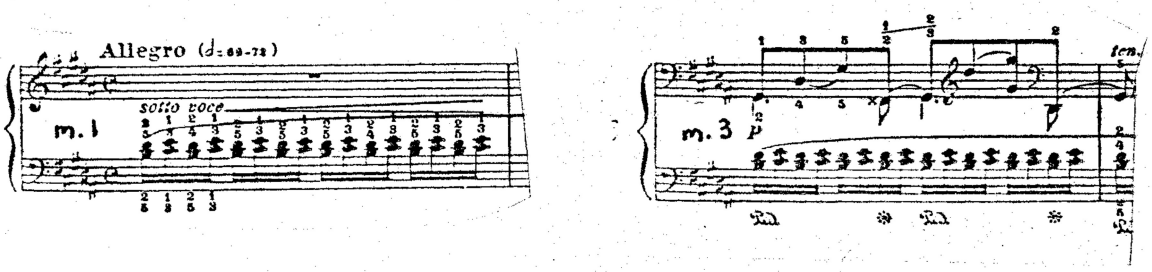
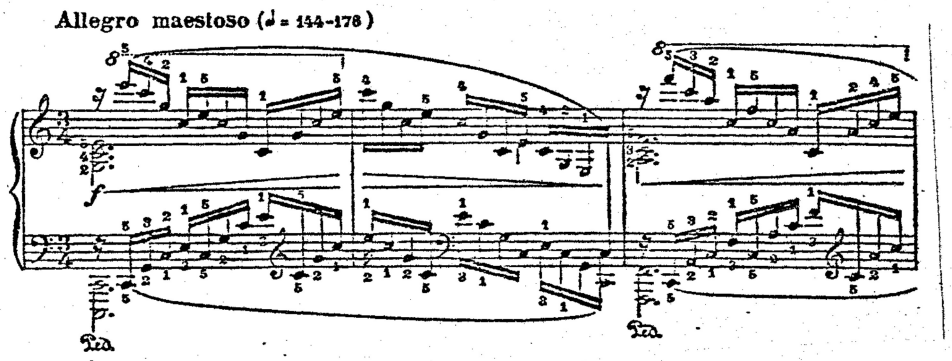
left hand alone. These studies follow their Chopin models on a measure-for-measure basis. No. 36 is typical (Example 1); the original material remains intact throughout.

Example 1. Study No. 36 (Op. 25, No. 6)




Study No. 1 (Example 2) is different from the other works in this group in that the figuration is doubled in the right hand. The two left-hand transcriptions are neces-

Example 2. Study No. 1 (Op. 10, No. 1)




sarily more limited in scope, simply transferring the original figuration to the left hand.

(2) In the "Free Transcription" group, which is the largest single classification, the material of the Chopin model is either "a) freely treated, b) inverted,

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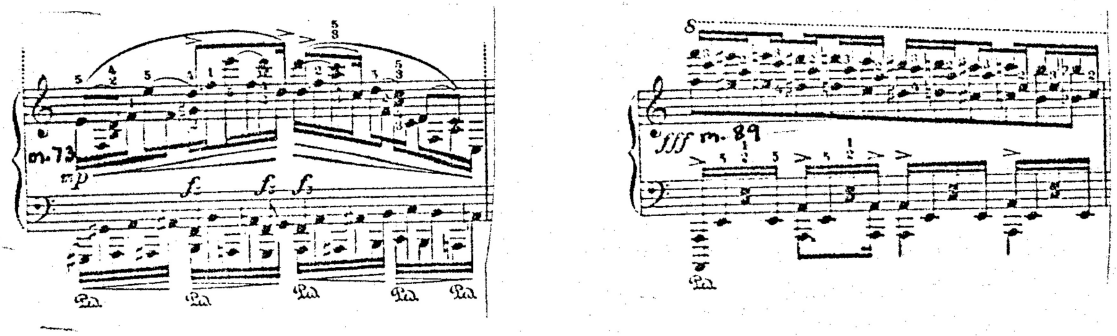
c) combined with another study, or d) is being imitated through the medium of another study." Most of the "freely treated" studies (nineteen) are transcriptions for the left hand alone, and will be discussed as a unit in a later chapter. The remaining four studies for both hands in this group are characterized by a freer treatment of the figuration and by an expansion of the material (Example 3).

Example 3. Study No. 42 (Op. 25, No. 11)




Study No. 28 (Example 4) is unusual because it is the only transcription containing two separate versions of the original, one notated above the other.

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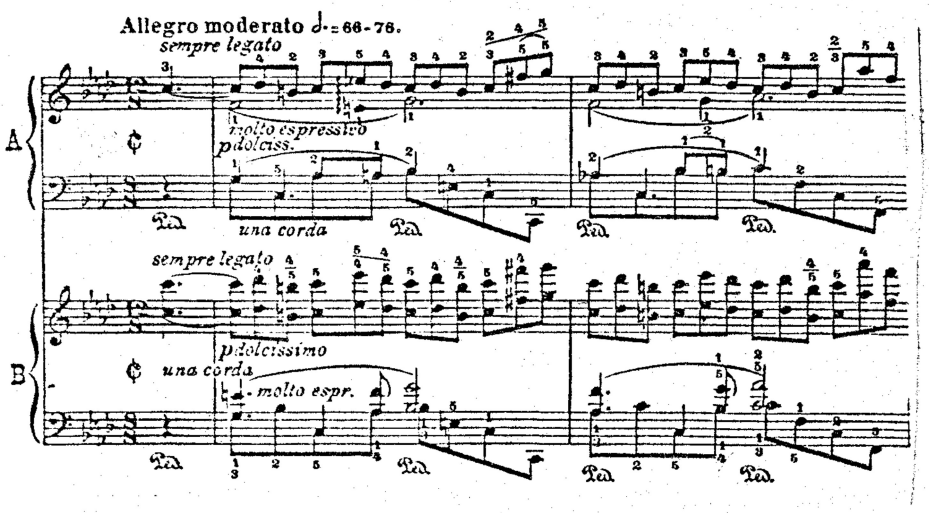
Example 4. Study No. 28 (Op. 25, No. 2)




The second part of this category, in which the original figuration is inverted, includes four studies. No. 11 and No. 12 use the same model (Op. 10, No. 5)--No. 11 transfers the inverted figuration to the left hand and adds new material in the right hand, and No. 12 uses the inverted figuration in the right hand with new material in the left hand.

The last two types of "Free Transcriptions" are closely related in procedure. The two[1] which are "imitated through the medium of another study" receive more subtle treatment than those "combined with another study." Study No. 18 combines the figuration of Op. 25, No. 2 with the musical material of Op. 10, No. 9 (Example 5). Although the basic rising melodic outline of Op. 10, No. 9 is present,

[1] See Figure 1 for an explanation concerning the classification of Study Nos. 18 and 30.

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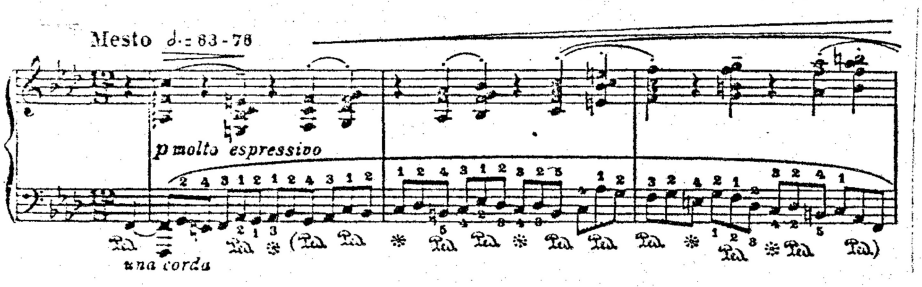
the material is considerably altered, both melodically and rhythmically.

Example 5. Study No. 18 (Op. 10, No. 9 with Op. 25, No. 2)




(3) The "Cantus Firmus Versions," which are necessarily for both hands, transfer the right hand of the Chopin model strictly to the left hand "while the right hand is freely treated in a contrapuntal way." The difference between this group and the "Free Transcription" group is that the "Free Transcriptions" use only Chopin's original material, while the "Cantus Firmus Versions" add new material in the right hand. (Refer to Figure 2 for a representation of the various basic procedures employed by Godowsky.) The added part can consist of either new figuration or new melodic material (Example 6).

Example 6. Study No. 26 (Op. 25, No. 2)

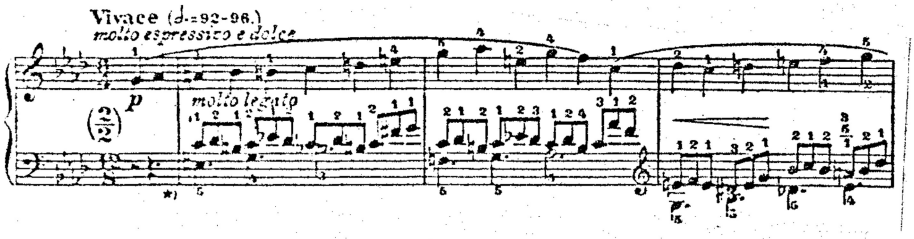



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Figure 2

SIMPLIFIED GRAPHIC REPRESENTATION
OF BASIC TRANSCRIPTION TYPES

Strict Transcriptions

R.H. - Adaptation of left hand (accompaniment voices) of Chopin model

L.H. - Right hand figuration/melody of Chopin model

Free Transcriptions

Mostly L.H. alone - Free adaptation of Chopin model

Cantus Firmus Versions

R.H. - New melodic/figurative material

L.H. - Strict adaptation of right hand of Chopin model

Versions in the Form of Variations

The sections of the Chopin model are varied with a variety of figurations, added melodic and contrapuntal material, and technical and rhythmic elaboration.

Metamorphoses

Significant change in the character of the model with modification and amplification of the musical material.

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In some of these studies the nature of the new material gives the composition a new character, disguising the cantus firmus.

(4) The "Versions in Form of Variations" are "studies in which the text of the original etude is used as a basis for free variations." In this type of composition the material of the model is usually used measure for measure, but each section of the model receives a different figurative treatment. There can be considerable elaboration of the material, and some variations can add new melodic or contrapuntal lines. Godowsky lists five studies in this category, including one for the left hand alone.

(5) The final group is the "Metamorphoses," which are "studies in which the character, design and rhythm of the original text are altered while the architectural structure remains intact although the melodic and harmonic outline is often considerably modified." These works, two of the variation-studies, and several other studies with interesting and individual characteristics are reserved for discussion in Chapter V.

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# CHAPTER IV

## THE MUSICAL PARAMETERS

Godowsky could not content himself with mere technical aims in transcribing the Chopin etudes. He carefully adds his own compositional skills, altering the basic musical paramaters in order to create new works with striking and individual qualities.

### Meter

Godowsky alters the meter in nineteen of the fifty-three studies. Some of these changes are insignificant--three studies are changed from common time to alle breve or vice versa (Nos. 36, 38, and 43), one adds alle breve in parenthesis next to the original $\frac{12}{8}$ (No. 19), and four merely double the size of the measure (No. 2 from C to $\frac{2}{C}$, and Nos. 8, 45, and 45a from $\frac{2}{4}$ to C).

Other changes are more significant. Study No. 1 is changed from $\frac{4}{4}$ to $\frac{3}{4}$ (see Example 2). The principal consideration in making the change seems to have been the logistical problem of shaping the fig-



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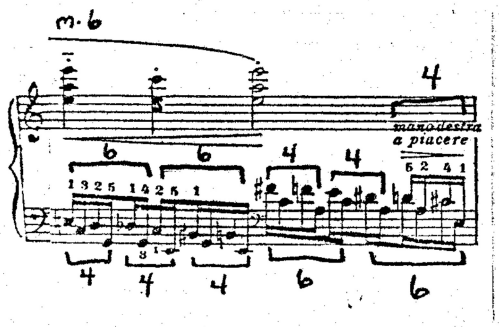
uration (which is extended to both hands) to fit the keyboard. The compass is one octave shorter than the original--three octaves (overlapping in each hand, in contrary motion) as opposed to four.

In No. 18, the meter of $\frac{12}{8}$ seems to be a compromise between the $\frac{6}{8}$ of Op. 10, No. 9, and the ¢ of Op. 25, No. 2, which the left hand imitates (see Example 5). Four other studies use Op. 25, No. 2 as their model, and all but one use $\frac{12}{8}$ as part of a compound meter signature. No. 28a is the only one with a simple $\frac{12}{8}$ signature. No. 28 is typical of this group--the compound meter results in two-against-three patterns between the hands (see Example 4).

In one other study, No. 42 (Example 7), the meter results in double groupings of the sixteenth-note passages.

Example 7. Study No. 42 (Op. 25, No. 11)

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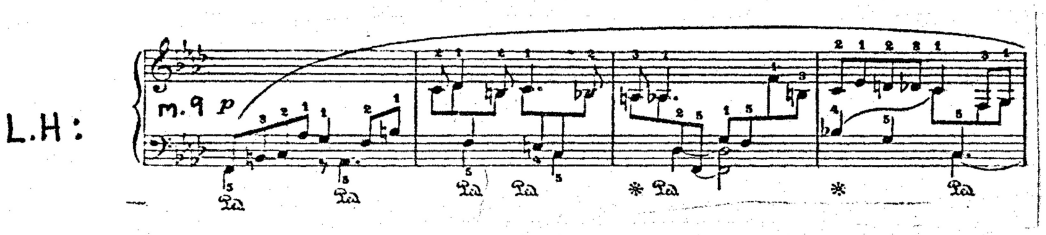
## Rhythm

Rhythmic alterations in the studies are of several types. There can be (1) a basic change in the rhythm of the model, (2) the addition of another rhythmic element, or (3) the variation and/or elaboration of the original rhythms.

(1) An example of the first type is No. 44 (Example 8). The basic feature of the Chopin etude, the sesquitertia rhythm, is completely eliminated. Instead, Godowsky uses the harmonies of the original in a steady eighth-note motion with the melody still remaining in the upper part, though not in the original, flowing triplet rhythms.

Example 8. Study No. 44 ("Trois Nouvelles Études," in A♭)




(2) A more frequently used device is the addition of another rhythmic element. Several entire studies use this procedure. Study No. 4 (Example 9) has an added right hand part which is entirely in triplets, resulting in a sesquitertia rhythmic pattern with the bass.

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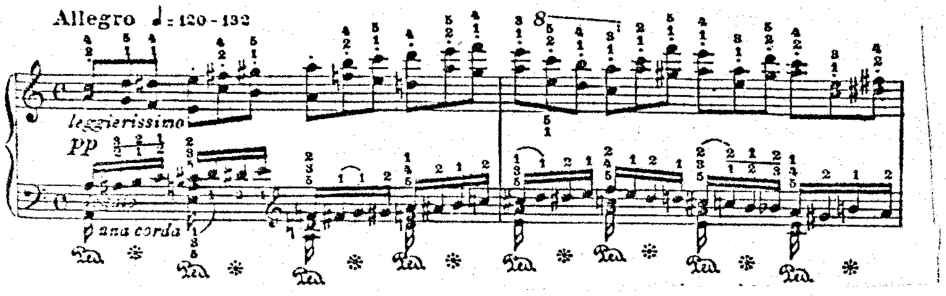
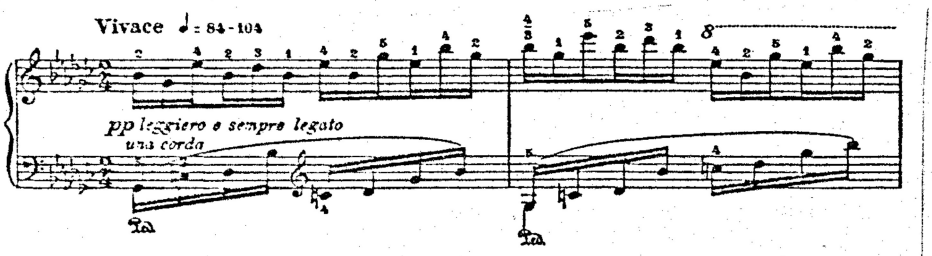
Example 9. Study No. 4 (Op. 10, No. 2)




This procedure is also used in study No. 12, where an inversion of the material remains in the right hand (Example 10), and the left hand is newly composed, creating sesquialtera rhythms throughout.

Example 10. Study No. 12 (Op. 10, No. 5)




(3) The variation-studies hold a prominent position in the third type of rhythmic alteration. An important aspect of study No. 19 is its complicated rhythms. The combination of technical and rhythmic difficulties is at times baffling for the performer, and the problems seem insurmountable.

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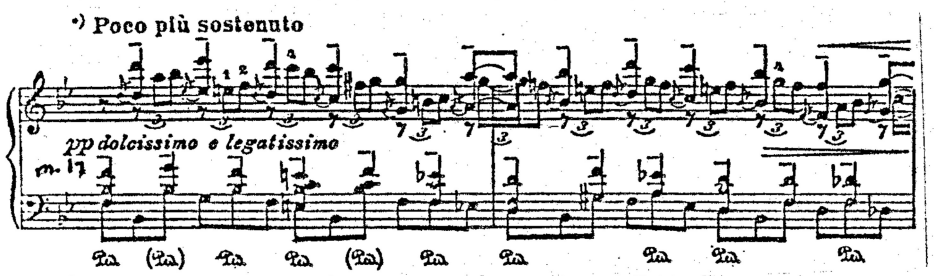
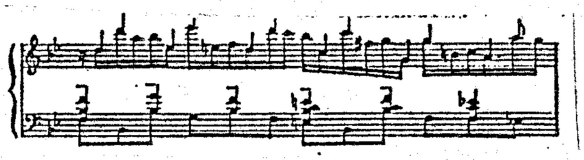
In two instances Godowsky provides alternative rhythmic solutions (Example 11) which "even out" the rhythms and make the passages more accessible.

Example 11. Study No. 19 (Op. 10, No. 10)




Rhythmic Solution:



Godowsky often carries a developmental idea to its logical conclusion. In No. 33 (Op. 25, No. 3), whereas Chopin varies the rhythmic treatment of the initial eight measures, Godowsky goes a step further and also varies the final return of the material.

Godowsky frequently takes care to notate the exact musical effect of a passage. In No. 20 the rhythm of the principal melodic part is altered--it is notated and articulated differently than the original, adding more emphasis (Example 12). In the Chopin etude the melody is simply part of the technical figuration.

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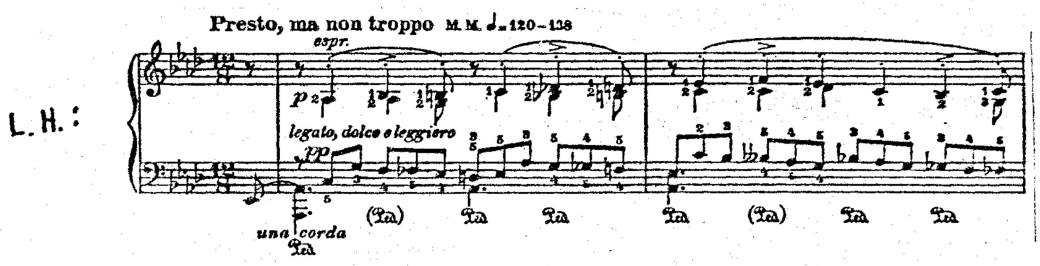
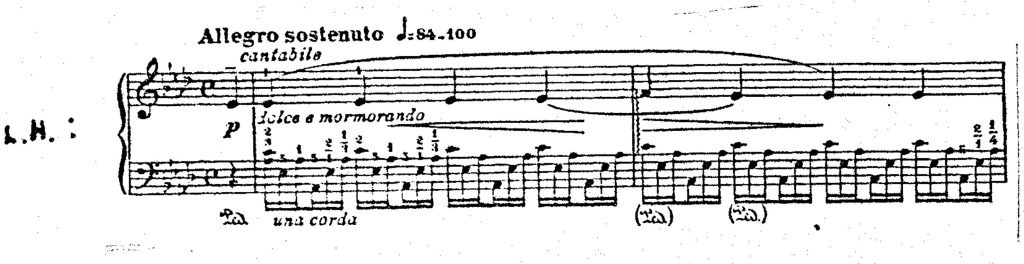
Example 12. Study No. 20 (Op. 10, No. 10)




Also in No. 23 the sustained effect of the Chopin melody is exactly notated (Example 13)--in the original etude the melody is the first note of a sixteenth-note figuration.

Example 13. Study No. 23 (Op. 25, No. 1)




The most subtle rhythmic alterations occur where Godowsky has found it necessary to vary the original figuration. The reasons seem to be purely technical, facilitating performance. In No. 13 certain melodic notes are shortened or repeated where they are connected to the movement of the figuration. (Example 14. In the Chopin etude the $e^{b'}$ is tied and the f' is a sixteenth note.)

