



**MOTION THROUGH TIME: KUJAWY VILLAGE MAZURKAS AS A KEY TO
UNDERSTANDING *RUBATO* WITHIN THE TIME FRAME OF A BAR
IN CHOPIN'S MAZURKAS**

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ABSTRACT

Rubato within the time frame of a bar in Chopin's mazurkas is a phenomenon which has long mystified musicians. When Chopin himself applied it to his mazurkas, the tempo subtly slowed down and, within the same bar, accelerated to make up for lost time, the first beat of the bar thus constantly arriving on time. In spite of extensive research into this type of *rubato*, there is still little known about it. This thesis therefore investigates the phenomenon.

During a conversation with the German-born pianist Hallé, Chopin attributed *rubato* within the time frame of a bar in his mazurkas to the Polish mazurka itself. Significantly, of the various kinds of Polish mazurkas which Chopin encountered during his lifetime, only those from villages in the region of Kujawy, where he spent holidays as a youth, featured this type of *rubato*. When it was applied to them, the tempo subtly slowed down and, within the same bar, accelerated to make up for lost time, just as in Chopin's mazurkas. This was achieved, in the case of Kujawy village mazurkas, by close interaction between text, melody and dance movements as they moved through time together. Hence, this thesis argues that Kujawy village mazurkas, particularly the interaction there between text, melody and dance movements, provides a key to understanding *rubato* within the time frame of a bar in Chopin's mazurkas.

This thesis is presented in two parts. The first part studies motion through time in Kujawy village mazurkas. It determines how text, melody and dance movements interacted whilst moving through time together. In particular, it focuses on how they interacted during the application of *rubato* within the time frame of a bar, in preparation for applying knowledge of this interaction to Chopin's mazurkas. With this preparation complete, the second part studies motion through time in Chopin's mazurkas. It determines how the motion might have been influenced by the interaction in Kujawy village mazurkas between text, melody and dance movements. It then

considers how knowledge of this interaction might be used to interpret *rubato* within the time frame of a bar in Chopin's mazurkas, thereby providing new insights into a phenomenon which in the past has proven to be so elusive.

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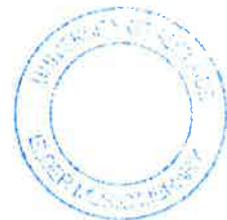
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1. Sequence of Vocal Mazurka followed by Instrumental Mazurka in Kujawy (*Tańce Polskie* [Polish Dances] 1996 vol. 15).



INTRODUCTION

Tempo rubato or “stolen time” in the mazurkas of Fryderyk Chopin (1810–1849) is a phenomenon which has long intrigued the music world. One type of *rubato*, in particular, aroused much interest amongst his contemporaries, namely *rubato* within the time frame of a bar. This unusual type of *rubato* was noted in *The Athenaeum* by the English music critic Henry Chorley after hearing Chopin’s mazurka-playing at the home of Adelaide Sartoris in London on 23rd June 1848:

He makes a free use of *tempo rubato*; leaning about within his bars more than any player we recollect, but still subject to a presiding sentiment of measure, such as presently habituates the ear to the liberties taken (Chorley in Rowland 1994: 210).

So distinctive was Chopin’s “leaning about within the bars” that some of his contemporaries believed that only Chopin knew how to apply this type of *rubato* to his mazurkas. Hector Berlioz (1803–1869), for example, wrote that Chopin’s performance of mazurkas in 1833 was “shot through with a thousand nuances of movement of which he alone holds the secret, and which are impossible to convey by instructions” (Berlioz in Eigeldinger 1986: 71). Even today, concert pianists such as Vladimir Ashkenazy and Idel Biret who have recorded the complete Chopin works on compact disc (Chopin 1990, 1996) still regard his *rubato* within the time frame of a bar as something of a mystery (Ashkenazy pers. com. 22/6/97, Biret pers. com. 21/5/97).