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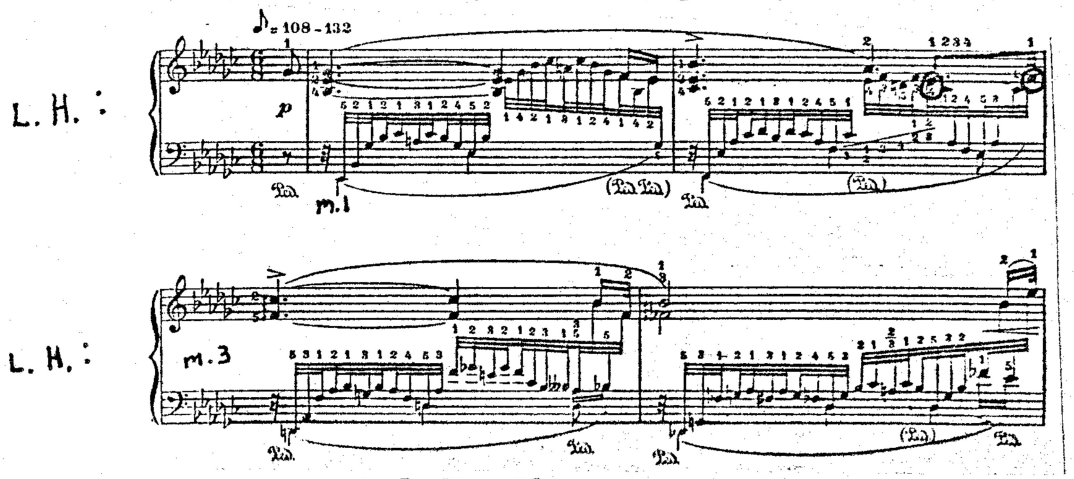
Example 14. Study No. 13 (Op. 10, No. 6)




Melodic Alteration

Chopin's melodic material is with few exceptions faithfully reproduced by Godowsky. However, octave displacement and melodic doubling are frequently employed due to the basic nature of the transcriptions. But there are occasional alterations in the melodic material for musical and/or technical considerations.

A typical procedure with the strict transcriptions is seen in study No. 7, which has the original figuration in the left hand, and utilizes the basic motivic, rhythmic, and harmonic framework of the original accompanying voices in the right hand (Example 15). Godowsky adds his own creativity, resulting in considerable variation from the original material.

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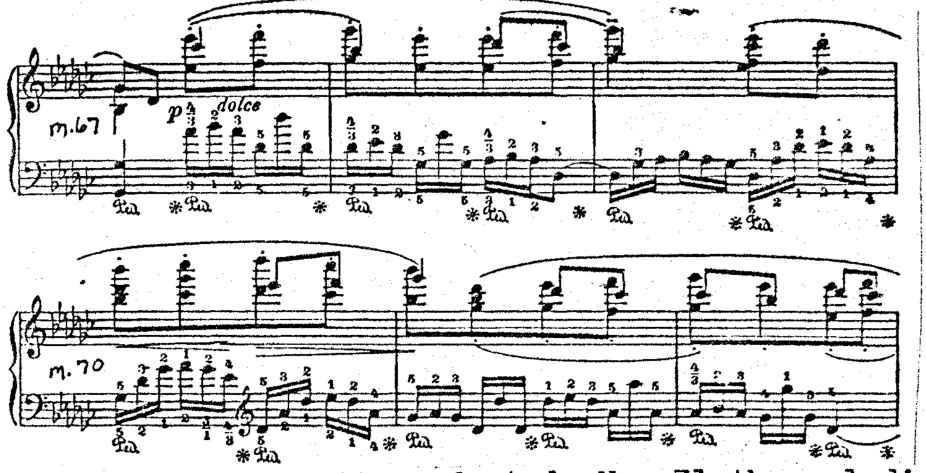
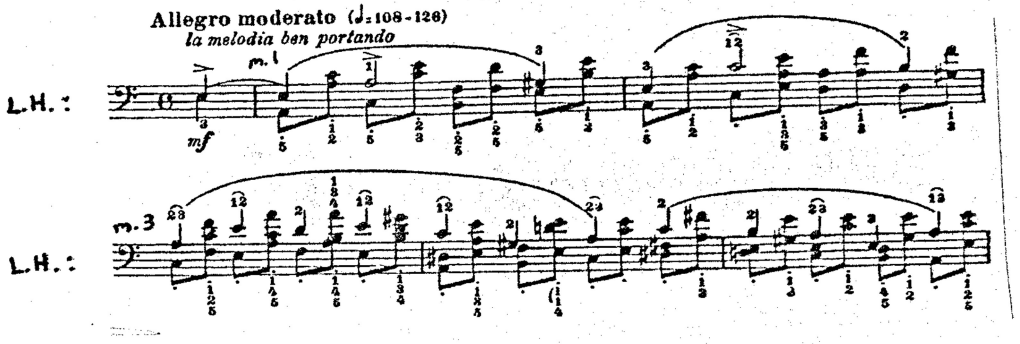
Example 15. Study No. 7 (Op. 10, No. 5)




In the first section of study No. 31 the melodic material is notated differently--it is sustained and starts <u>on</u> the beat (Example 16), eliminating the

Example 16. Study No. 31 (Op. 25, No. 4)




syncopations of the original. Rhythmic displacement is more frequent in the left-hand studies. In No. 35, "B" section (Example 17), these alterations are clearly the result of the location of the accompanying voices.

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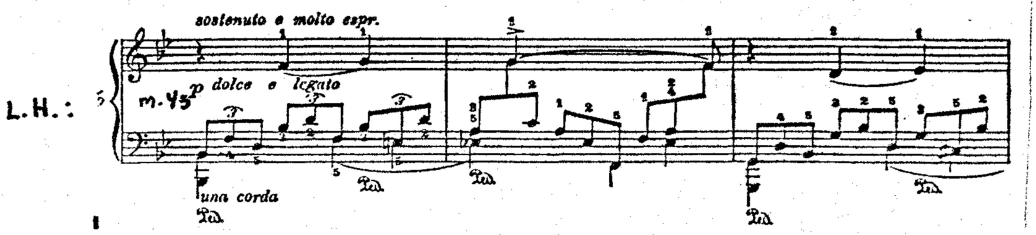
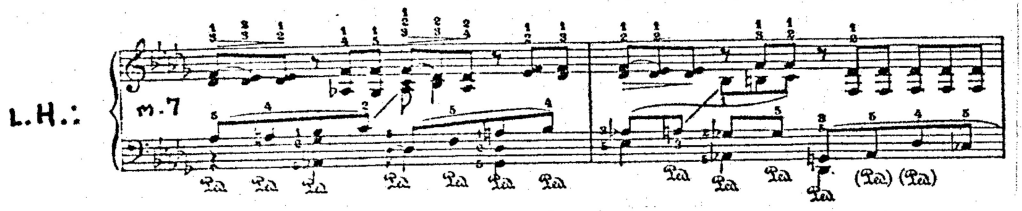
Example 17. Study No. 35 (Op. 25, No. 5)




In No. 45a, due to the technical limitations of the single hand and the need for harmonic support from the bass, the melody is regularly interrupted by rests (Example 18).

Example 18. Study No. 45a ("Trois Nouvelles Etudes," in A♭)




There are other subtle alterations and extensions of the original Chopin texts. In No. 41 a fragment taken from the bass is altered and developed into a countermelody (Example 19).

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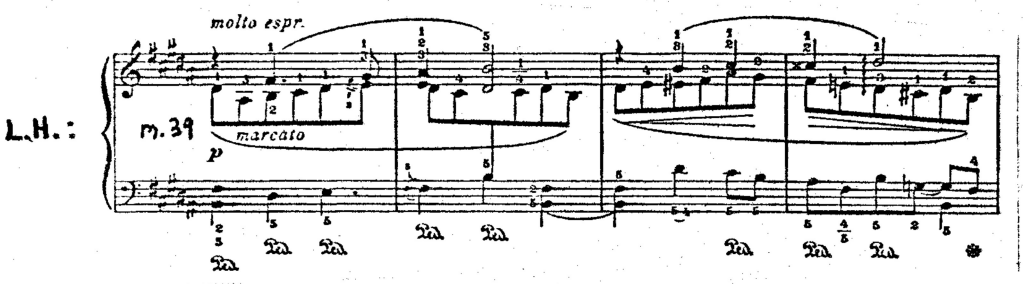
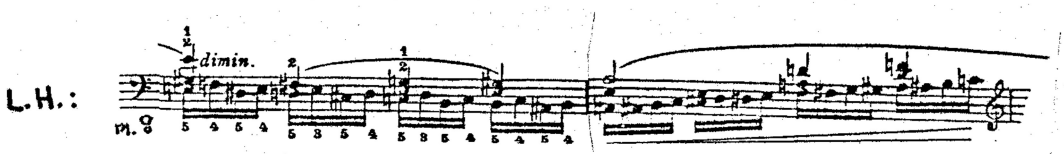
Example 19. Study No. 41 (Op. 25, No. 10)




## Added Melodic and Contrapuntal Material

Godowsky frequently introduces subtle alterations into the original text which are sufficient to create short chromatic lines with new melodic or contrapuntal interest. These lines color the original material without altering the basic melodic or harmonic structure. This type of modification of detail occurs in almost every one of the studies. In study No. 3 a typical passage adds only two notes outside the original harmony (Example 20), creating a new melodic fragment

Example 20. Study No. 3 (Op. 10, No. 2)

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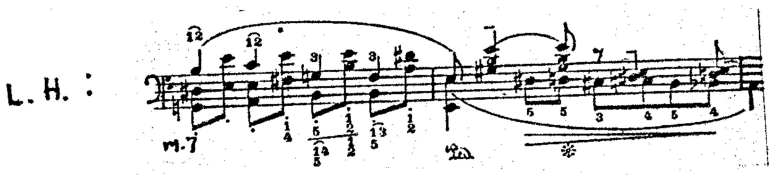
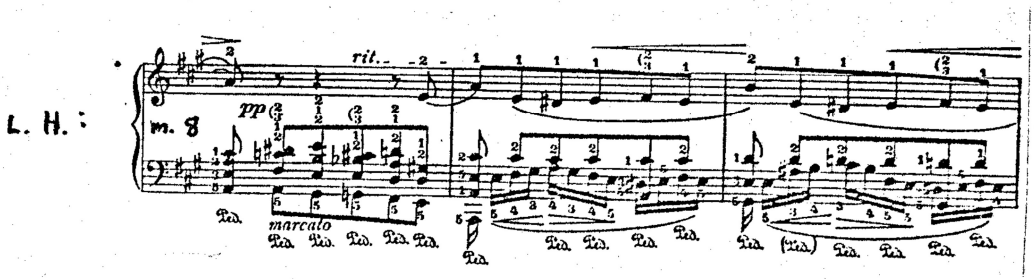
leading into the following measure. Other examples include No. 31 (Example 21), and No. 35, section "B" (see Example 17).

Example 21. Study No. 31 (Op. 25, No. 4)




Sometimes the added material is extended for entire passages (becoming an important feature of the transcription), or even entire studies, and alters the basic melodic and harmonic relationships of the model. One or more sections of each of the variation-studies have added countermelodies. In No. 21 the broken chord pattern is interrupted and the bass adds a melodic voice (Example 22).

Example 22. Study No. 21 (Op. 10, No. 11)

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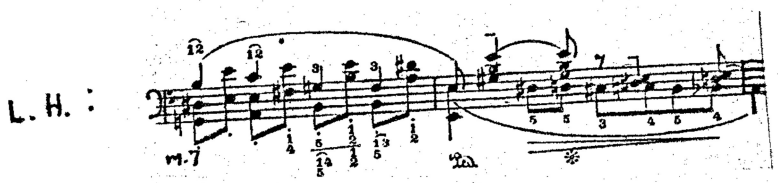
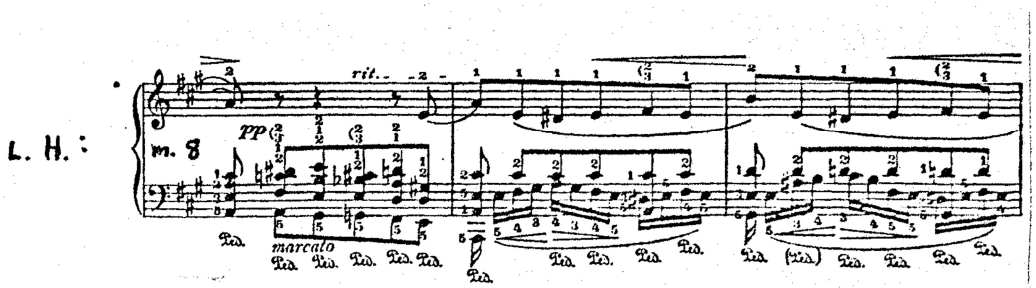
leading into the following measure. Other examples include No. 31 (Example 21), and No. 35, section "B" (see Example 17).

Example 21. Study No. 31 (Op. 25, No. 4)




Sometimes the added material is extended for entire passages (becoming an important feature of the transcription), or even entire studies, and alters the basic melodic and harmonic relationships of the model. One or more sections of each of the variation-studies have added countermelodies. In No. 21 the broken chord pattern is interrupted and the bass adds a melodic voice (Example 22).

Example 22. Study No. 21 (Op. 10, No. 11)

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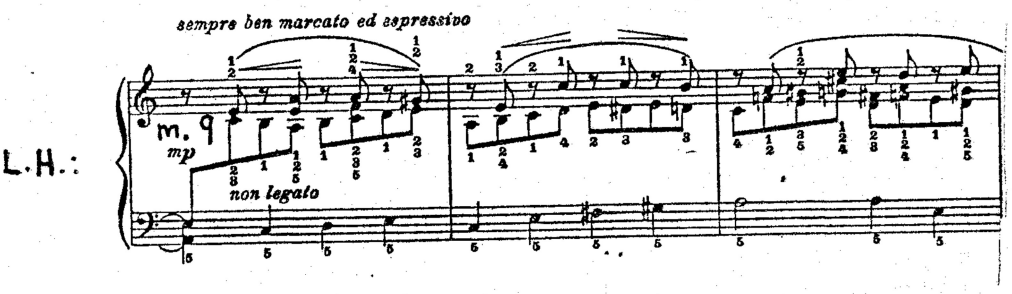
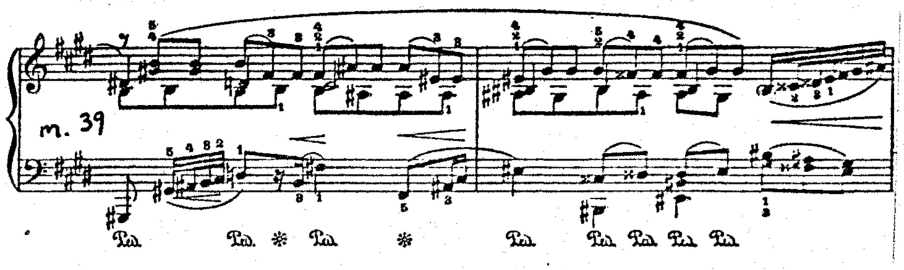
In study No. 31 several of the variations have new material in the middle voices (Example 23).

Example 23. Study No. 31 (Op. 25, No. 4)




Study No. 45 once again has a new melody in one of the lower voices (Example 24) in Variation 5.

Example 24. Study No. 45 ("Trois Nouvelles Études," in $A^{b}$)




Other studies have added material for more extended sections. The temptation to supplement the original is obvious with Chopin's Op. 25, No. 1, which repeats large sections using the same simple harmonies and melodic phrases. Godowsky adds a countermelody through most of his transcription No. 23 (Example 25). No. 28, version "a"

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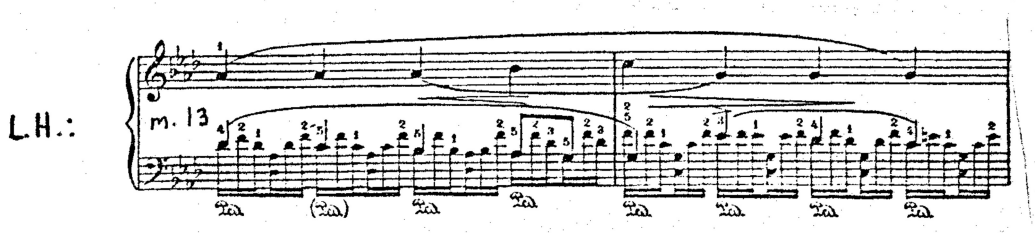
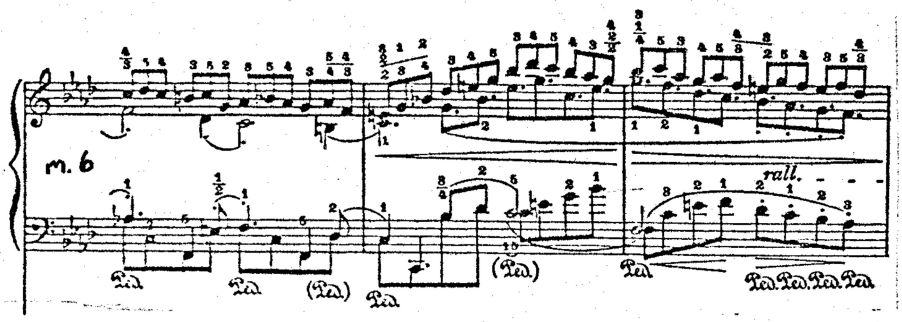
Example 25. Study No. 23 (Op. 25, No. 1)



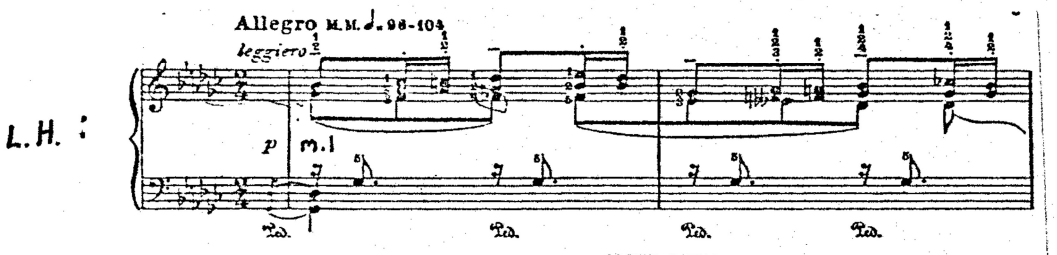

(which in the original form has a single melodic line), has an added voice (Example 26).

Example 26. Study No. 28 (Op. 25, No. 2)




Study No. 20 has an added chromatic voice throughout (see Example 12). This is also the case with No. 40 (Example 27), where the new material is closely related

Example 27. Study No. 40 (Op. 25, No. 9)

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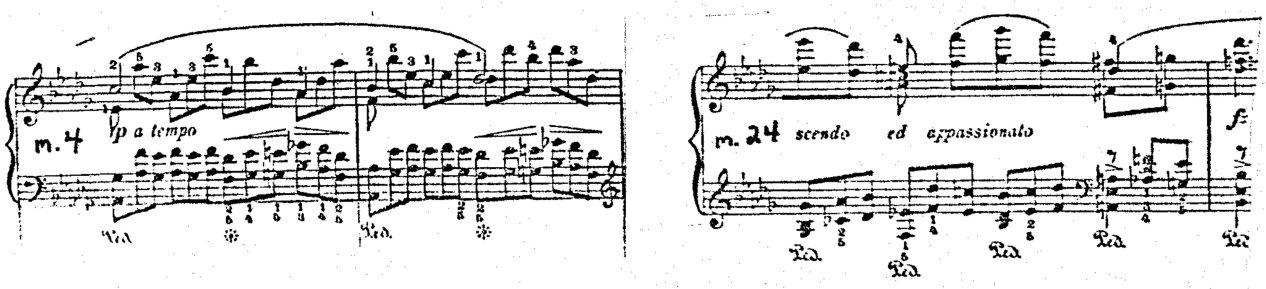
to the figuration. No. 45a falls into the same category (see Example 18).

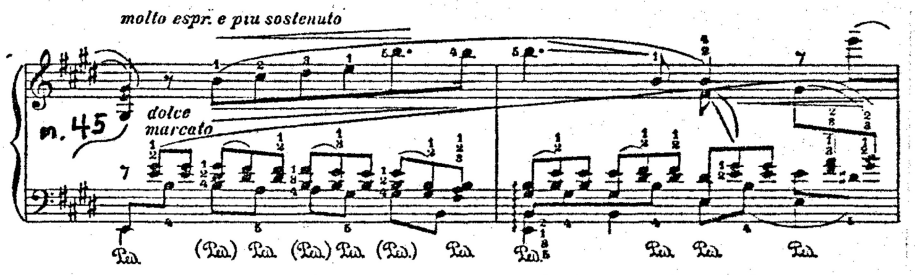
Godowsky frequently adds lyrical melodic material in the upper part, above the transcribed Chopin figuration. This is typical of the "Cantus Firmus Versions," and can be found throughout entire transcriptions. A simple melodic line is occasionally used (see Example 6), but as in No. 38 can be developed with added figuration and doublings (Example 28).

Example 28. Study No. 38 (Op. 25, No. 8)




Some of the variation-studies, such as No. 45, Variation 6, have new melodic material in the upper voice (Example 29).

Example 29. Study No. 45 ("Trois Nouvelles Études," in A♭)

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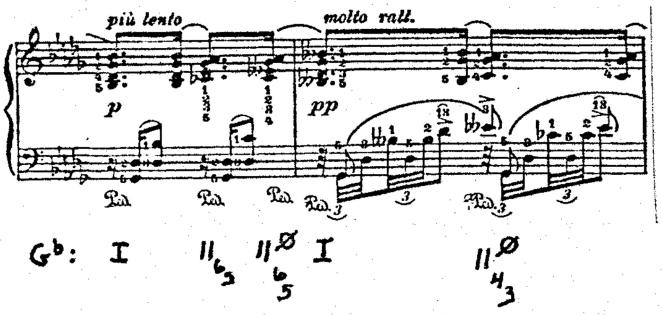
## Harmonic Alterations and Elaborations

A basic aspect of Godowsky's compositional procedure is the harmonic elaboration of Chopin's harmonic framework. These elaborations range from the addition of chromatic tones and harmonic embellishments which only color the original harmonies, to the substitution of new, more distantly related chords which can change the basic harmonic relationships.

In study No. 5 Godowsky substitutes different forms of seventh chords. For example, in mm. 31-32 (Example 30) he replaces the original dominant seventh chords (in this and parallel passages) with more colorful minor seventh and half-diminished seventh chords. Alterations of this type are frequent throughout the studies.

Example 30. Study No. 5 (Op. 10, No. 3)




In No. 7 the original harmonies in the first measures are I-IV$^{6}_{4}$-I under a figuration which is completely tonic.

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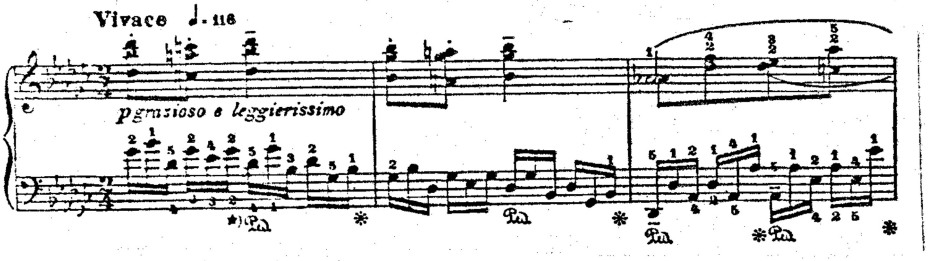
Godowsky writes an A-natural and C-natural (Example 31) over the tonic, adding a diminished sound. (Of course, this is just an embellishing chord, not sustained long enough to gain a significant function.) The many other

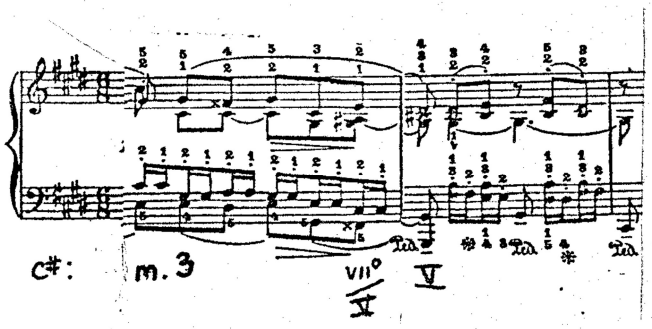
Example 31. Study No. 7 (Op. 10, No. 5)




transcriptions of Op. 10, No. 5 are embellished in a similar manner.

In study No. 17 a typical progression occurs several times (Example 32). In the Chopin etude the bass maintains a static tonic pedal, but Godowsky inserts the progression $^{vii^{o}}/_{V}$ to V.

Example 32. Study No. 17 (Op. 10, No. 9)

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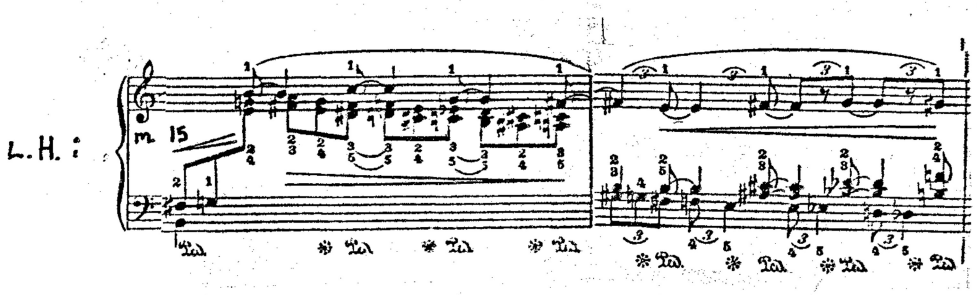
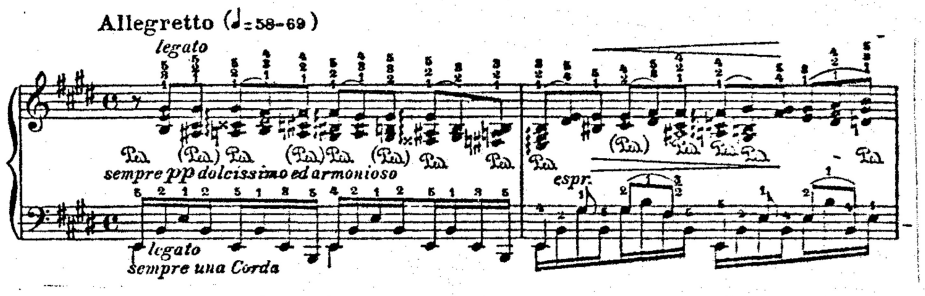
Many passages have an extensive amount of chromatic elaboration. In No. 31 Godowsky adds chromatic thirds (Example 33). In No. 45 he maintains a reiterated tonic

Example 33. Study No. 31 (Op. 25, No. 4)




pedal but elaborates the right hand (Example 34).

Example 34. Study No. 45 ("Trois Nouvelles Études," in A♭)




There are also many alterations which fall into the category of nonharmonic tones and which have no melodic importance. This type of embellishment can be found in various types of studies including No. 13 (see Example 13) for the left hand alone and No. 25 (Example 35), which

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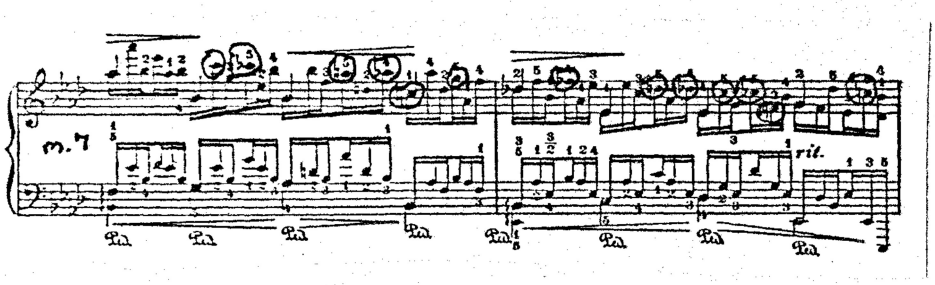
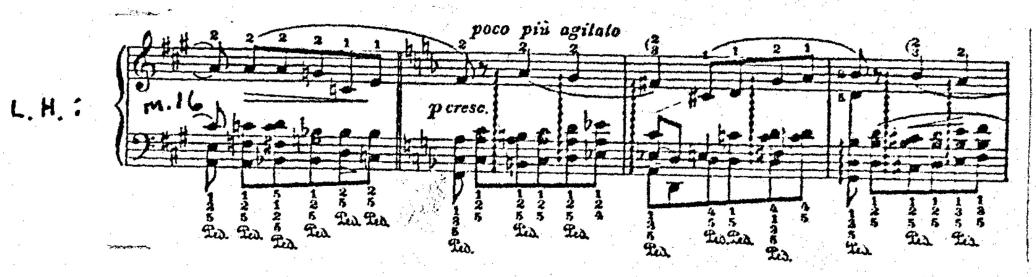
has an adapted figuration in the right hand.

Example 35. Study No. 25 (Op. 25, No. 1)




Godowsky occasionally notates an entire section of a transcription enharmonically. In No. 21, where the notation of the original becomes particularly chromatic (mm. 17-24), Godowsky simply notates the section in a different key (Example 36). Study No. 27 (Op. 10, No. 10) uses the same procedure for mm. 35-42.

Example 36. Study No. 21 (Op. 10, No. 11)

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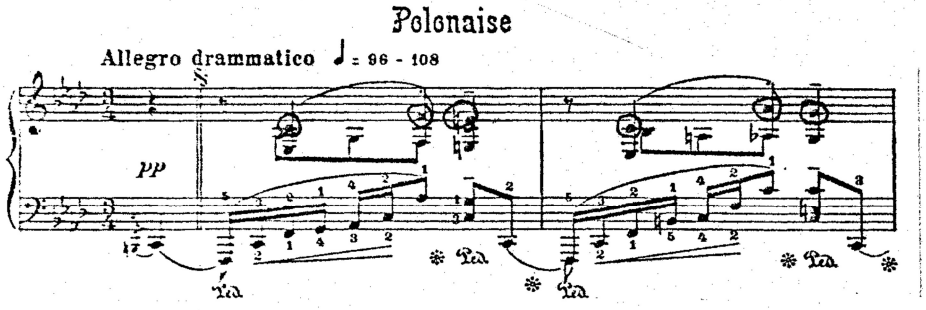
## CHAPTER V

## DISCUSSION OF SELECTED STUDIES

The two studies labeled "Metamorphoses" by Godowsky and a number of other studies with especially interesting characteristics will now be given separate consideration. In these works the Chopin models undergo drastic transformation and become character pieces with such titles as Polonaise, Mazurka, Tarantella, Capriccio, and Valse.

The Polonaise, study No. 32, uses the harmonic framework and the melodic outline of Chopin's Op. 25, No. 4. The key is transposed from the original A minor to F minor, and the meter is changed from C to $\frac{3}{4}$. The melodic notes of the original are usually present in the upper voice (Example 37), and sixteenth-note figures and the characteristic polonaise rhythms appear in the lower voices.

Example 37. Study No. 32 (Op. 25, No. 4)



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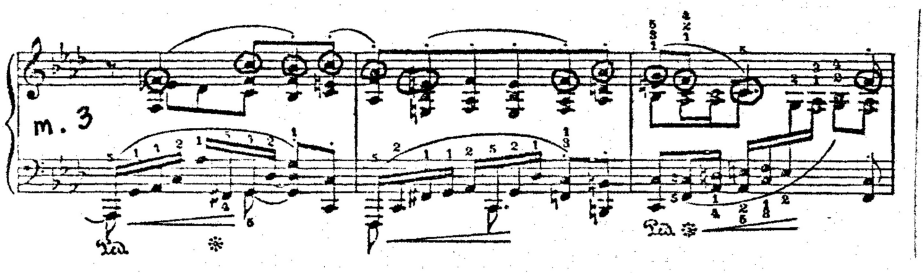
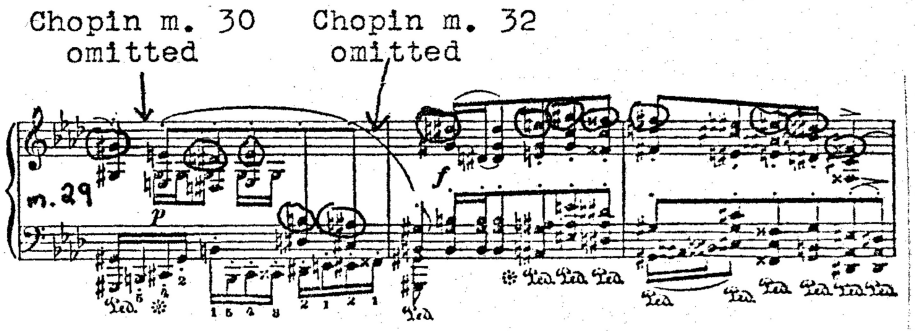
Example 37, continued.




(Chopin's melodic notes are circled.)

The entire model is used except for four measures, all from bridge passages (Example 38). Though the basic harmonies of the model are present, they are frequently elaborated and colored.

Example 38. Study No. 32 (Op. 25, No. 4)




m. 29 = m. 31 of model m. 30 = m. 33 of model

The entire model is used again in the same manner for the Trio, this time in D-flat major. The transcribed melodic

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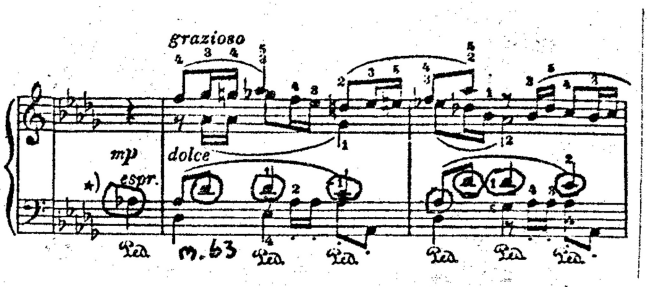
material appears in the tenor voice in the Trio, with new melodic material in the upper voice. The right hand frequently has two voices, with a modest amount of imitation and counterpoint, and becomes quite chromatic (Example 39).

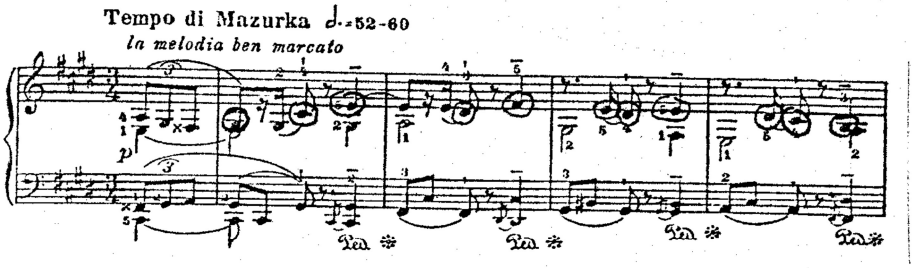
Example 39. Study No. 32 (Op. 25, No. 4)




(Chopin's melodic notes are circled.)

The second "Metamorphosis" is the Mazurka, study No. 34, which uses Op. 25, No. 5 as its model. As in the Polonaise, the harmonic framework and melodic outline of the Chopin model are retained (Example 40).

Example 40. Study No. 34 (Op. 25, No. 5)

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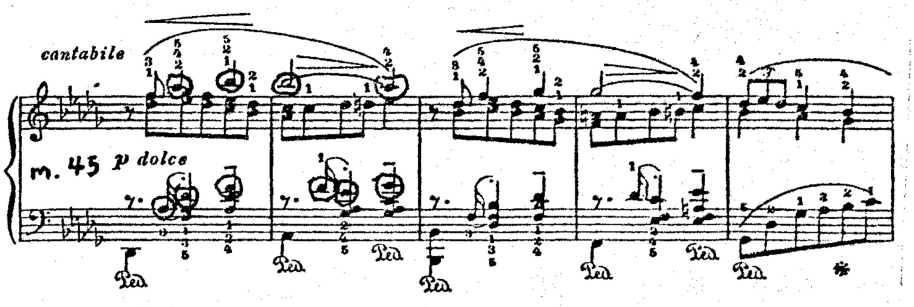
Where Chopin varies the principal melodic material (an eight-bar segment), so does Godowsky. In the "B" section of the study Godowsky combines Chopin's theme, which is transferred to the right hand, with fragments of the original theme of the "A" section in the left hand, altered to fit the major mode (Example 41).

Example 41. Study No. 34 (Op. 25, No. 5)




Structurally, the "A" section follows the model measure for measure. In the middle of the "B" section there are four additional measures, which repeat some of the material in varied form (mm. 73-76). The "B" section is extended by three additional measures in the codetta. Major alterations occur in the return of "A," which is considerably extended. Whereas Chopin shortens the return by omitting the last variation of the principal phrases, Godowsky maintains the structure of the first "A" intact. The coda is completely rewritten.

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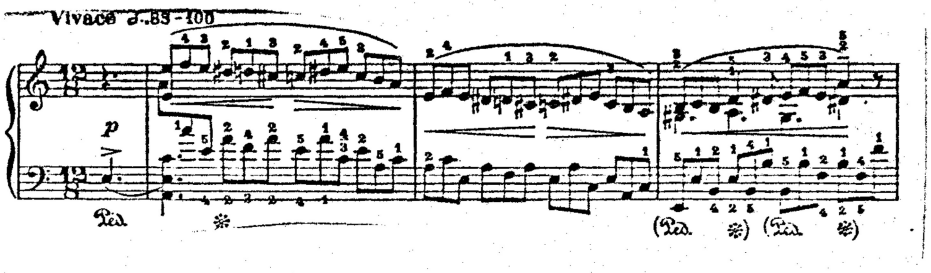
The Tarantella, study No. 9 (Op. 10, No. 5), is another striking composition which fits into the category of character transformation. The meter is changed from $\frac{2}{4}$ to $\frac{12}{8}$, and even though this is a cantus firmus piece, with the original figuration in the left hand, the rapidity of the movement (Vivace ♩. = 88-100) and the striking nature of the new chromatic material in the right hand de-emphasize the cantus firmus and give this study the feeling of an original composition (Example 42).

Example 42. Study No. 9 (Op. 10, No. 5)




The only structural alteration in this work is an eight-measure repetition of the opening phrases at the return of the "A" section.

The Capriccio (study No. 10), using the same model, is also in $\frac{12}{8}$ and is also a cantus firmus piece, but the original material is given in duple subdivision instead of the original triple subdivision. Emphasis is given to the added material in the right hand

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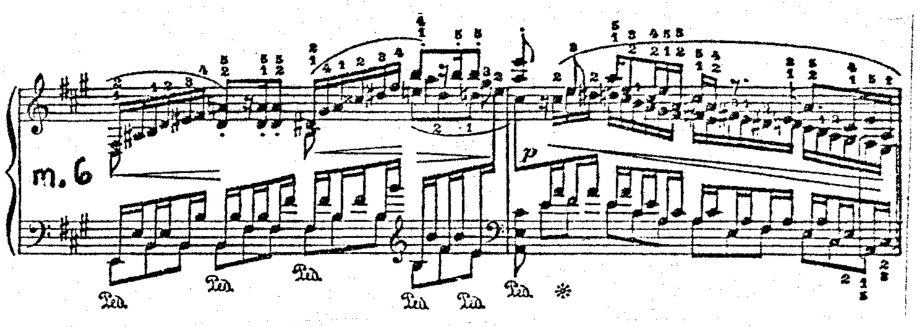
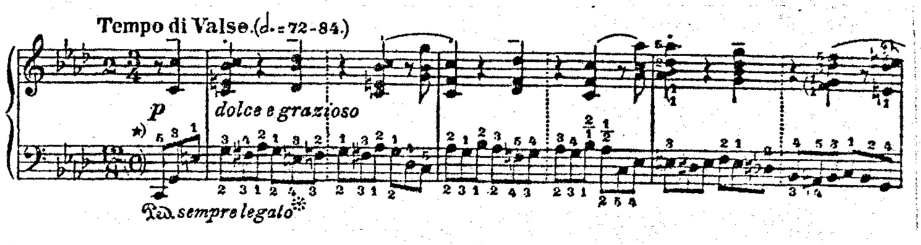
(Example 43).

Example 43. Study No. 10 (Op. 10, No. 5)




The last study I have included in this group is No. 27, entitled Valse. The left hand is an inversion of the original material, while the right hand is newly composed. The unusual meter maintains the flow of the left hand while accommodating the waltz rhythm in the right hand (Example 44).

Example 44. Study No. 27 (Op. 25, No. 2)




As mentioned in Chapter III, the variation-studies usually follow their Chopin models measure for measure and treat each section of the model with different figuration. But two of these works differ in their

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overall treatment of the original structures, and are the only two studies of the entire fifty-three which substantially alter the structures of the Chopin models.

Study No. 45 ("Trois Nouvelles Études in A-flat) approaches a traditional theme-and-variation form.[1] The meter is changed from $\frac{2}{4}$ to C, with the rhythm of the original material remaining the same, thus making the measures twice as long (see Example 34). This study contains the most expansion and elaboration of the original material in the entire collection. The first sixteen measures of the model are used as a basis for the variations (these equal eight measures in the transcription). The first four variations are characterized by extreme technical and rhythmic complexity (polyrhythmic writing for a single hand!)--there are as many as four rhythmic lines moving simultaneously. Godowsky's preface to this study discusses the solution of these rhythmic problems. It notates the rhythms of each variation and finds the least common denominator to determine the mathematically correct performance. Godowsky proceeds in a logical way, notating the various subdivisions that are required (Example 45).

---

[1] In the variation-studies the first section is properly labeled "Variation 1," since it is already a variation of Chopin's material.

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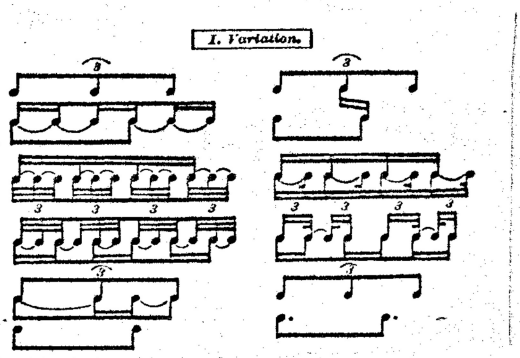
Example 45. Preface to Study No. 45




(Godowsky's rhythmic analysis of Variation 1)

The next section of the study, Variation 5, is a variation of the "B" section of the model (mm. 17-40), and is the only time this material appears. Variation 6, again a variation of the original material, is followed by a four-measure coda. While the initial variations used new figurative material, Variations 5 and 6 have added lyrical melodies (see Examples 24 and 29).