In seeking to lessen the mystery surrounding this type of *rubato* in his mazurkas, Chopin hinted at its source of inspiration during a conversation with the German-born pianist and conductor Charles Hallé (1819–1895). This conversation was documented by Hallé in his autobiography as part of his reminiscences about Chopin’s mazurka-playing:

A remarkable feature of his [Chopin’s] playing was the entire freedom with which he treated the rhythm, but which appeared so natural that for years it has never struck me. It must have been in 1845 or 1846 that I once ventured

to observe to him that most of his mazurkas (those dainty jewels), when played by himself, appeared to be written, not in 3/4, but in 4/4 time, the result of his dwelling so much longer on the first note in the bar. He denied it strenuously, until I made him play one of them and counted audibly four in the bar, which fitted perfectly. Then he laughed and explained that it was the national character of the dance which created the oddity (Hallé in Eigeldinger 1986: 72).

Thus, according to Chopin's explanation to Hallé, the mazurka dance itself inspired his *rubato* within the time frame of a bar, the "national", that is, the "Polish" character of this dance creating "the oddity" of a distorted triple-metre rhythm. Chopin did not specify in his explanation, however, which of the many kinds of mazurkas he had in mind. It may therefore be helpful to look at traditional Polish dance and Chopin's association with it, in order to determine which kind of mazurka, in particular, might have inspired his *rubato* within the time frame of a bar.

According to Roderyk Lange, a leading scholar in choreology and traditional Polish dance, there are three different complexes of traditional dance in Poland (Lange 1996: 3). Firstly, there is dance folklore, referring to the old village dances which were an integral part of peasant life until the process of urbanisation forced them into decline during the twentieth century. The second complex is folk dance, that is, the staged versions of village dances choreographed for public performance from the 1920s onwards. Finally, the third complex comprises the five national dances of Poland, namely the *polonez*, *mazur*, *kujawiak*, *oberek* and *krakowiak*. Combining elements of Polish village dances with elements of European court or social dances, these five national dances evolved in the ballrooms and salons of the landed gentry, spreading all over the country by the end of the nineteenth or early twentieth centuries (Lange 1970: 11).

Common to all three complexes of traditional Polish dance are dances known under the general term *mazurek* in Polish or "mazurka" in English. These dances are distinguished by a distinctive one-bar rhythm, notated in 3/8 metre as two semiquavers

followed by two quavers, a one-bar rhythm which Chopin incorporated into the melodies of his own mazurkas. However, it was only those dances existing during the nineteenth century, namely those belonging to the first and third complexes, which could possibly have influenced Chopin, for, as noted above, the second complex did not evolve until the 1920s, that is, more than seventy years after Chopin's death.

Within the first complex of traditional Polish dance, namely dance folklore, mazurkas, until their recent decline, predominated in central Poland (Stęszewski 2001: 22), particularly in the regions of Kujawy, Łęczyckie, the major part of Mazowsze, and in the countryside surrounding the city of Kalisz in Wielkopolska (Stęszewski in Lange 1996: 34) (see Map 1).

Map 1. Poland: The Major Cultural Regions (Stęszewski 2001: 15).



Although Chopin travelled widely in central Poland¹, Kujawy, sometimes written in English sources as Cuiavia, is the only region for which there is evidence that he came into direct contact with village mazurkas. This evidence is contained in his *Kurier Szafarski* [Szafarnia Courier], a collection of humorous newsletters which he wrote whilst holidaying in Szafarnia² at the age of fourteen:

29th August 1824. As he was passing through Nieszawa³, Mr. Pichon⁴ encountered a village Catalani⁵ sitting on a fence and singing at the top of her voice. His attention was at once caught and he listened to both song and voice, regretting, however, that in spite of his efforts he could not catch the words. Twice he walked past the fence, but in vain – he could not understand a word. Finally, overcome by curiosity, he fished out of his pocket three *grosze* [coins] and promised them to the singer if she would repeat her song. For a time she made a fuss, pouted and refused, but, tempted by the three *grosze*, she made up her mind and began to sing a little mazurka from which the present editor, with the permission of the authorities and censorship, may quote as an example one verse:

<i>Patsajze tam za gulami,</i>	[Look there behind the mountains,
<i>jak to wilk tańcuje.</i>	How the wolf is dancing!
<i>A wsakżeć on nie ma żony,</i>	Alas he has no wife,
<i>bo się tak frasuje (bis).</i>	That is why he is so broken-hearted (repeat)].