The structure of No. 46 ("Trois Nouvelles Études" in D-flat) is also interesting. Godowsky varies and repeats different sections of the model, with particular emphasis on the first eight-bar melodic segment. He adds an original countermelody, which is varied with each appearance. In addition to these materials the bass and staccato accompanying voices of the original etude are used throughout most of the study. Figure 3 shows the ordering of the material. The writing is contrapuntal

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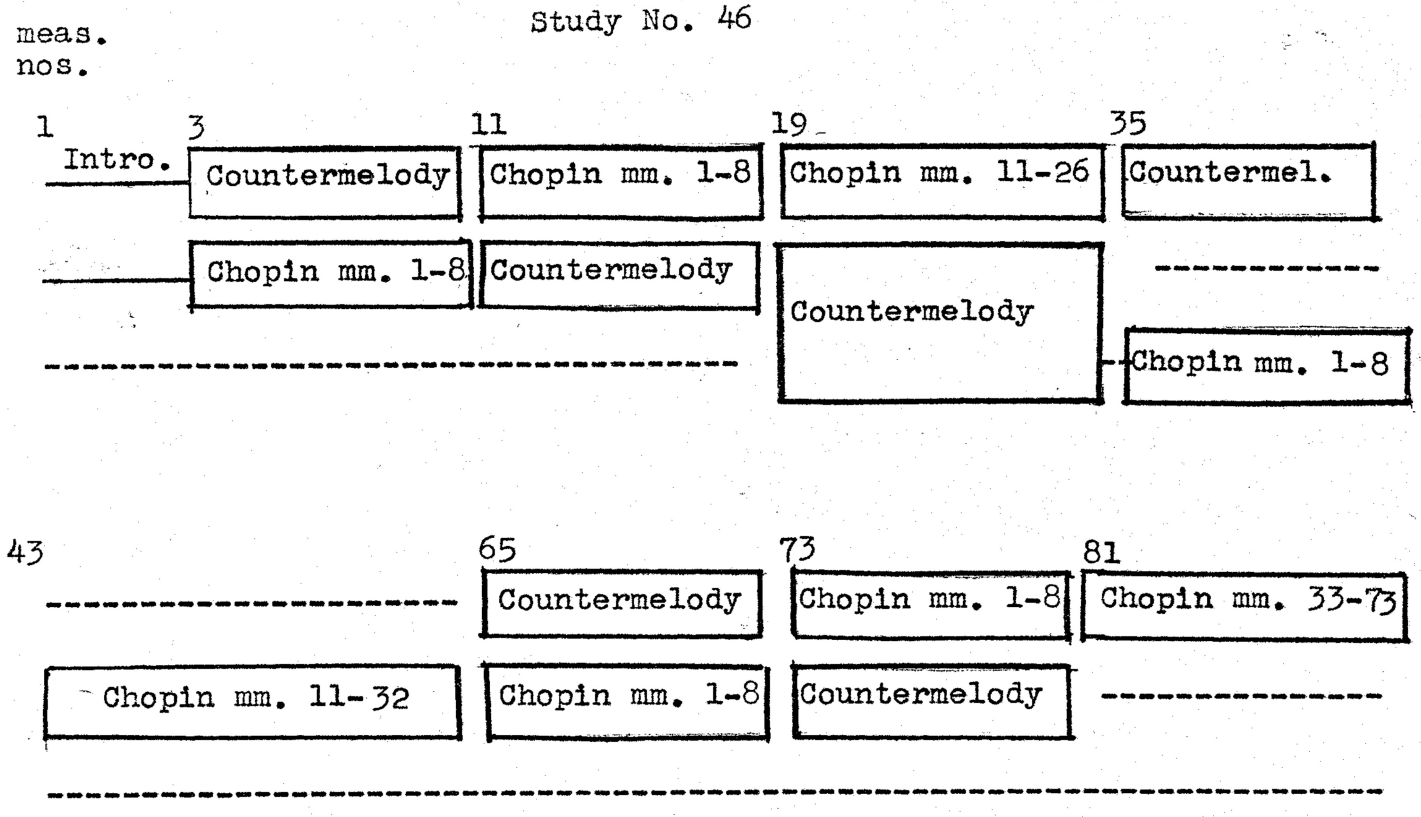
and complex, requiring the use of three staves for its notation (Example 46).

Figure 3

Study No. 46




----- = Accompanying voice

The materials are varied with each new appearance.

The three levels represent the three staves.

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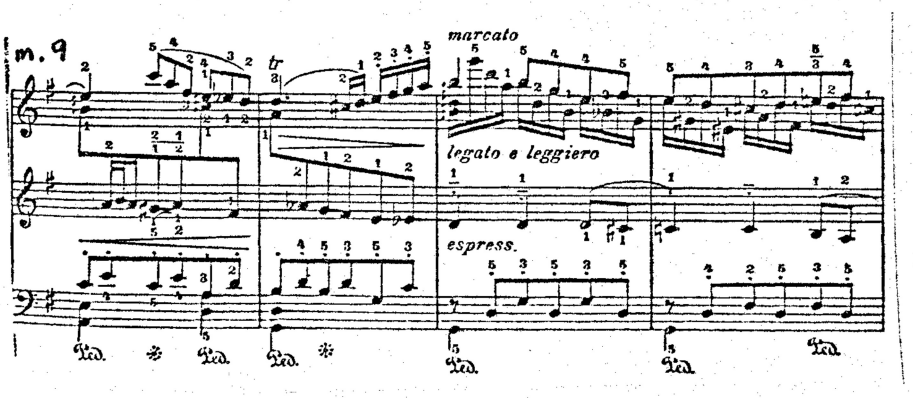
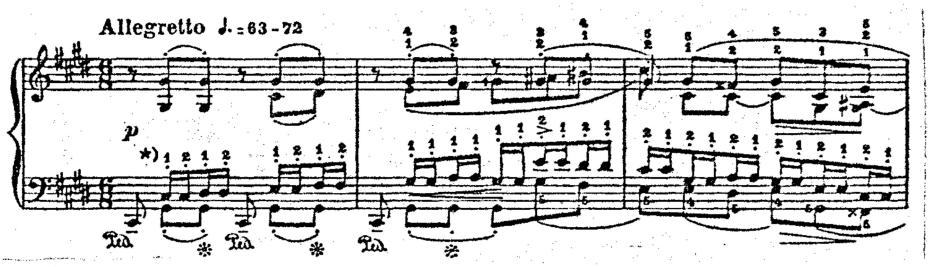
Example 46. Study No. 46 ("Trois Nouvelles Études" in D♭)




Study No. 17 combines the technical aspects of Op. 10, No. 7 (rapidly repeated notes requiring quick finger changes) with the melodic material of Op. 10, No. 9. These materials are freely used in a variety of ways. At the beginning the two elements are combined in the left hand (Example 47), and a new countermelody is presented in the right hand.

Example 47. Study No. 17 (Op. 10, No. 7 & Op. 10, No. 9)




Later the melodic material is used in cantus firmus fashion, around which are added the repeated notes and newly composed material.

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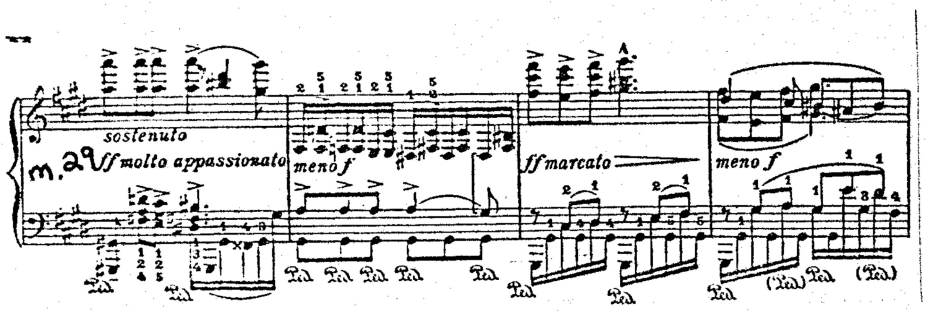
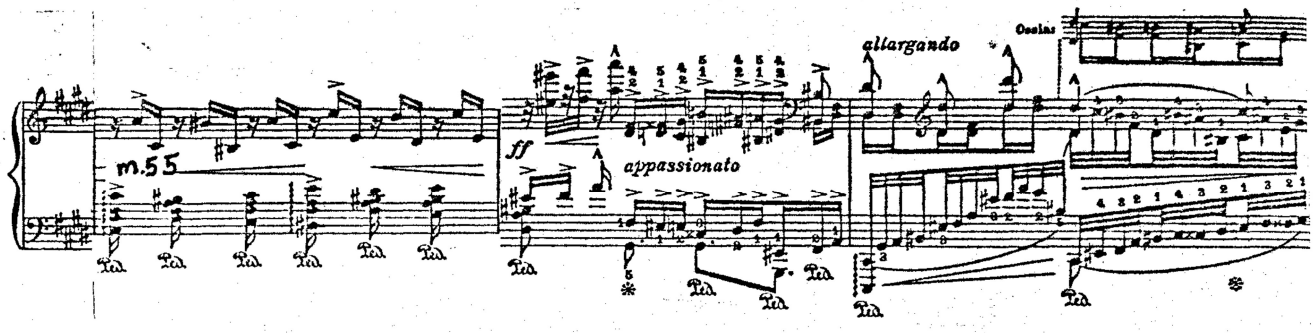
The texture is frequently thickened and expanded. Whereas in the Chopin etude the climax in m. 28 is preceded by a chromatic ascending line, Godowsky delays the climax and continues the chromatic rise through the measure. In the following passage the melodic and technical material change hands in consecutive measures and then the two melodic segments are heard simultaneously (Example 48). The material building to the final

Example 48. Study No. 17 (Op. 10, No. 7 & Op. 10, No. 9)




climax is varied in texture for contrast--the melodic line is outlined in broken octaves (Example 49).

Example 49. Study No. 17 (Op. 10, No. 7 & Op. 10, No. 9)

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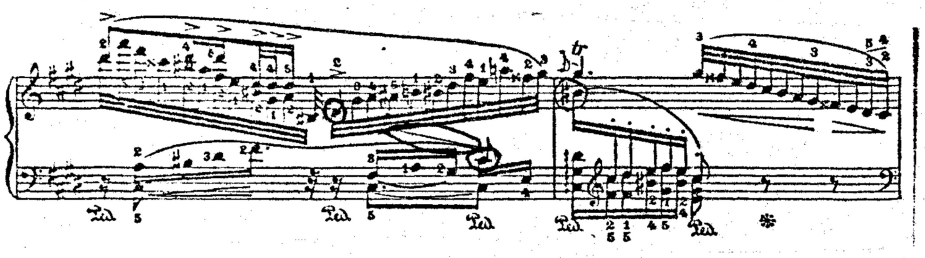
The following phrases are expanded and displaced to cover a large part of the keyboard. In the coda extended runs and a trill are added while the melody moves from the right hand to the left hand (Example 50). Godowsky is

Example 50. Study No. 17 (Op. 10, No. 7 & Op. 10, No. 9)



careful to indicate the melodic transfer.

The final two compositions of the collection each combine two studies. They demonstrate considerable compositional skill and ingenuity.

Study No. 47, entitled Badinage, combines Op. 10, No. 5 and Op. 25, No. 9. The principal material from one of the etudes is given to the left hand, and the material from the other etude is given to the right hand; the materials are exchanged between the hands at irregular intervals. The first six measures of the study use the beginning of each etude (Example 51) in almost exactly the original form. As the composition proceeds, segments of the material are used in exact or varied fashion, and are

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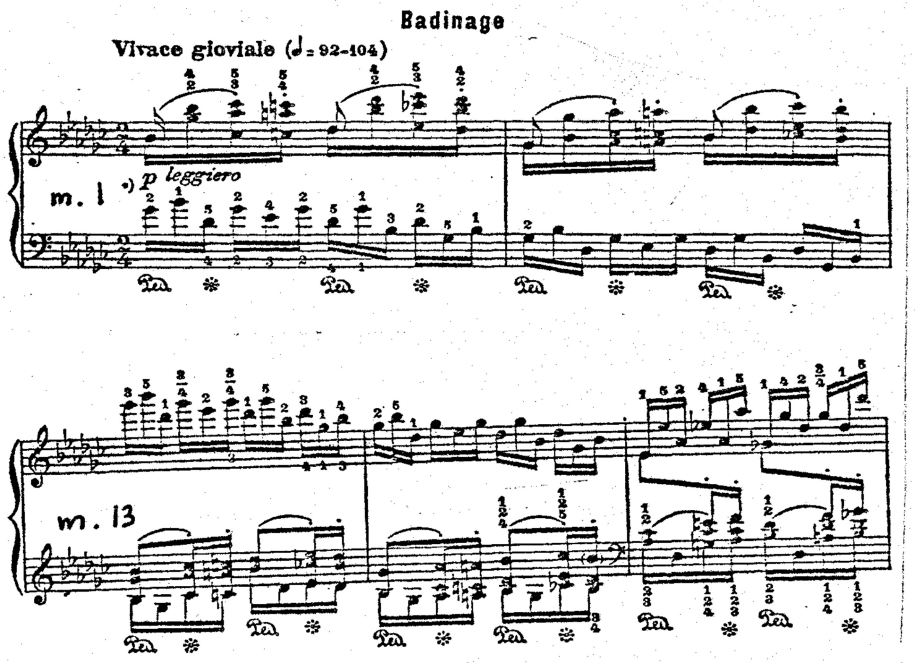
reordered as Godowsky found necessary in order to accomplish his purpose. This procedure is followed for the entire transcription, and does not follow the structure of either model.

Example 51. Study No. 47 (Op. 10, No. 5 & Op. 25, No. 9)

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## CHAPTER VI

## THE LEFT-HAND STUDIES

Obviously the possibilities for new technical configurations and the addition of new melodic and contrapuntal material are much greater when the physical resources of both hands can be employed. The composition of the left-hand studies proceeds from a different premise--to represent as much of the original material as possible in a single hand (as technically difficult as this might be) and to resist the temptation to add new materials which could compound the difficulties even further.

Godowsky was regarded as a pioneer in the extension of left-hand technique, and composed numerous original works for the left hand alone in addition to the transcriptions. His philosophies concerning the development of the left hand are included in the preface to the studies:

> In writing the twenty two studies for the left hand alone, the author wishes to oppose the generally prevailing idea, that the left hand is less responsive to development than the right. In its application to piano playing the left hand has many advantages over the right hand and it would suffice to enumerate but a few of these to convince the student that it is a fallacy to deem the left hand



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less adaptable to training than the right hand. The left hand is favoured by nature in having the stronger part of the hand for the upper voice of all double notes and chords and also by generally having the strongest fingers for the strongest parts of a melody. In addition to what is stated above, the left hand, commanding as it does the lower half of the keyboard, has the incontestible advantage of enabling the player to produce with less effort and more elasticity a fuller and mellower tone, superior in quantity and quality to that of the right hand. Another reason why the left hand is more susceptible to training than the right hand is, that it is more elastic owing to its being much less employed in daily use in general than the right hand. A good proof of its greater adaptability is the fact, that there have been a number of compositions written for the left hand alone, while to the authors' knowledge, with one exception, none have as yet been written for the right hand alone. The limited number of compositions which have been written for the left hand alone, show a desire on the part of their composers to mostly develop the left hand in the direction of mere virtuosity.

Widely spread arpeggios, weaving a net of sound about some simple melody, were in many cases the only means used to attain a superficial effect, while in this particular set of left hand studies it has been the authors intention to assign to the left hand alone a task commensurate with the demands made by the modern evolution in the means of musical expression. The pianoforte, being apart from its strongly individual character in a sense a miniature orchestra, should in the authors opinion benefit by the important strides which modern composition and instrumentation have made in the direction of polyphony, harmony, tone colouring and the use of a vastly extended range in modern counterpoint. If it is possible to assign to the left hand alone the work done usually by both hands simultaneously, what vistas are opened to future composers, were this attainment to be extended to both hands![1]

---

[1]Godowsky, p. vii.

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Nineteen of the twenty-two left-hand studies fall into Godowsky's category of "Free Transcriptions," two are "Strict Transcriptions " (following the original text as closely as an arrangement for one hand would allow), and one is in the form of free variations on the Chopin model. One of the "Free Transcriptions," No. 21, might also be included in the category of free variations.

The two left-hand studies which are labeled as "Strict Transcriptions" by Godowsky are No. 3 (Op. 10, No. 2) and No. 43 (Op. 25, No. 12). In No. 3 the figuration and chords of the right hand of the model remain intact through most of the transcription (see Example 20). From mm. 19-30 the material is presented an octave and a sixth lower than the original rather than the prevailing two octaves, and there are minor alterations in the figuration for technical reasons. In No. 43 Godowsky is careful to retain the exact harmonies of the original. The figuration is shortened and chord tones are added to the arpeggios in order to imitate the sonorous effect of the original etude (Example 52).

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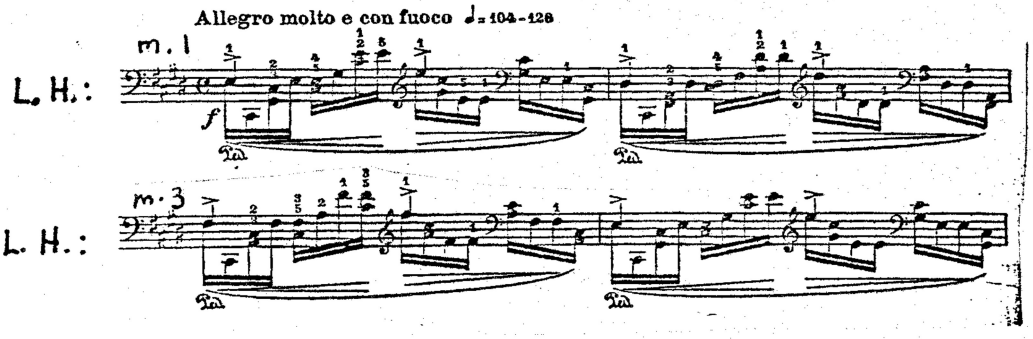
Example 52. Study No. 43 (Op. 25, No. 12)




Most of the studies in the "Free Transcription" group follow their Chopin model very closely. The common characteristics of this group include a strict use of Chopin's figurative and melodic material, which is adapted only as much as necessary to make performance possible with a single hand. These studies correspond to their Chopin models on a measure-for-measure basis, as did the two in the "strict" category. The only minor exceptions to this are No. 16a, which omits two measures of transition from the middle section of the model, and No. 35, where the final flourish of the model is measured in Godowsky's version, adding two measures. Also, in No. 41, the change of meter from $\frac{2}{4}$ back to C one measure sooner accounts for the Godowsky study being one measure shorter than the model.

The transcription of Op. 10, No. 8 (16a) for a single hand required a shortening of the figuration to make performance of the melody possible. Within this

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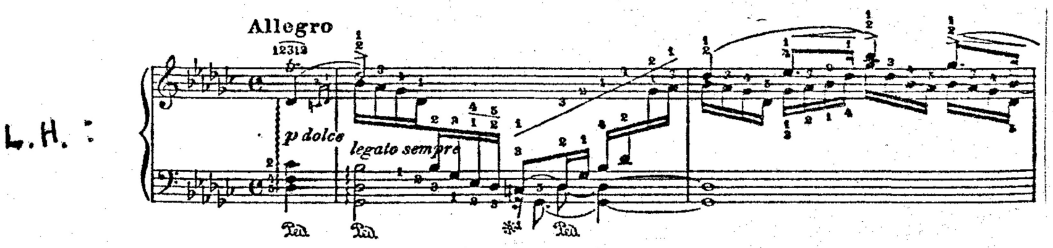
framework, the figuration remains similar to the original. There are also minor harmonic alterations such as the elongation of the grace notes in the bass (Example 53).

Example 53. Study No. 16a (Op. 10, No. 8)




Some studies in the "Free Transcriptions" group have more substantial alterations in the original figuration, harmonic structure, or rhythm. In No. 2 the C meter of the Chopin is changed to $\frac{2}{C}$, which brings each pattern of the figuration into a single measure. Godowsky adds to the original material a second voice consisting of an appoggiatura and its resolution (Example 54).

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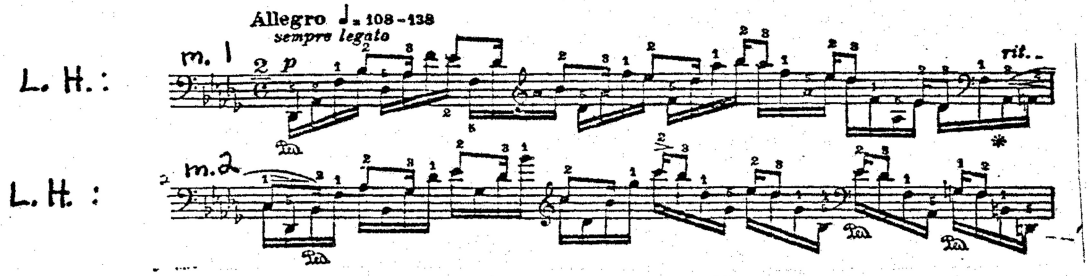
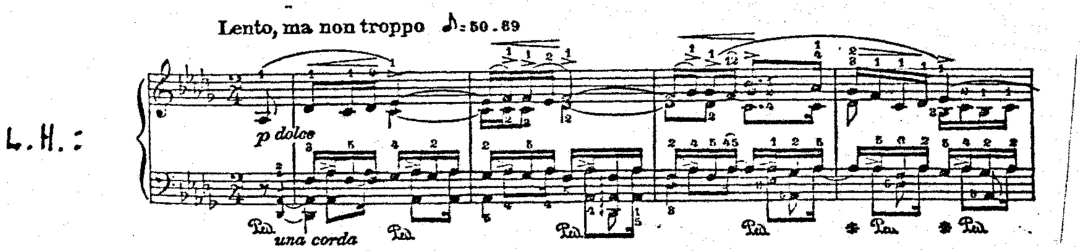
Example 54. Study No. 2 (Op. 10, No. 1)




This added harmonic and rhythmic interest substitutes for the "cantus firmus" octaves of the original etude. The added part gains more melodic interest later in the study and the figuration is necessarily altered to make the passage technically feasible.