(Chopin in Hoesick 1910 vol. 1: 96–97 (Polish text), Sydow 1962: 2 (English translation), Sydow 1981 vol. 1: 21 (French translation)).

Chopin's teenage visits to other villages in Kujawy, such as Obrowo (Chopin in Sydow 1981 vol. 1: 15), Służewo (Niecks 1902 vol. 1: 302–303), Sokołowo (Chopin in Sydow

¹ Chopin visited, for example, the villages of Nieszawa in Kujawy (Chopin in Sydow 1981 vol. 1: 21), Sanniki and his birthplace Żelazowa Wola in Mazowsze (Chopin in Sydow 1981 vol. 1: 76 & 45–46) and Strzyżew in Wielkopolska (Chopin in Sydow 1981 vol. 1: 135), before leaving Poland on 2nd November 1830.

² Szafarnia is a village situated east of Golub Dobrzyń in a region which, although now known as Dobrzyńskie, was in previous centuries part of Kujawy (Lange 1988b: 18).

³ Nieszawa is a small town in the northern part of Kujawy.

⁴ Anagram of "Chopin".

⁵ Angelica Catalani (1780–1849) was a celebrated Italian singer who in 1820 presented young Chopin with a gold watch during her concert tour in Warsaw (Sydow 1962: 2).

1981 vol. 1: 6, 17, 25) and Turzno (Chopin in Sydow 1981 vol. 1: 30), no doubt provided further opportunities for him to see and hear Kujawy village mazurkas before he left Poland in 1830. Such an opportunity was particularly likely to have arisen in Obrowo in northern Kujawy where, on 20th August 1824, he watched a crowd of villagers in front of the manor participating in a harvest festival (Chopin in Sydow 1981 vol. 1: 15), a popular event for the performance of village mazurkas (Lange pers. com. 22/7/97).⁶ Thus, within the complex of dance folklore, Kujawy village mazurkas are the dances most likely to have influenced Chopin's mazurkas.

Plate 1. Harvest Festival, including Village Dances, in front of a Manor House. Painting by M. Stachowicz, 1821 (National Museum, Warsaw, in Lange 1996: 85).



The other complex of traditional Polish dance which existed in Chopin's lifetime is national dancing which, in contrast to dance folklore, is associated primarily with the

⁶ A scene of a harvest festival with villagers dancing in front of a manor house is shown in an 1821 painting by M. Stachowicz (Plate 1).

salon or ballroom. Of the five national dances, three feature the distinctive mazurka rhythm of two semiquavers followed by two quavers, namely the *mazur*, *kujawiak* and *oberek*. First to become established was the *mazur* which, due to its dissemination by the Polish military in 1800-1815, reached its height of fame during Chopin's lifetime in the first half of the nineteenth century (Stęszewska 1980: 186). Indicative of its popularity are the number of dance manuals published about it at this time, not just in Poland, but also in other parts of Europe such as Austria and France (see Martin 1990: 105). It is not surprising, therefore, that Chopin who danced in salons of Kalisz (Chopin in Opieński 1931: 74), Warsaw (Chopin in Opieński 1931: 106), Vienna⁷ (Chopin in Opieński 1931: 126, 129) and Paris⁸ (Chopin in Sydow 1981 vol. 2: 139), knew how to dance the *mazur*, mentioning it in a letter to his friend Tytus Wojciechowski on 14th November 1829:

I went to an evening party at Kalisz; Mrs. Łączyńska and Miss. Biernecka were there. She insisted on my dancing, so I had to dance the *Mazur* with a girl who is even prettier than she, or anyhow quite as pretty... (Chopin in Opieński 1931: 74).

By contrast, the other two national dances featuring the mazurka rhythm, that is, the *kujawiak* and *oberek*, were not likely to have been a significant part of Chopin's dance repertoire, for they developed later than the *mazur*, not gaining popularity until after Chopin's death in the late nineteenth century (Stęszewska 1980: 191, Dąbrowska 1991: 317, 320). Therefore, within the complex of national dance, the *mazur* is the dance most likely to have influenced Chopin's mazurkas.