In No. 5 Godowsky attempts to retain as much of the original texture as possible (Example 55).

Example 55. Study No. 5 (Op. 10, No. 3)




There are minor alterations from the structure of the original etude--there are four added measures (46-49), which are sequentially related to Chopin mm. 30-31

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(see Example 30) and mm. 34-35. The following passage is shortened by four measures and is harmonically altered. It appears that Godowsky thought the original diminished sevenths would be technically unsuited to arrangement for the left hand alone. In addition, the bridge passage leading back to the "A" section is shortened by two measures.

In study No. 13 (see Example 14) the texture and figuration of the original are expanded. The sixteenth-note motion of the Chopin becomes flowing thirty-seconds. The bass is usually an octave lower, but the melody follows the original almost exactly. Chromatic passing tones in the figuration add a new dimension of harmonic color. The final chord is extended by one measure.

No. 18a demonstrates the freest use of the model in the entire group. The meter, as already noted, is changed from $\frac{6}{8}$ to $\frac{3}{4}$, with one measure of the original usually corresponding to two measures of the transcription. Some of the flowing rhythmic motion of the original is sacrificed in the transcription (Example 56).

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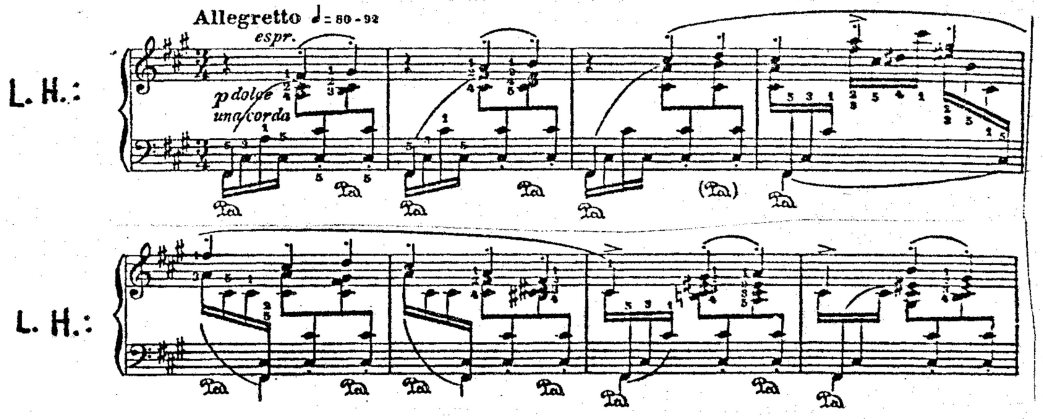
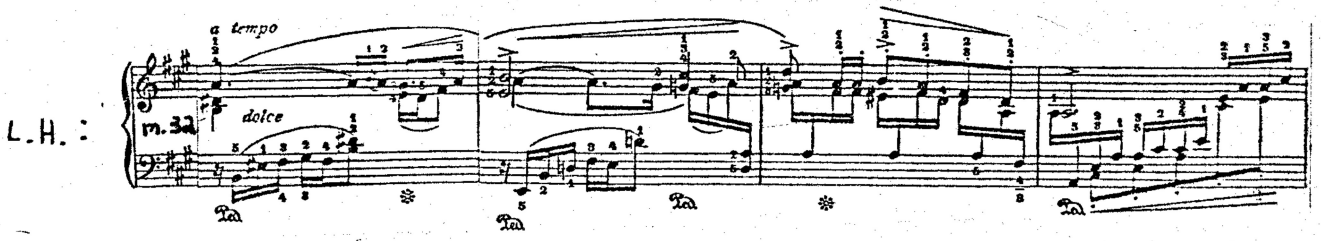
Example 56. Study No. 18a (Op. 10, No. 9)




The original melody is intact in quarter notes. In m. 33 of the Godowsky the harmonic rhythm shifts (Example 57),

Example 57. Study No. 18a (Op. 10, No. 9)




and for eight measures the material corresponds to the original measure for measure (rather than two for one). The original scheme returns in m. 41 (corresponding to m. 25 of Chopin). The Chopin model is followed regularly until the coda, where seven new measures replace the last three of the Chopin.

In No. 28a the repeat of the first eighteen measures is not written out as in the Chopin. The right hand part of the model is used strictly throughout, in

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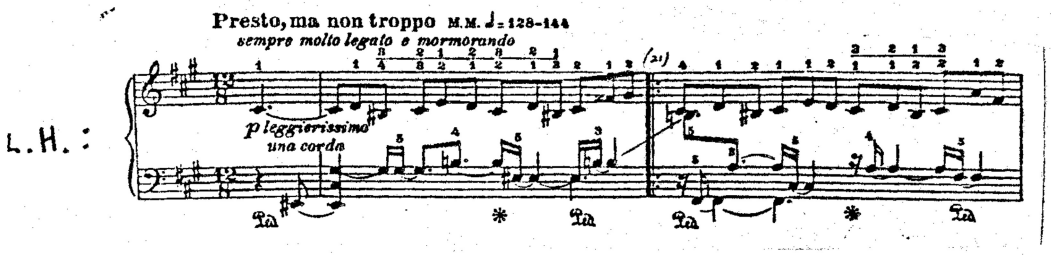
cantus firmus fashion, and below this an added part alters some of the original harmonies and gives the study an unsettled rhythmic character (Example 58).

Example 58. Study No. 28a (Op. 25, No. 2)




The two left-hand studies "in the form of free variations" (Nos. 21 and 31) follow the standard measure-for-measure procedure, with each section receiving a different treatment. No. 21 (Op. 10, No. 11) can be divided into five sections, with the figuration slightly different in each. Section two adds a melodic bass voice in sixteenth notes, section three emphasizes the upper melodic part, section four offsets the rhythm, and the last section is a coda.

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# CHAPTER VII

## TECHNICAL AND PERFORMANCE ASPECTS OF THE STUDIES

### Technique

It should be obvious from all the preceding discussion that the technical and musical demands facing the performer are extremely formidable. The amount of material in the studies is staggering (over 350 pages of music); as a guide to the serious student and performer, I have selected a number of studies which I believe to be of particularly great benefit in developing technique. They do not need to be practiced in their entirety to be effective, and some can be used for the left hand or right hand alone. The exercises given in the prefaces to eleven of the studies can be useful in mastering the Chopin etudes as well as the corresponding Godowsky studies.

To a large extent the most difficult technical figuration in the Chopin etudes is given to the right hand. The most obvious benefit of the Godowsky transcriptions is in having the original right-hand figurations transcribed for the left hand, thus doubling



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the technical benefit. Of course, it is possible to practice some of the Chopin figurations with the left hand without referring to the Godowsky studies; however, not only are many of the original figurations symmetrically[1] transcribed for the left hand by Godowsky--thus eliminating the need to arrange them--but excellent fingerings are given to help the student. In the cases where the figuration is transcribed parallel to the original, Godowsky's ideas on fingering can be beneficial for practicing many passages in both his own and in Chopin's etudes.

Study No. 1 is useful for several reasons. The symmetrical arrangement of the material provides good practice for wide arpeggio figuration in both hands.

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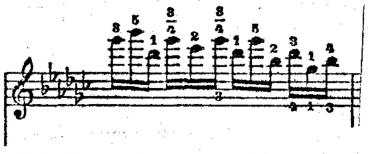
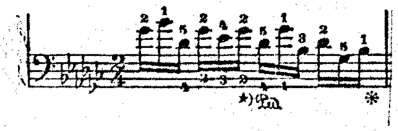
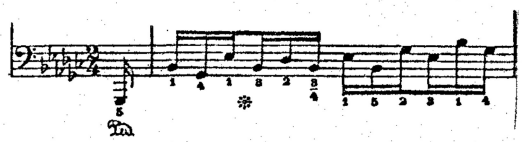
[1] In this chapter, I refer to parallel (or direct) and symmetrical (or inverted) transcription of figurations. The figuration of Op. 10, No. 5 clearly demonstrates the difference:  . If this figuration is moved to the left hand exactly as written (parallel), the technical requirements are different--the opposite side of the hand is brought into play:  . If the figuration is inverted for the left hand, the technique and fingerings required are the same as the original (symmetrical):  .

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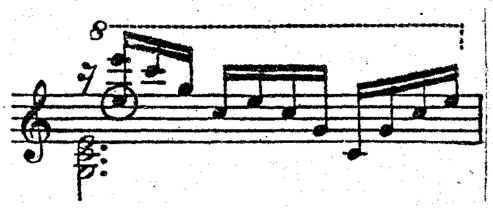
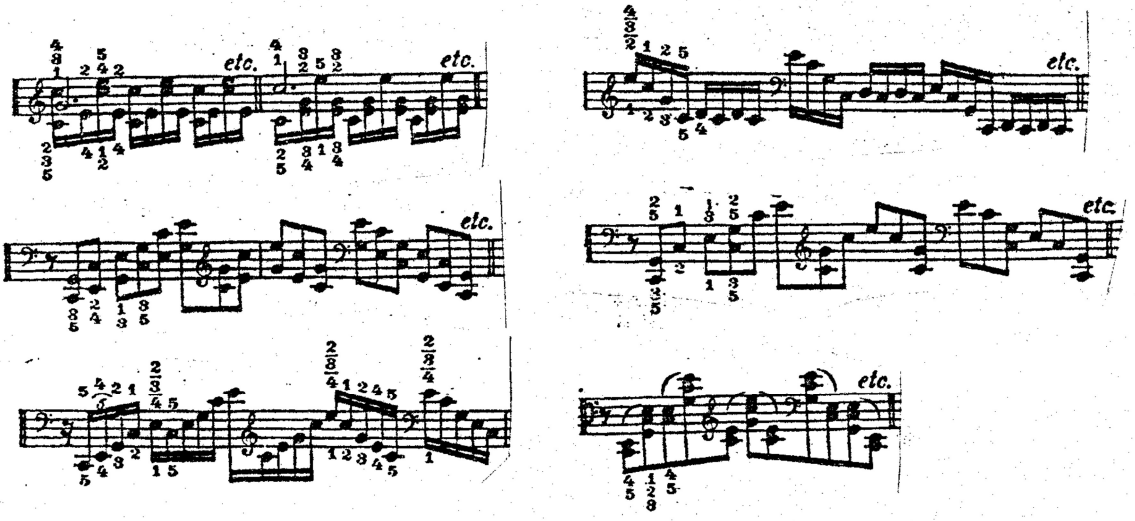
In addition, the right hand is required to negotiate a wide lateral movement at the beginning of each measure. For practicing this difficult maneuver Godowsky suggests practicing with an added octave (Example 59--also refer to Example 2). Perhaps the most useful part of this study

Example 59. Preface to Study No. 1 (Op. 10, No. 1)



are the preparatory exercises[2] in its preface, which can be applied with great success to the corresponding Chopin etude. A large number of arrangements of the figuration are given for practice (Example 60).

Example 60. Preface to Study No. 1 (Op. 10, No. 1)




A sampling of exercises given by Godowsky.

---

[2]The other studies that are prefaced by valuable exercises are Nos. 3, 14, 28, 29, 33, 36, 38, 39, and 42.

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Study No. 3 (Op. 10, No. 2), for the left hand alone, is excellent for strengthening the weaker fourth and fifth fingers. For efficient practice, it is only necessary to learn one page of the study. There are many prefatory exercises that can also be useful, and can be applied to this study as well as to the Chopin etude. Since this is a "Strict Transcription" and there are only a few minor changes of harmony, the first section of this study can be practiced simultaneously with the right hand of the corresponding Chopin etude, thus doubling the benefit.

While No. 3 is arranged so that the figuration remains at the weaker side of the left hand (fingers 3-4-5) with the chords above (symmetrical to the model), No. 4 (on the same model), also with the figuration in the left hand, has the sixteenth-note runs in the upper part of the hand (fingers 1-2), and is good practice for quick alternation of the thumb and second finger (see Example 9).

Practicing the figuration in both hands simultaneously can be beneficial with many of the studies. Various configurations can be used with Nos. 7, 11, and 12, which are all transcriptions of Op. 10, No. 5. No. 7 has the original figuration in the left hand, and can be practiced separately or with the right hand of

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the original. In No. 11 the left hand has the inversion of the figuration (symmetrical with the right hand). No. 12 has an inversion of the figuration in the right hand with added sixteenth-note figuration in the left hand, resulting in two-against-three rhythms. This study is excellent for technical practice as well as rhythmic coordination (see Example 10).

Several studies have the original figuration transcribed either directly or symmetrically for the left hand, and the practice procedures already mentioned can also be applied to them. The left hand gains valuable technical work that was originally limited to the right hand alone. No. 16 has extensive and varied arpeggios over a wide range of the keyboard, and No. 26 (see Example 6) is excellent for developing velocity in runs. Double notes are the main technical feature of No. 36 (thirds--see Example 1), No. 38 (sixths), and No. 39 (staccato octaves). No. 42 (see Example 3), with valuable preparatory exercises, is a wide-ranging study utilizing broken octaves and chords, rotation, and arpeggios.

A few other studies concentrate on specific aspects of technique for <u>both</u> hands. No. 24 requires side motion for both hands, and has double notes and arpeggios at the end. No. 28 (see Example 4), version "b," has legato octaves in the right hand. No. 33

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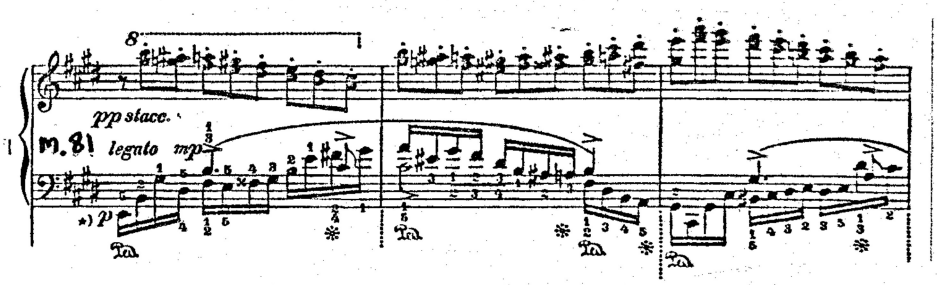
helps develop rhythmic precision and wrist movement. The middle section of No. 33 (Example 61) is a good study for double notes, especially in the right hand, and for three-against-four rhythm.

Example 61. Study No. 33 (Op. 25, No. 5)




I have selected several additional studies for the left hand alone which can be beneficial. No. 13 is an excellent study for tonal balance and color (see Example 14). No. 22, a transcription of the "Revolutionary Etude," is a good study in arpeggio figuration. It is in the key of C-sharp minor (requiring the use of the thumb on black keys), and once mastered in this key it will facilitate the playing of the original in C minor.

No. 31 is a good all-around study for the left hand alone. It is one of the variation-studies, and includes a variety of techniques, including crossing of the thumb, rapid shifts of position,

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double notes, contrapuntal playing with a single hand, arpeggio passages, and birhythmic passages. No. 43 is a good study to develop strength and endurance as well as extension of the hand and strengthening of the fifth finger. It is in C-sharp minor rather than the original C minor, thus increasing the technical difficulties (see Example 52).

## Performance Considerations

The studies are carefully edited and fingered in order to help the performer understand the exact musical meaning of the text. However, being a performer himself, Godowsky indicates that

> the phrasing, the inner articulation, the dynamic marks, the pedaling and fingering are not in all cases to be considered unalterable, as we must in some cases and under certain conditions allow more freedom to the imagination and individuality of the player. . . .[3]

In his "Introductory Remarks" Godowsky cites the "revolutionary character" of the fingering and pedaling. He refers particularly to the left-hand studies, in which unusual fingerings result from the technical and logistical requirements of certain passages. Techniques involved include rapid shifts of position (Example 62a), rapid and frequent crossing of the thumb (Example 62b), and use of the thumb (and other fingers) consecutively on different

---

[3]Godowsky, p. v.

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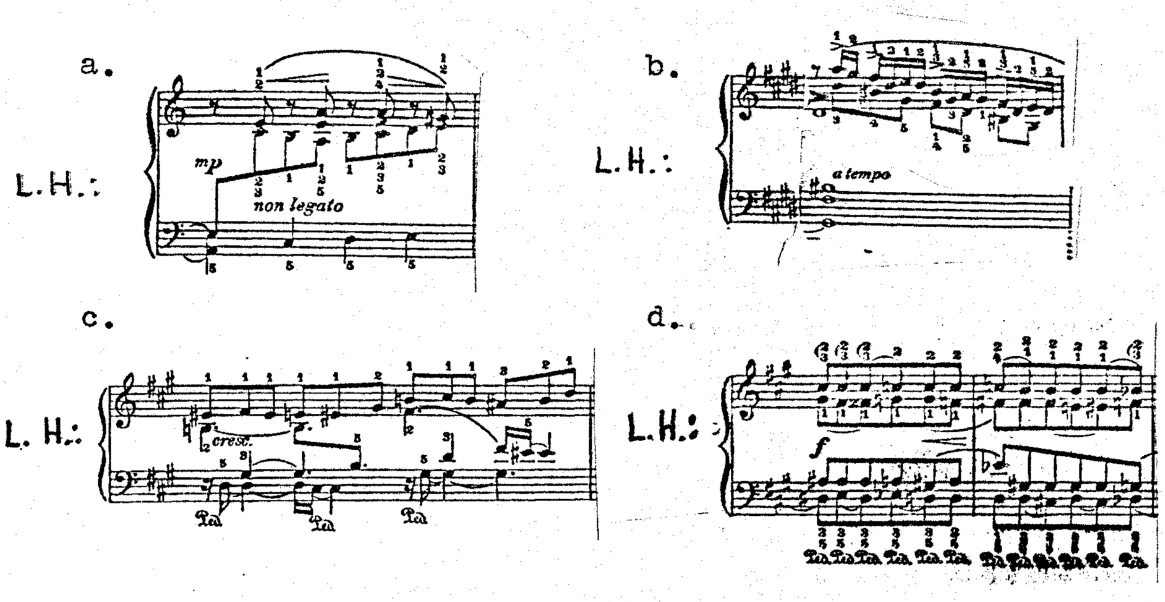
notes (Example 62c). The widely spaced chords of No. 21 (Example 62d) illustrate the need for most of these techniques and the necessity of the fingerings given by Godowsky.

Example 62. Fingerings.




The studies are meticulously pedaled. Godowsky includes remarks on pedaling in the preface to No. 45 (in addition to general remarks on pedaling in the preface to the studies):

> Owing to the intricate rhythms, the ever changing chords and necessary aesthetic blending of harmonies, the pedaling of this study offers difficulties, which no amount of conscientious pedal marking could entirely eliminate. The artistic use of the right pedal depends much upon the artist's harmonic perception, his imagination, his sense of tone colour and upon individual idiosyncracies. . . .[4]

---

[4]Godowsky, Vol. V, p. 33.

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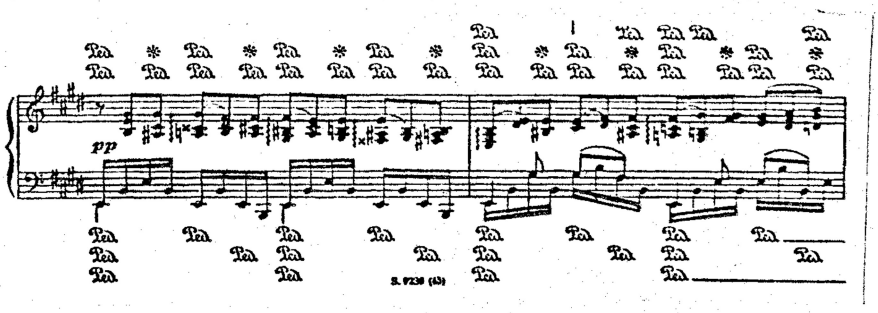
Using the first two measures of No. 45 as an example, Godowsky indicates the many subtle uses for the damper pedal (Example 63).

Example 63. Preface to Study No. 45




Godowsky provides all the studies with his own tempo and metronomic indications. There is no consistent way to compare these with the Chopin etudes because Chopin was incomplete and inconsistent with his own markings.

Godowsky's prefatory comments clearly indicate that he intended these compositions to be performed. Many have considerable musical merit and are worthy of performance by artists with the required technical skills. The metamorphoses, variation-studies, and other works with character transformations are obvious points of interest in the collection, and could provide a novel experience for contemporary audiences. It might be interesting to perform a group of Chopin etudes, each

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followed by one of its Godowsky transcriptions, or possibly two or three Godowsky studies on the same model, such as some of the many transcriptions of Op. 10, No. 5.