Deciding which of the above dances Chopin may have incorporated into his mazurkas presents a significant challenge to researchers (Paschałow 1951: 59,

⁷ Chopin visited Vienna for a few weeks in August 1829, and lived there for eight months between November 1830 and July 1831.

⁸ Chopin moved to Paris in October 1831, and settled there for the rest of his life.

Starzewski 1900–1901: 698). As shown by past studies in this area, the dances which Chopin used in his mazurkas “merge, cross and become entangled to form a new type” (Bronarski 1944: 153), “their various elements penetrating each other in such a way that it is difficult to differentiate them” (Sobieski 1973: 394). *Rubato* within the time frame of a bar, however, may not have been so deeply penetrated by other elements, for, as noted earlier, Chopin’s contemporary Hallé was able to distinguish this type of *rubato* in Chopin’s performances of “most of his mazurkas” (Hallé in Eigeldinger 1986: 72). In order to determine whether it was Kujawy village mazurkas or the national *mazur* which most likely inspired Chopin to apply this type of *rubato*, valuable information may again be drawn from past research in traditional Polish dance.

According to the distinguished ethnographer Oskar Kolberg (1814–1890), who undertook intensive fieldwork in Kujawy between 1860 and 1865 (Pawlak in Krzyżaniak *et al.* 1974: 10), there were two main types of village mazurkas in nineteenth-century Kujawy, namely the *kujawiak* and the faster but otherwise very similar *obertas* or *oberek*⁹ (Kolberg 1869: 201, 204). In his account of the *kujawiak*, Kolberg noted the existence of *rubato* which he described as the “lengthening or retarding” of whole or parts of beats and a “squashing or absorbing” of others, requiring the use of “smaller or bigger rhythmic values within the bars than is usual for the time signature of 3/8 or 3/4”. Such rhythmic irregularities “did not offend”, however, for the strong beats of the bar “returned symmetrically at specific, even intervals” (Kolberg 1869: 208–209). A similar observation was made during fieldwork conducted in Kujawy between 1954 and 1965, Lange noting that the triple-metre rhythm of village mazurkas, particularly that of the *kujawiak*, was “knocked out of its strict metric regularity”, with only the first beats arriving consistently on time (Lange 1988b: 123–

⁹ According to Lange, the nomenclature of the different types of village mazurkas is remarkably unstable, one type sometimes known under many different names, and one name sometimes applied to many different types (see Lange 1988b: 96). The Kujawy *obertas* or *oberek*, for example, was also known to the villagers as *mazur* (Kolberg 1869: 201) or *mazurek* (Lange 1988b: 123).

124). Thus, since the time span between the entry of each first beat was of equal duration, *rubato* in Kujawy village mazurkas was contained within the time frame of a bar, thereby resembling the leaning about within the bars which Chopin applied to his own mazurkas.

In contrast to Kujawy village mazurkas, however, the national *mazur* bears no such resemblance to Chopin's mazurkas. Neither nineteenth-century documentation (Brodziński 1828, Czerniawski 1860, Mestenhauser 1878), nor more recent studies of Polish national dances (e.g. Kwaśnicowa 1953, Hryniewicka & Ostrowska 1973, Stęszewska 1980, Lange pers. com. 24/7/97) contain any evidence to suggest that *rubato* within the time frame of a bar was ever applied to the *mazur*. In fact, according to Lange's research, this type of *rubato* was strictly a village dance practice which did not carry through to the national dances (Lange 1988b: 108–113). Hence, it may be concluded that, although the *mazur* may have influenced Chopin's mazurkas, it was Kujawy village mazurkas which most likely inspired him to apply *rubato* within the time frame of a bar. This conclusion is confirmed by the findings of leading Polish music scholars Sobieska and Sobieski, who demonstrate the similarities between the *rubato* of Chopin and of traditional Polish musicians by citing transcriptions only of Kujawy village mazurkas (Sobieska & Sobieski 1963). In spite of the above findings, however, Kujawy village mazurkas have never been used as a major source of information for Chopin's *rubato* within the time frame of a bar. The aim of this thesis, therefore, is to demonstrate that knowledge of Kujawy village mazurkas offers new insights into *rubato* within the time frame of a bar in Chopin's mazurkas.

My interest in this topic dates back to my teenage years in the 1980s. Having studied piano seriously since I was five years old, I began at the age of twelve to study the finer subtleties of *rubato* in piano repertoire, carefully writing on my music scores where I thought it was appropriate to linger over or hasten through the notes. Steady progress was made in this area until I began to play Chopin's mazurkas, a genre of

composition which differed markedly from anything I had ever played before. Perhaps, as Chopin often said about his mazurkas, “one had to be Polish to feel the subtleties of the national rhythm, and to render the proper local colour” (Roubaud¹⁰ in Eigeldinger 1986: 122). It was therefore with great curiosity that I undertook research into Kujawy village mazurkas between December 1996 and September 1998, as I searched for a greater understanding of those “subtleties of rhythm” which gave Chopin’s mazurkas their distinctive “local colour”.

From the early stages of my research as a university student, it was clear that Kujawy village mazurkas were rapidly fading in practice and memory. As part of a peasant dance culture, these dances were traditionally passed down from generation to generation through oral transmission (Lange 1988b: 57–58). Due to the effects of post-World War II urbanisation, however, Kujawy village mazurkas which were associated with the old rural way of life suddenly declined, so much so, in fact, that by the 1980s they had almost completely disappeared (Lange 1988b: 154). Only bare traces of these dances remain, as shown in a documentary series on Polish dances produced by Polish Educational Television and the Polish Folk Culture Foundation (*Tańce Polskie* 1996 vol. 15). How, then, does one study an oral dance tradition from the nineteenth century which has almost disappeared in practice?

Fortunately, an invaluable store of information on Kujawy village mazurkas has been preserved as a result of extensive fieldwork undertaken in Poland, begun as early as the nineteenth century. In the first half of that century, there was a growing interest in folklore amongst Polish travellers, scholars and musicians (Czekanowska 1990: 56), resulting in the publication of the texts of eighteen folk songs from Kujawy (1836, 1842, 1846), fifteen notated by Wójcicki and three by Kolberg (see Pawlak in Krzyżaniak *et al.* 1974: 10). The way in which these songs were documented, however, limits their

¹⁰ Marie Roubaud (1822–1916/17?) studied piano under Chopin in Paris during the winter of 1847–1848 (Eigeldinger 1986: 178).

value, for only five were provided with melodies, and these only as piano arrangements with harmonic accompaniments (Pawlak in Krzyżaniak *et al.* 1974: 35). The low esteem in which Chopin held such arrangements of folk songs is clearly evident in a letter to his family dated 19th April 1847:

He [Nowakowski] gave me the *Chansons populaires* ['Folk Songs'] of Kolberg – good intentions, but not broad enough in the shoulders. Such pieces lead me to think that we would be better off with nothing, because work so imperfect can only disorientate the genius who might one day reach the truth and restore it [our music folklore] to all its worth and beauty. But until then, folk songs will remain hidden under make-up and disfigured by false noses. With legs cut off or perched on stilts, they will be fit merely to excite the mirth of the superficial observer (Chopin in Sydow 1981 vol. 3: 267–268).

It is ironic, then, that Kolberg, the person whom Chopin criticised for hiding folk songs under “make-up”, became one of the first ethnographers to document them without the “make-up” of a piano accompaniment. In 1857, Oskar Kolberg started to publish *Lud* [The People], an ethnographic collection covering “the culture and civilisation of almost all the ethnic groups living in Poland” (Halski 1992: 22), including transcriptions of more than ten thousand folk melodies which he and his associates collected during field expeditions to various regions. With *Lud* began the first serious documentation of folklore in Poland, this and subsequent work providing four main sources of information on Kujawy village mazurkas.

The first source is, of course, Kolberg's *Lud*. In this collection, there are over six hundred song texts, vocal melodies and instrumental melodies from Kujawy villages, published mainly in volume 3 (1867), volume 4 (1869) and volume 22 (1889). Kolberg also included in his fourth volume descriptions of Kujawy village dancing (Kolberg 1869: 200–206) which are very extensive compared with his descriptions of dancing in other regions of Poland (Lange 1988b: 7). A limitation of this collection, according to Kolberg himself, is that the *rubato* could not be recorded in written form, due to the lack of relevant signs available to nineteenth-century transcribers (Kolberg 1869: 208–209).