A current aesthetic regards the transcription of recognized masterworks as sacrilege. I believe the Godowsky studies deserve more consideration. In extending the scope of piano technique they provide a mixture of old and new elements, combined to form appealing compositions with new character and dimensions. The fact that they use the Chopin etudes as their foundation would seem to make their study and performance even more interesting. Harold Schonberg, in The Great Pianists, refers

> to the diabolic ingenuity Godowsky displayed; to the polyphonic skill with which he fitted one étude into another; to the altogether original ideas about piano technique; to the extraordinary tonal applications. And there is no denying that, professionally speaking, the writing contains a transcendental quality that personifies the piano--the instrument itself. The Godowsky paraphrases are the piano. . . .[5]

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[5] Schonberg, pp. 322-23.

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# APPENDIX 1

## LISTING AND COMPARISON OF BASIC DATA

Ch. = Chopin
God. = Godowsky

| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification* | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 1 | Op. 10 #1 | 1. Strict | | C | C | 79 | 79 | C | $\frac{3}{4}$ |
| 2 | Op. 10 #1 | 2a. Freely Treated | X | C | $D^b$ | 79 | 40 (80) | C | $\frac{2}{C}$ |
| 3 | Op. 10 #2 | 1. Strict | X | a | a | 49 | 49 | C | C |
| 4 | Op. 10 #2 | 3. Cantus Firmus | | a | a | 49 | 57 | C | C |
| 5 | Op. 10 #3 | 2a. Freely Treated | X | E | $D^b$ | 77 | 75 | $\frac{2}{4}$ | $\frac{2}{4}$ |
| 6 | Op. 10 #4 | 3. Freely Treated | X | c# | c# | 82 | 82 | C | C |

* Using shortened titles--See Table 1 for complete titles

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APPENDIX 1--Continued

| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 7 | Op. 10 #5 | 1. Strict | | G♭ | G | 85 | 85 | 2/4 | 2/4 |
| 8 | Op. 10 #5 | 3. Cantus Firmus | | G♭ | C | 85 | 85 | 2/4 | C |
| 9 | Op. 10 #5 | 3. Cantus Firmus | | G♭ | a | 85 | 97 | 2/4 | 12/8 |
| 10 | Op. 10 #5 | 3. Cantus Firmus | | G♭ | A | 85 | 85 | 2/4 | 12/8 |
| 11 | Op. 10 #5 | 2b.Free-Inverted | | G♭ | G♭ | 85 | 85 | 2/4 | 2/4 |
| 12 | Op. 10 #5 | 2b.Free-Inverted | | G♭ | G♭ | 85 | 85 | 2/4 | 2/4 |
| 12a | Op. 10 #5 | 2a.Freely Treated | X | G♭ | G♭ | 85 | 85 | 2/4 | 2/4 |

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APPENDIX 1--Continued

| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 13 | Op. 10 #6 | 2a.Freely Treated | | e♭ | e♭ | 53 | 54 | 6/8 | 6/8 |
| 14 | Op. 10 #7 | 1. Strict | | C | C | 59 | 59 | 6/8 | 6/8 |
| 15 | Op. 10 #7 | 3. Cantus Firmus | | C | G♭ | 59 | 59 | 6/8 | 6/8 |
| 15a | Op. 10 #7 | 2a.Freely Treated | X | C | E♭ | 59 | 59 | 6/8 | 6/8 |
| 16 | Op. 10 #8 | 2b.Free-Inverted | | F | F | 95 | 93 | C | C |
| 16a | Op. 10 #8 | 2a.Freely Treated | X | F | G♭ | 95 | 93 | C | C |
| 17 | Op. 10 #9 | 2d.Two Studies Freely Combined | | f | c# | 67 | 68 | 6/8 | 6/8 |
| 18 | Op. 10 #9 | 2d. Two Studies Freely Combined | | f | f | 67 | 71 | 6/8 | 12/8 |

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| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 18a | Op. 10 #9 | 2a. Freely Treated | X | f | f# | 67 | 127 ($64\frac{1}{2}$) | $\frac{6}{8}$ | $\frac{3}{4}$ |
| 19 | Op.10 #10 | 4. Variations | | $A^b$ | D | 77 | 77 | $\frac{12}{8}$ | $\frac{12}{8}$ (¢) |
| 20 | Op.10 #10 | 2a. Freely Treated | X | $A^b$ | $A^b$ | 77 | 77 | $\frac{12}{8}$ | $\frac{12}{8}$ |
| 21 | Op.10 #11 | 2a. Freely Treated | X | $E^b$ | A | 54 | 54 | $\frac{3}{4}$ | $\frac{3}{4}$ |
| 22 | Op.10 #12 | 2a. Freely Treated | X | c | c# | 84 | 84 | C | C |
| 23 | Op. 25 #1 | 2a. Freely Treated | X | $A^b$ | $A^b$ | 49 | 49 | C | C |
| 24 | Op. 25 #1 | 2a. Freely Treated | | $A^b$ | $A^b$ | 49 | 49 | C | C |
| 25 | Op. 25 #1 | 3. Cantus Firmus | | $A^b$ | $A^b$ | 49 | 49 | C | C |
| 26 | Op. 25 #2 | 3. Cantus Firmus | | f | f | 69 | 69 | C | $\frac{6}{4}$ $\frac{12}{8}$ $\binom{2}{2}$ |

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APPENDIX 1--Continued

| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 27 | Op. 25 #2 | 2b.Free-Inverted | | f | f | 69 | 69 | C | $2\frac{3}{4}$ $\frac{12}{8}$(C) |
| 28 | Op. 25 #2 | 2a.Freely Treated | | f | f | 69 | 70 | C | $\frac{12}{8}$ $\frac{(C)}{8}$ $\frac{}{8}$ |
| 28a | Op. 25 #2 | 2a.Freely Treated | X | f | f# | 69 | (50) 69 | C | $\frac{12}{8}$ |
| 29 | Op. 25 #3 | 4. Variations | | F | F | 72 | 70 | $\frac{3}{4}$ | $\frac{3}{4}$ |
| 30 | Op. 25 #3 | 2a.Freely Treated | X | F | F | 72 | 72 | $\frac{3}{4}$ | $\frac{3}{4}$ |
| 31 | Op. 25 #4 | 4. Variations | X | a | a | 65 | 63 | C | C |
| 32 | Op. 25 #4 | 5. Metamorphosis | | a | f | 65 | 122 | C | $\frac{3}{4}$ |
| 33 | Op. 25 #5 | 2a.Freely Treated | | e | e | 138 | 143 | $\frac{3}{4}$ | $\frac{3}{4}$ |

| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 34 | Op. 25 #5 | 5. Metamorphosis | | e | c# | 138 | 176 | 3/4 | 3/4 |
| 35 | Op. 25 #5 | 2a.Freely Treated | X | e | b♭ | 138 | 140 | 3/4 | 3/4 |
| 36 | Op. 25 #6 | 1. Strict | | g# | g# | 63 | 63 | C | ¢ |
| 38 | Op. 25 #8 | 3. Cantus Firmus | | D♭ | D♭ | 36 | 36 | C | ¢ |
| 39 | Op. 25 #9 | 1. Strict | | G♭ | G♭ | 51 | 51 | 2/4 | 2/4 |
| 40 | Op. 25 #9 | 2a.Freely Treated | X | G♭ | G♭ | 51 | 51 | 2/4 | 2/4 |
| 41 | Op.25 #10 | 2a.Freely Treated | X | b | b | 119 | 118 | ¢ | ¢ |
| 42 | Op.25 #11 | 2a.Freely Treated | | a | a | 96 | 96 | C | 12/8<br>C |
| 43 | Op.25 #12 | 1. Strict | X | c | c# | 83 | 83 | ¢ | C |
| 44 | Trois #1 | 2a.Freely Treated | X | f | f | 67 | 67 | ¢ | ¢ |



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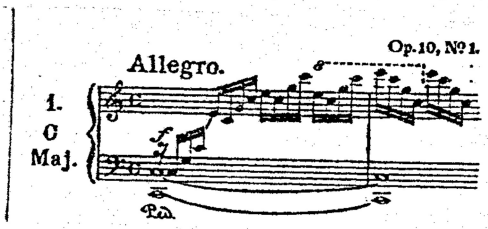
APPENDIX 1--Continued

| Godowsky's Numbering | Chopin Etude Used as Model | Godowsky's Classification | Studies for the Left Hand Alone | Key Signatures | | No. of Measures | | Meter | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | Ch. | God. | Ch. | God. | Ch. | God. |
| 45 | Trois #2 | 4. Variations | | A♭ | E | 60 | 56 (112) | 2/4 | C |
| 45a | Trois #2 | 4. Variations | X | A♭ | D♭ | 60 | 30 (60) | 2/4 | C |
| 46 | Trois #3 | 2a. Freely Treated | | D♭ | G | 73 | 113 | 3/4 | 3/4 |
| 47 | Op. 10 #5 & Op. 25 #9 | 2c. Two Studies Combined | | G♭/G♭ | G♭ | | 62 | 2/4 | 2/4 |
| 48 | Op. 10 #11 & Op. 25 #3 | 2c. Two Studies Combined | | F/E♭ | F | | 58 | 3/4 | 3/4 |

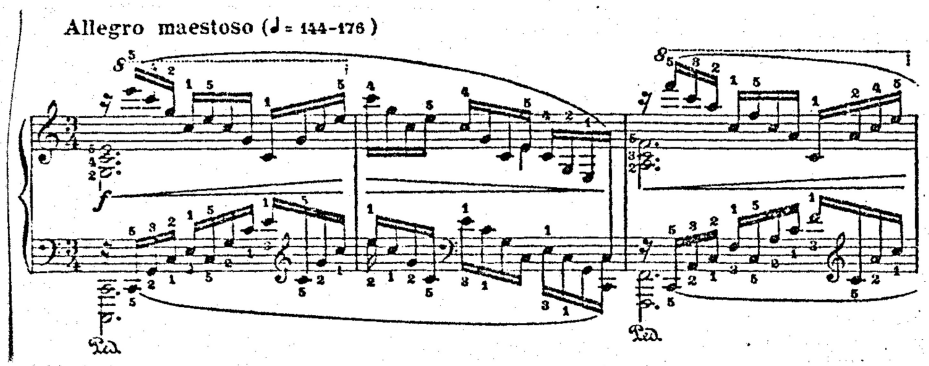
# APPENDIX 2

## COMPARATIVE THEMATIC INDEX

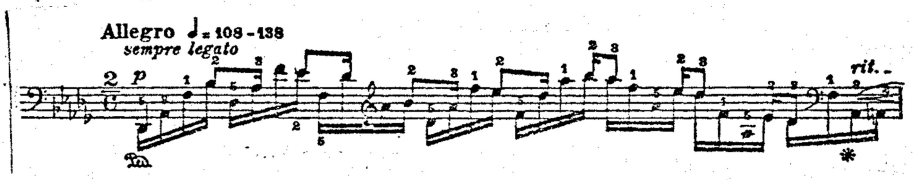
**Chopin** — **Godowsky**

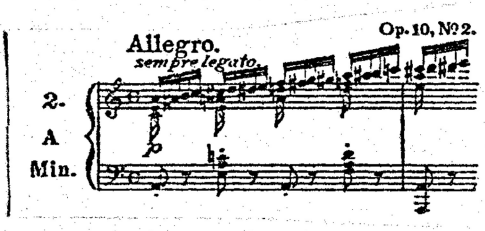



No.1

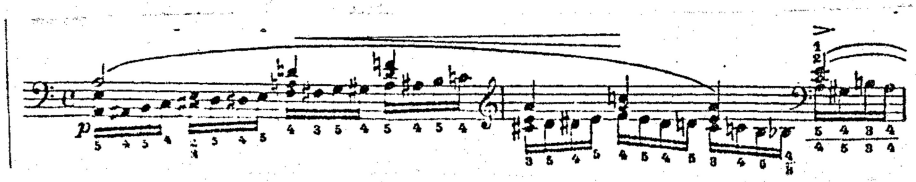



No.2

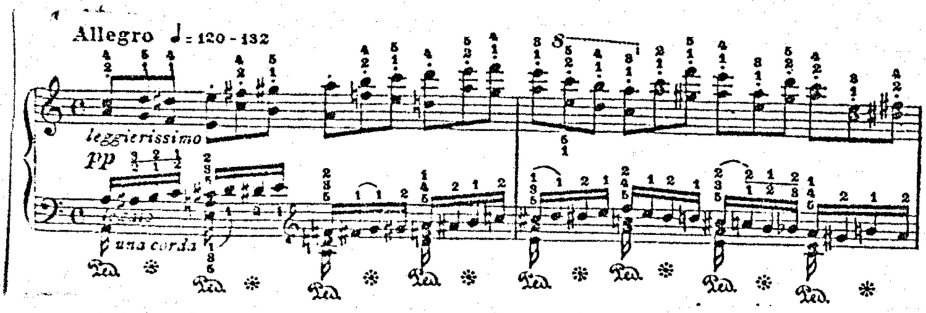



No.3



No.4

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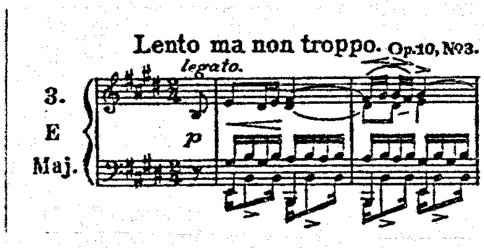
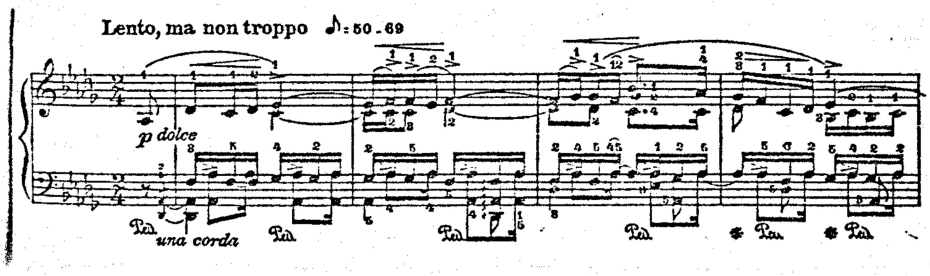
APPENDIX 2--Continued

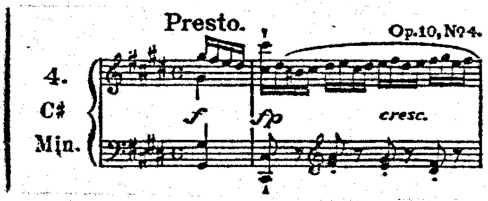
Chopin




Godowsky

No. 5

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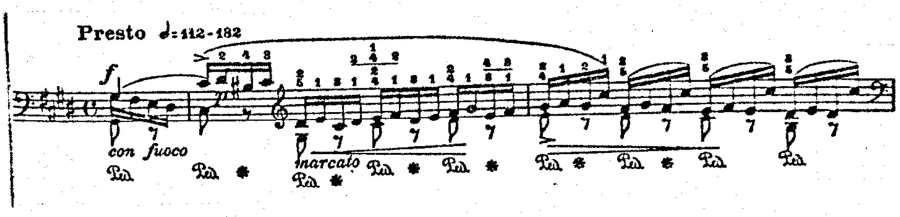


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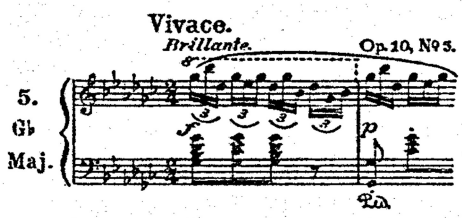
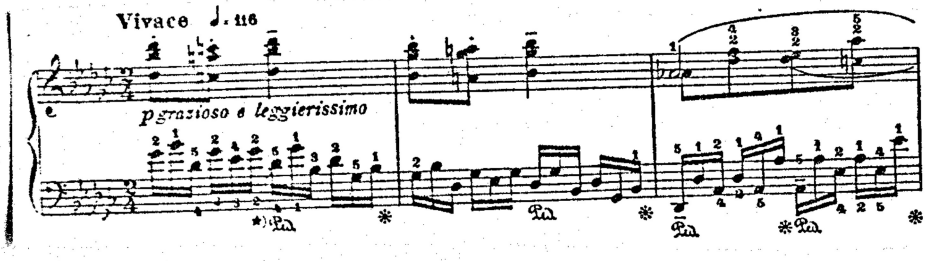
APPENDIX 2--Continued

Chopin




Godowsky

No. 7

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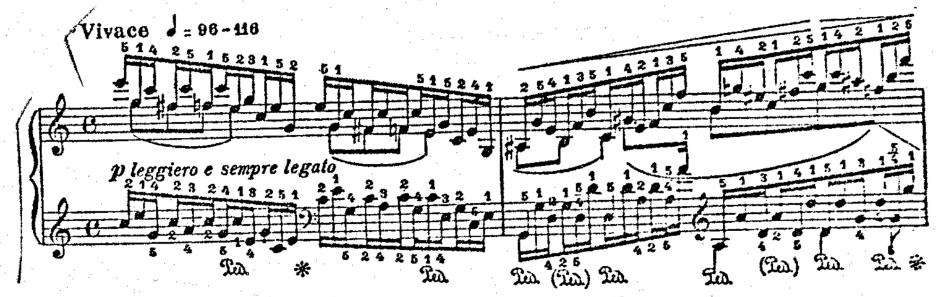


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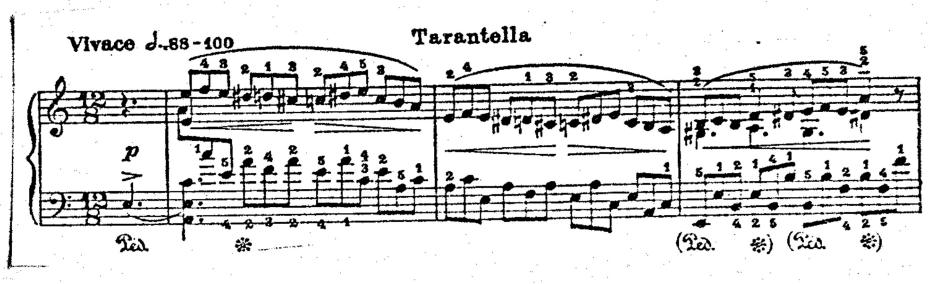
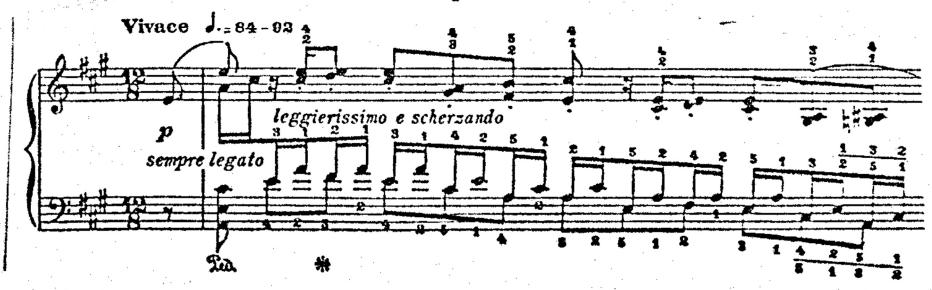



Capriccio

No. 10

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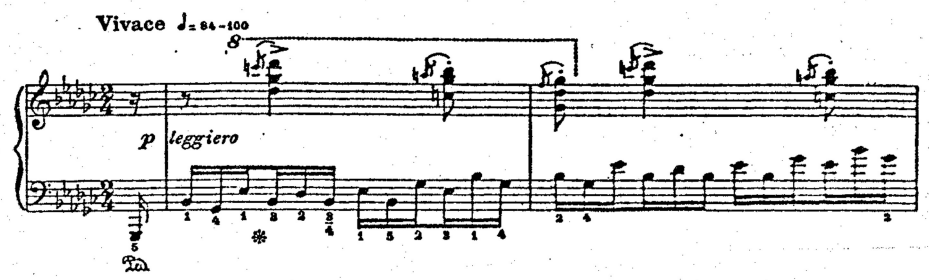
APPENDIX 2--Continued

Chopin

Godowsky

Op. 10, No. 5, continued.

No. 11

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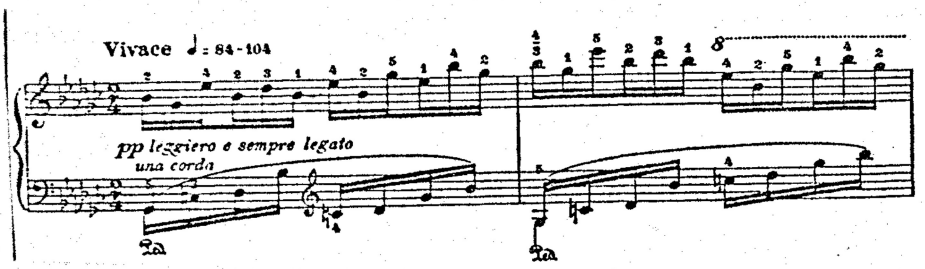


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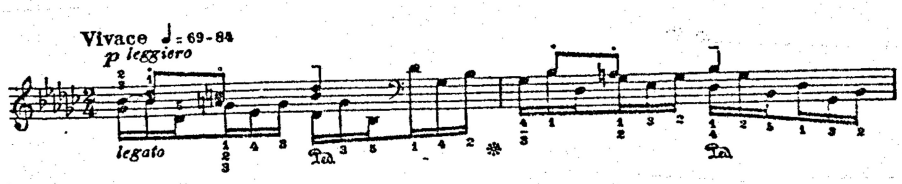


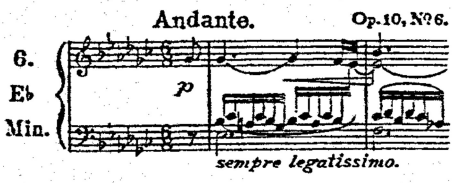


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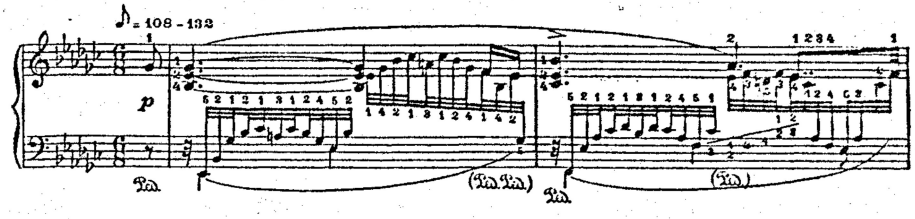


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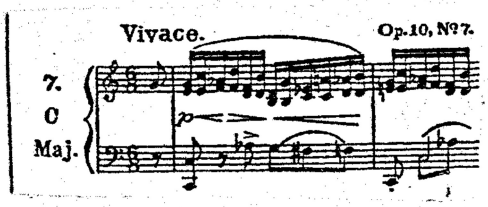
APPENDIX 2--Continued

Chopin




Godowsky

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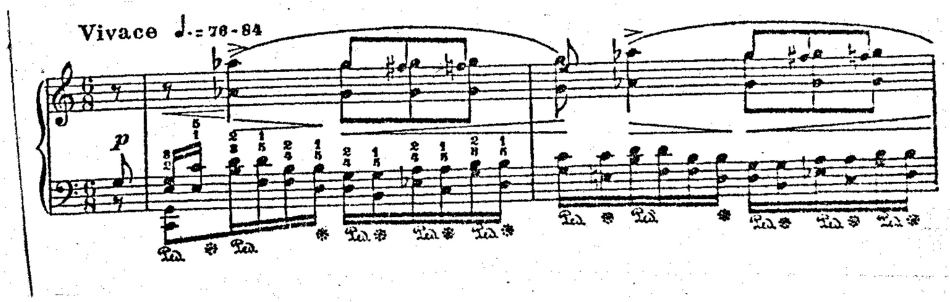


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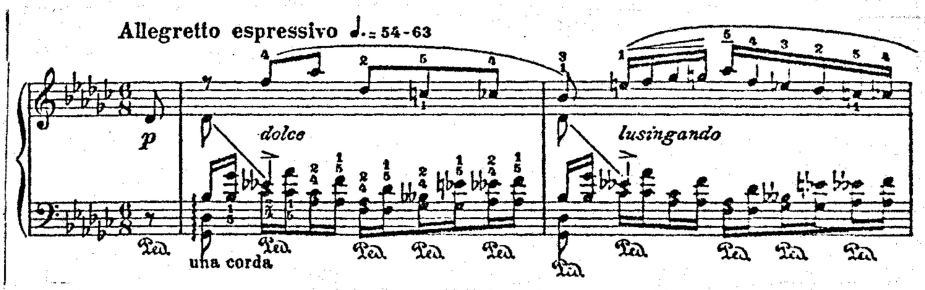


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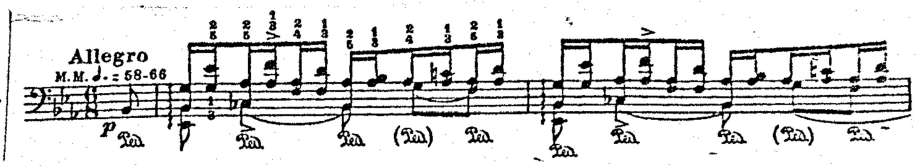


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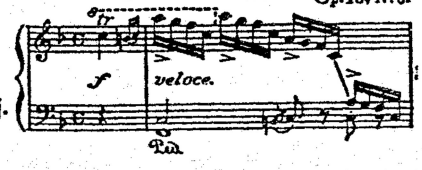
APPENDIX 2--Continued

Chopin

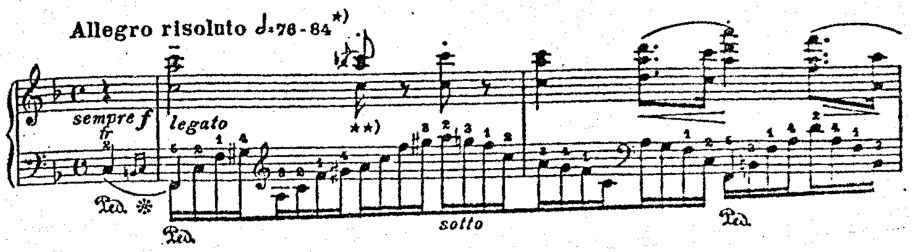
Allegro. Op.10, №8.

8. F Maj.




Godowsky

No.16

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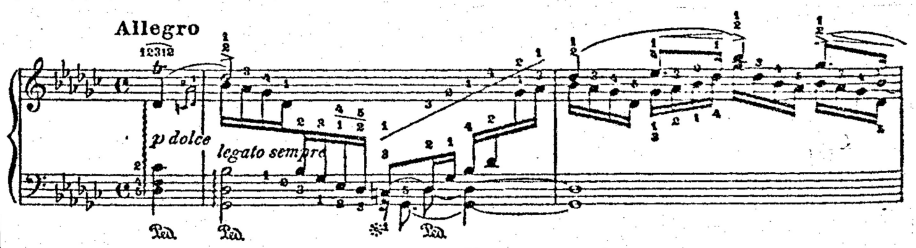
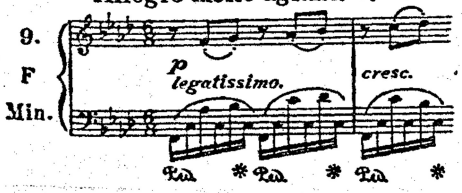



Allegro molto agitato. Op.10, №9.

9. F Min.

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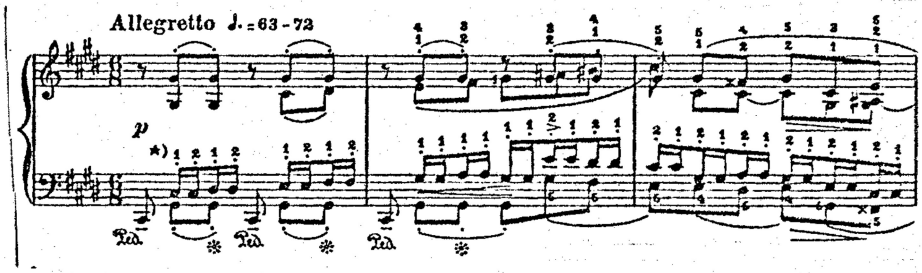


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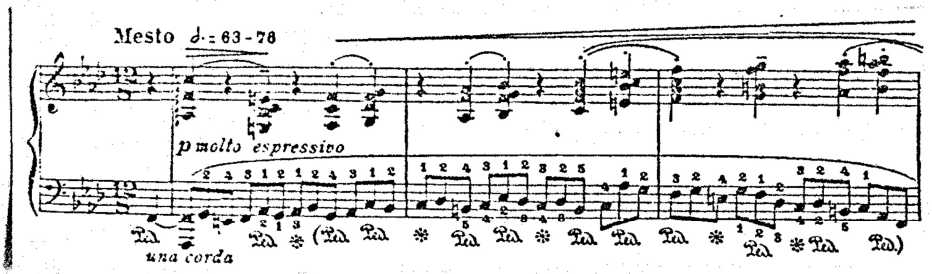


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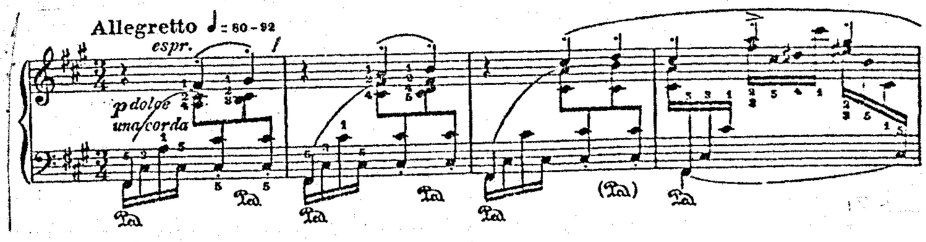


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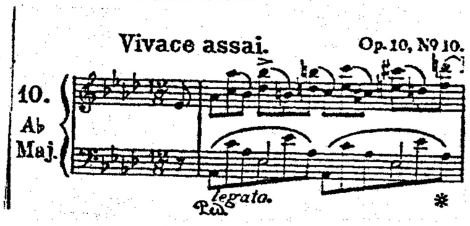
# APPENDIX 2--Continued

## Chopin

Vivace assai. Op. 10, No 10.

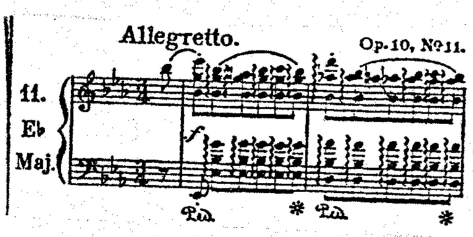
10. Ab Maj.




No. 19

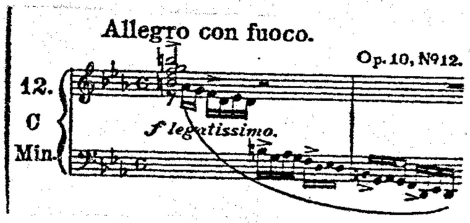
Allegretto. Op. 10, No 11.

11. Eb Maj.



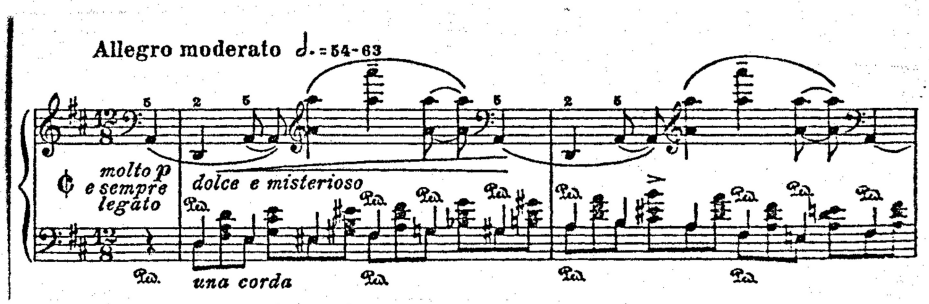

Allegro con fuoco. Op. 10, No 12.

12. C Min.



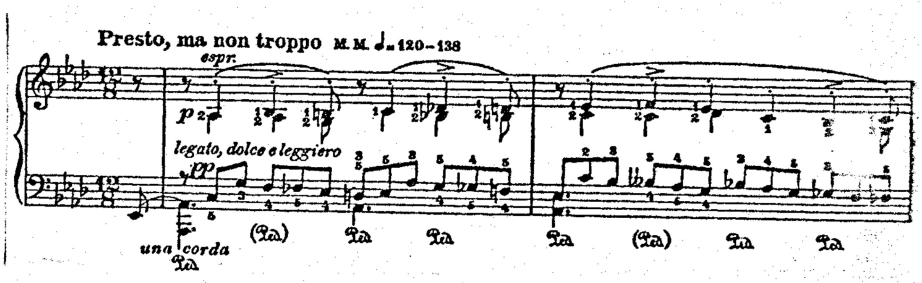

## Godowsky

Allegro moderato ♩.=54-63



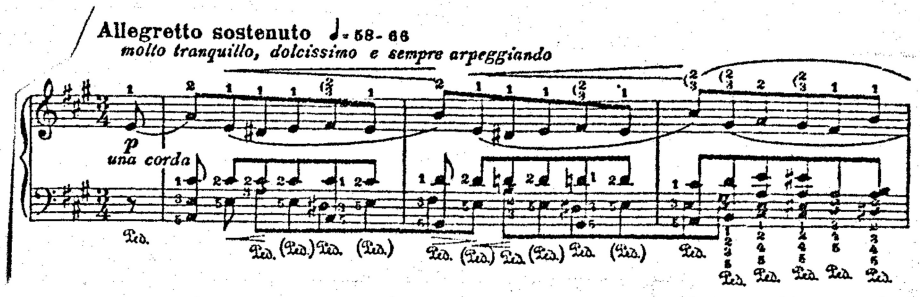

No. 20

Presto, ma non troppo M.M. ♩=120-138



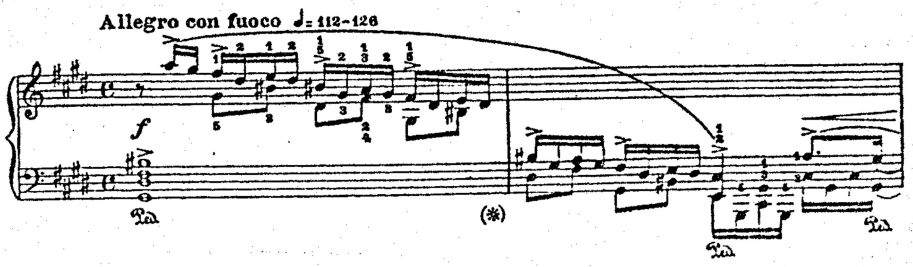

No. 21

Allegretto sostenuto ♩.=58-66
molto tranquillo, dolcissimo e sempre arpeggiando




No. 22

Allegro con fuoco ♩=112-126

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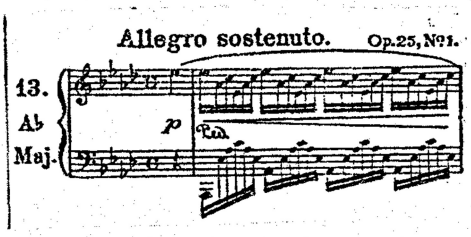
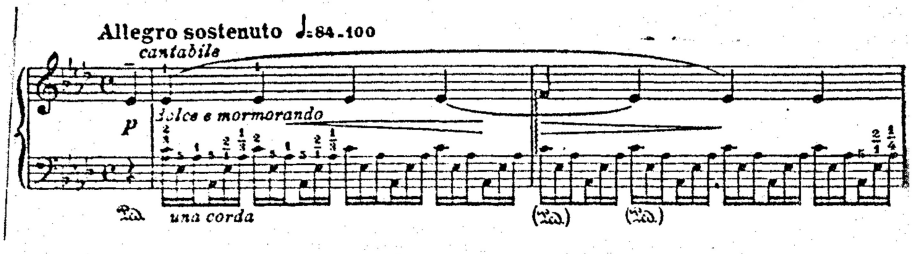
APPENDIX 2--Continued

Chopin




Godowsky

No.23

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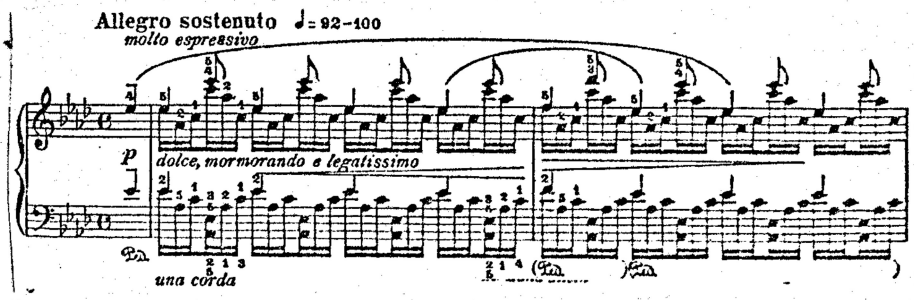


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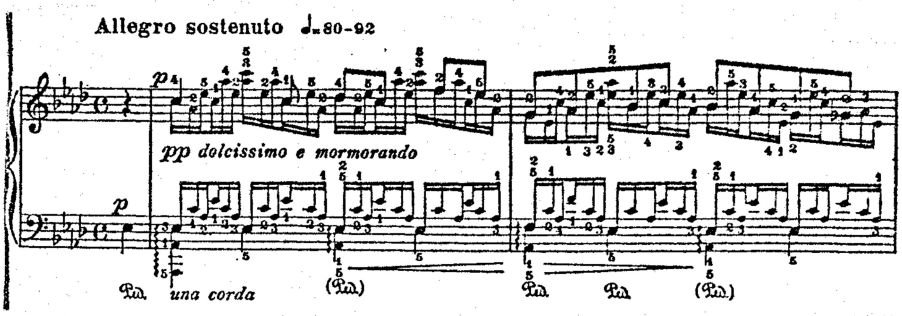


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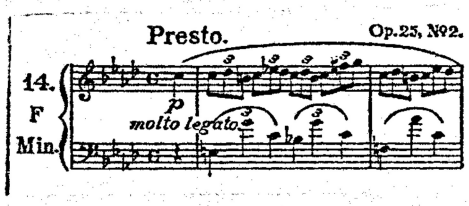
APPENDIX 2--Continued

Chopin

Godowsky

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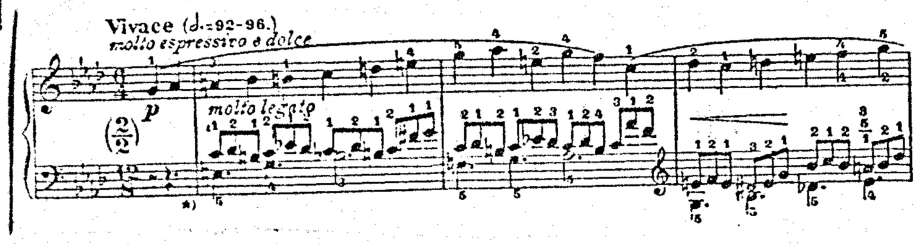


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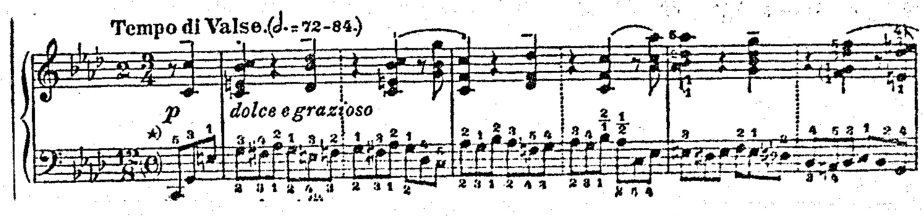


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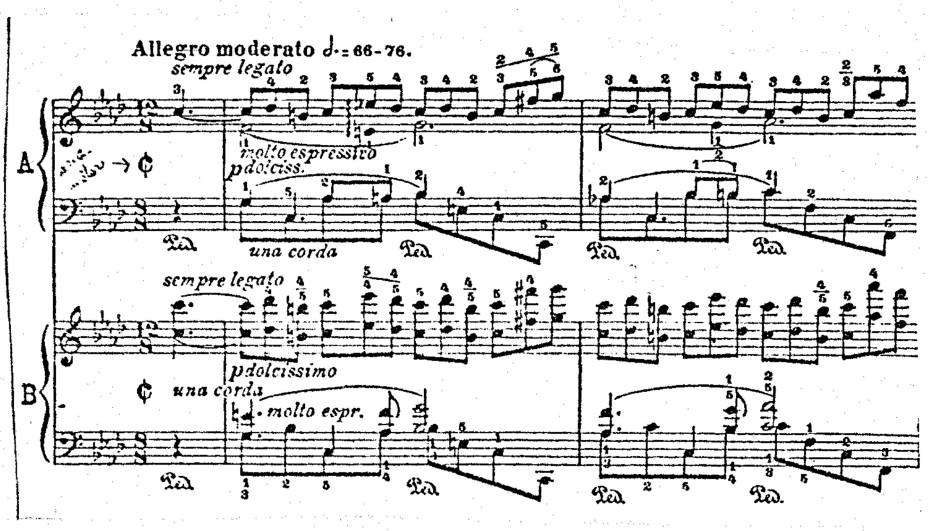


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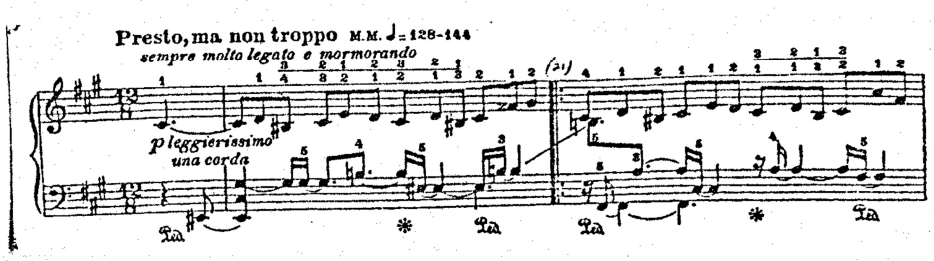


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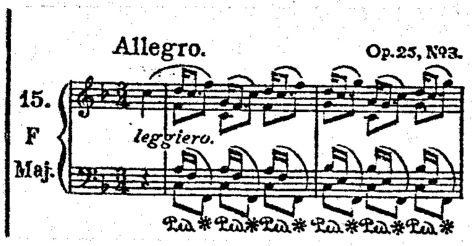
APPENDIX 2--Continued

Chopin

Godowsky

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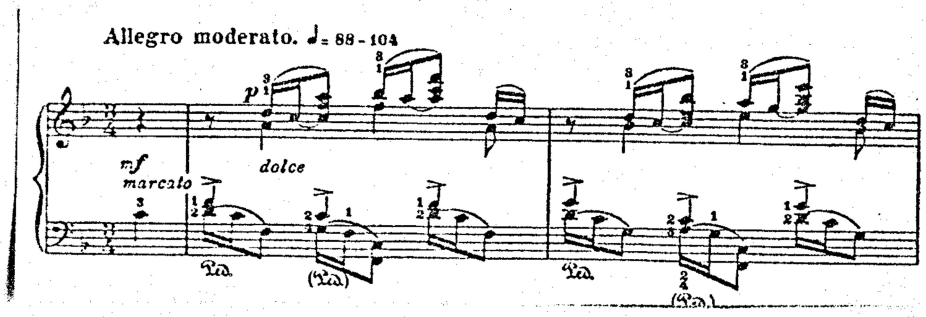


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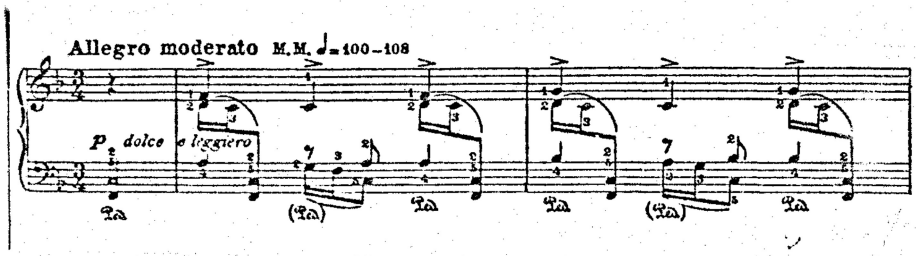


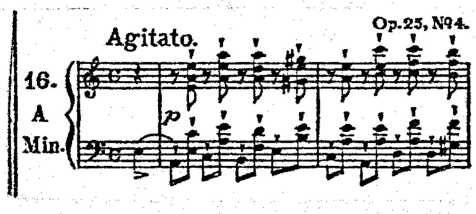


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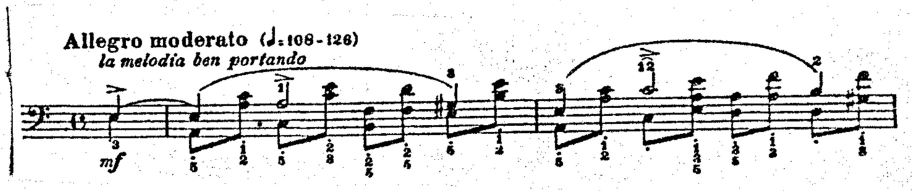


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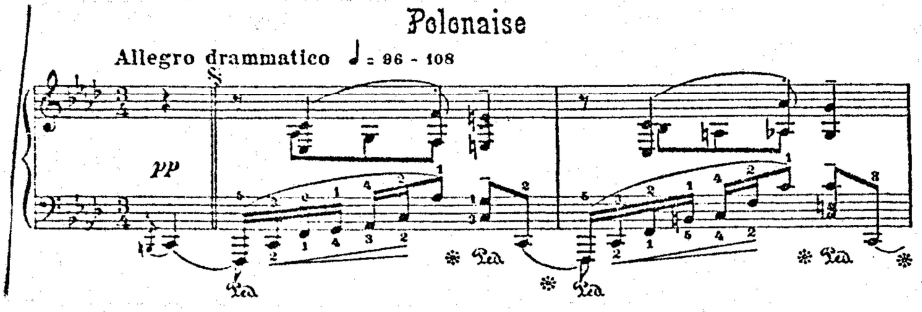


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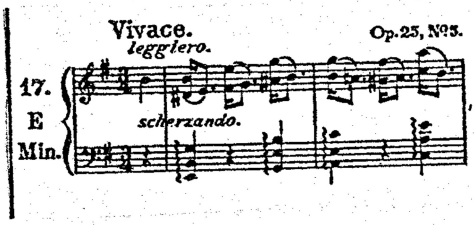
APPENDIX 2--Continued

Chopin

Godowsky

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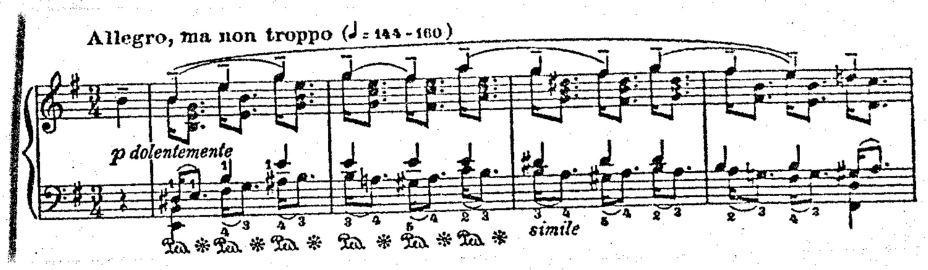


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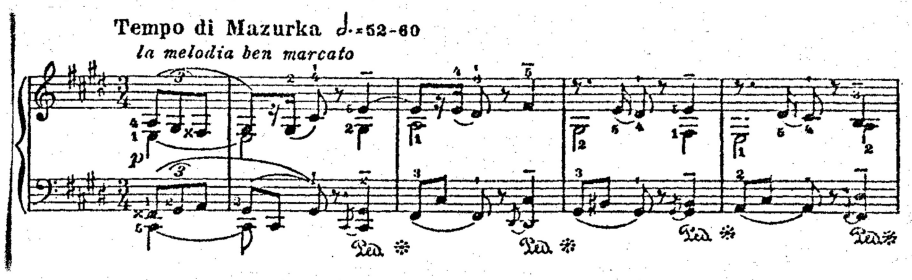


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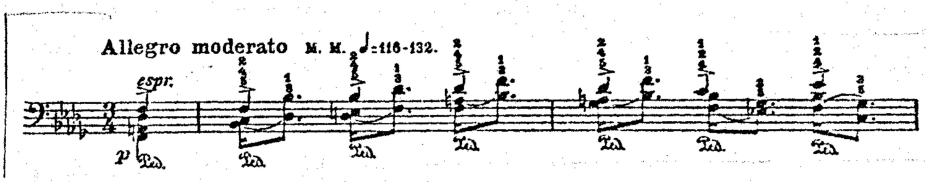


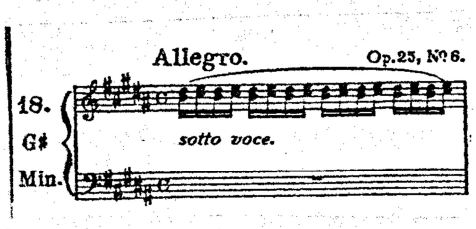


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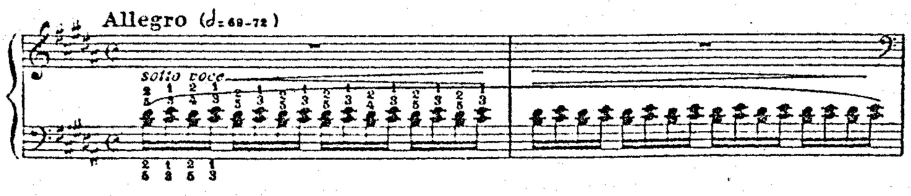


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APPENDIX 2--Continued

Chopin

Godowsky

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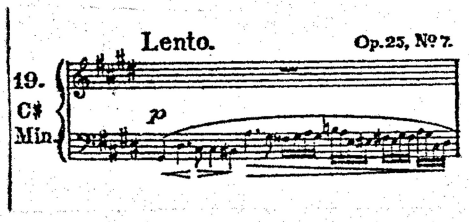


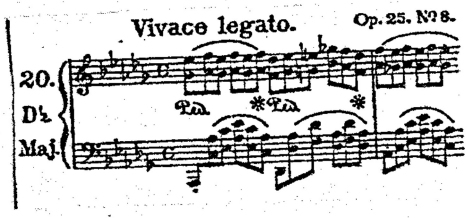


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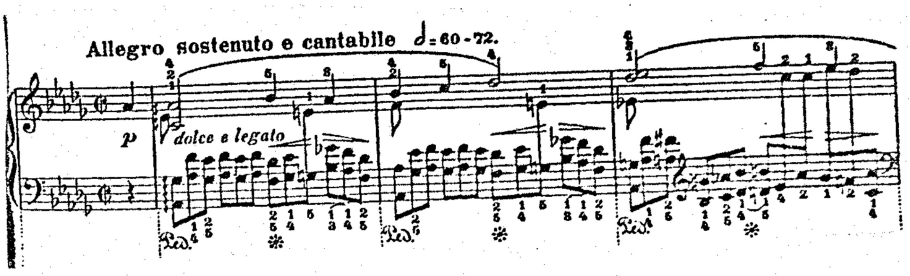


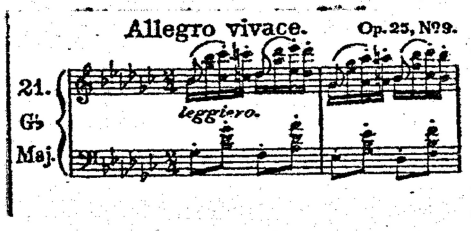


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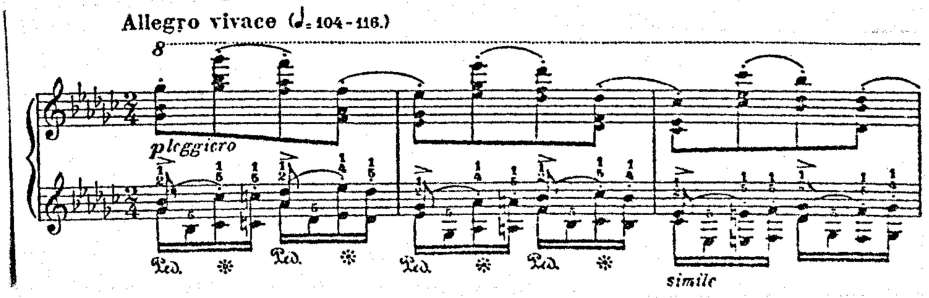


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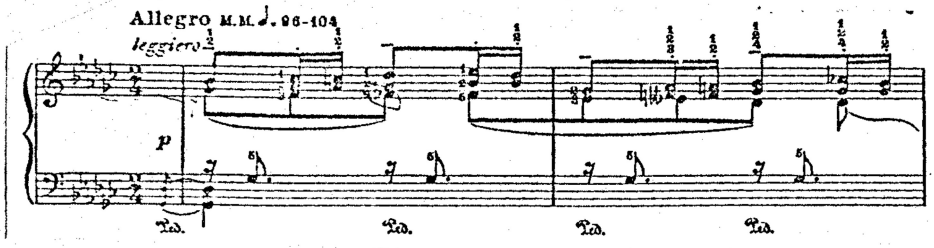


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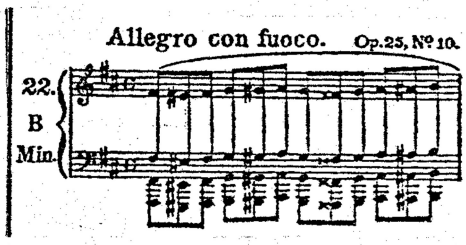
APPENDIX 2--Continued

Chopin

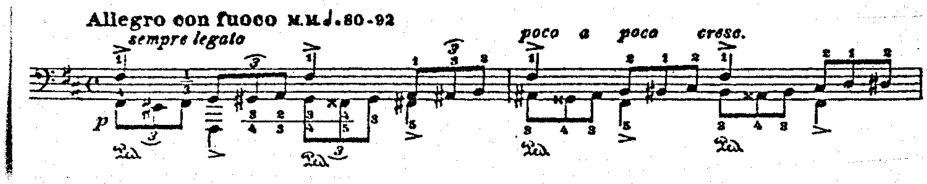
Allegro con fuoco. Op. 25, No 10.

22. B Min.



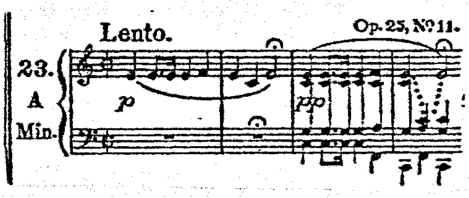
Godowsky

No. 41




Lento. Op. 25, No 11.

23. A Min.

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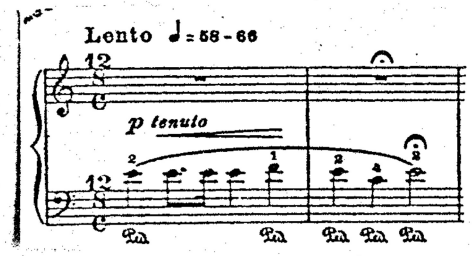
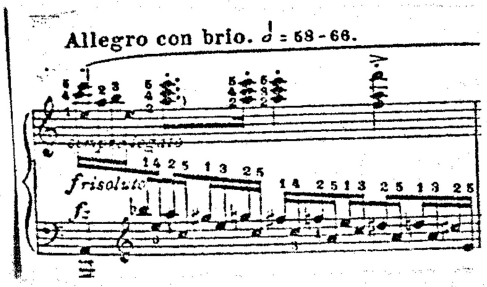
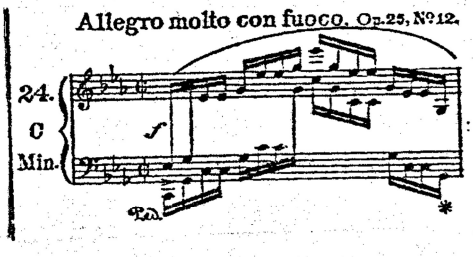



Allegro molto con fuoco. Op. 25, No 12.

24. C Min.

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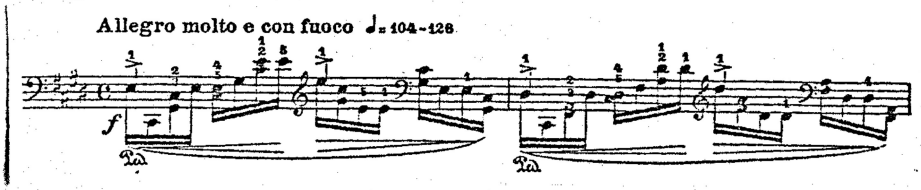


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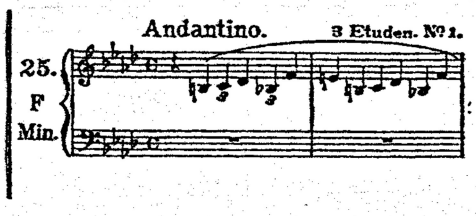
APPENDIX 2--Continued

Chopin

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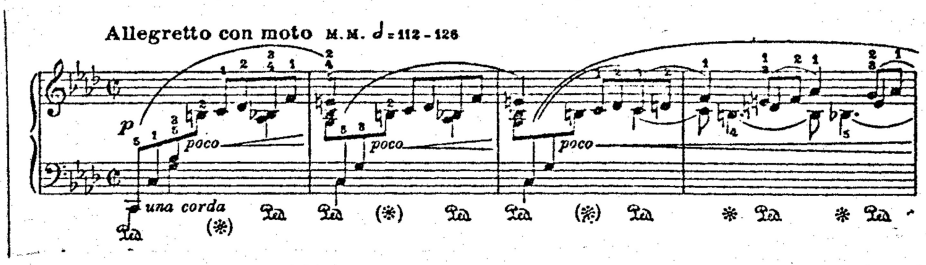


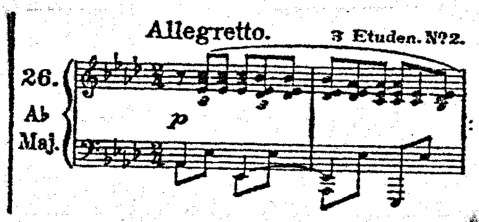


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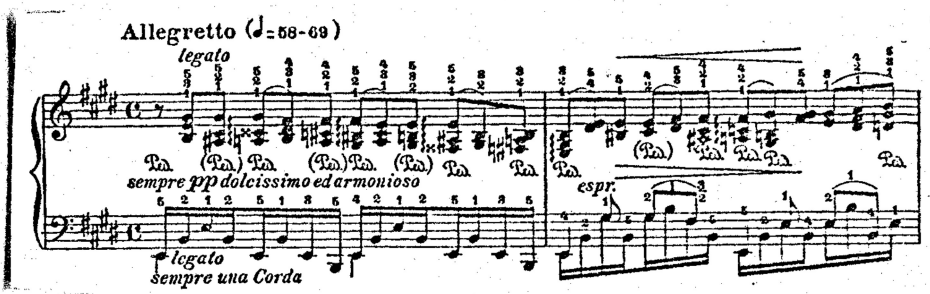


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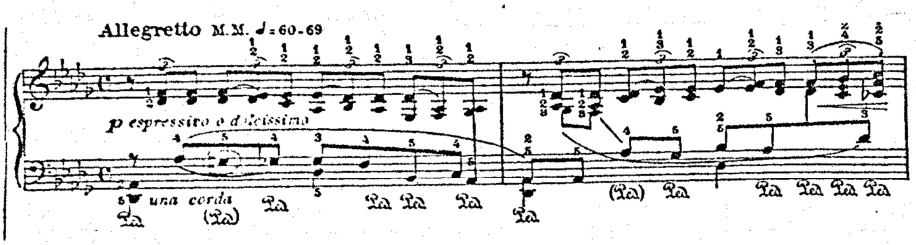


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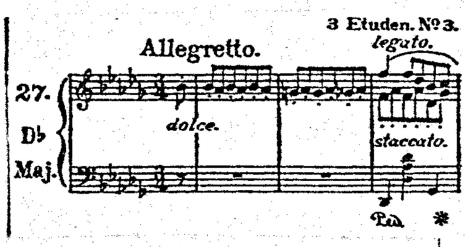
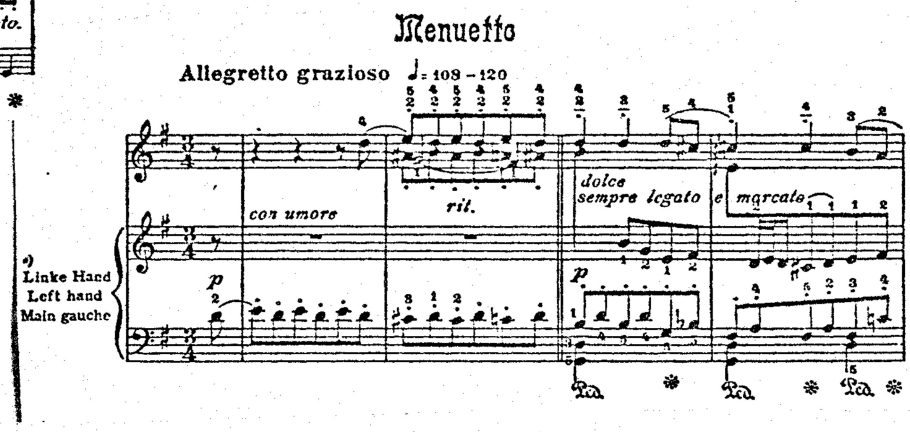
APPENDIX 2--Continued

Chopin



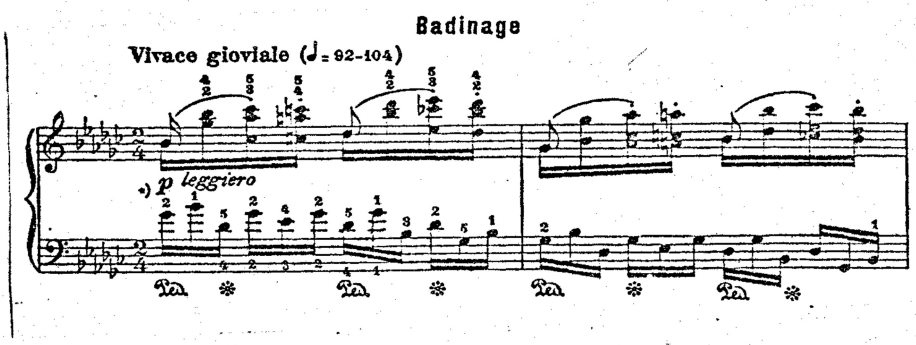

Godowsky

No. 46



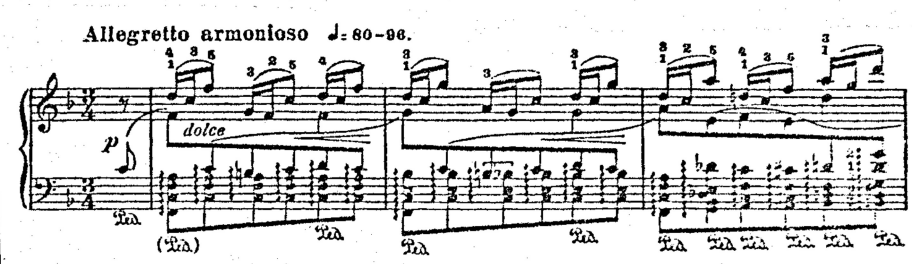

Op. 10, No. 5 and
Op. 25, No. 9 combined

No. 47




Op. 10, No. 11 and
Op. 25, No. 3 combined

No. 48

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