In spite of this limitation, Kolberg's transcriptions are very detailed rhythmically, and may therefore provide us with some indication of how Kujawy village mazurkas were performed during the mid-nineteenth century.

The second source of information on Kujawy village mazurkas is based on fieldwork carried out in the region in the years 1952–1956, 1963–1964 and 1970. This fieldwork was initially part of a state-funded project, entitled *Akcja Zbierania Folkloru Muzycznego* [The Action of Collecting Music Folklore]. Supervised by Marian Sobieski and Jadwiga Sobieska, this project was a collaborative effort by researchers from numerous Polish universities to record the oldest layer of village music in Poland before its practitioners passed away (Noll 1986: 659). Fieldwork in Kujawy thus involved collecting material from the oldest generation of villagers born between 1863 and 1910, since the younger generations possessed little knowledge of the native music folklore (Pawlak in Krzyżaniak *et al.* 1974: 19). Documentation of this fieldwork comprises: firstly, audio recordings of Kujawy village music, including 2,432 songs and 375 instrumental melodies, preserved in the Folklore Archives of the Institute of Arts, Polish Academy of Sciences, in Warsaw; secondly, transcriptions of Kujawy village music, including 1,314 song texts, 823 vocal melodies and 128 instrumental melodies, by members of the Institute of Arts in Poznań (Krzyżaniak *et al.* 1974, 1975); and thirdly, published studies of Kujawy village music by Aleksander Pawlak who personally undertook fieldwork in Kujawy during the 1950s and '60s (1979, 1981). With the twentieth-century advantages of audio recordings and the development of specific symbols for notating *rubato*¹¹, this documentation is more detailed than that of Kolberg, providing a clear indication of how *rubato* was applied to Kujawy village mazurkas by musicians born within decades of Chopin's death.

¹¹ *Rubato* is indicated in transcriptions by the symbols \cap and \cup , \cap specifying a subtle lengthening and \cup a compensatory shortening in duration of the rhythmic values above which they are placed. These symbols will be discussed later in the Introduction.

The third source of information on Kujawy village mazurkas originates from fieldwork undertaken in Kujawy at the same time as the above-discussed fieldwork, but with an emphasis on dance. From 1954 until 1965, Roderyk Lange conducted fieldwork in forty-five villages in Kujawy, employing pioneering methods of dance research which included structured in-depth interviews with informants and the transcription of dances through the now highly regarded system of movement notation called Kinetography Laban or Labanotation.¹² Through these methods, Lange pieced together the surviving fragments of the village dance culture (Lange 1988b: 57), obtaining material from the oldest inhabitants of the villages born mainly between 1866 and 1900 (Lange 1988b: 70–71). Lange's skilled use of Kinetography Laban, in particular, makes his research of Kujawy dance folklore (1976, 1979, 1988b) invaluable to this study, providing a clear picture of how dancers, born within decades of Chopin's death, applied *rubato* to Kujawy village mazurkas.

The fourth and final source of information on Kujawy village mazurkas is the people who remember the mazurkas from the time when they were still danced in the villages. During my research, I was privileged to study the dances in person with Roderyk Lange who, as discussed above, conducted fieldwork and participated in the dancing of village mazurkas in Kujawy between 1954 and 1965. By working with Professor Lange, I was able to study Kujawy village mazurkas not only from a theoretical point of view, but also in practice, learning to dance them through the traditional method of observation and imitation (London, Warsaw & Jersey from December 1996 to July 1997, London in July 1998). This practical experience thus enabled me to develop a more intuitive feeling for *rubato* in Kujawy village mazurkas which is so vital to the understanding of a performance tradition.

¹² This system of movement notation was invented by Rudolf Laban (1879–1958), and first outlined for publication in 1956 (Laban (1956) 1975). Laban's pupil Albrecht Knust developed the system further, publishing *A Dictionary of Kinetography Laban* in 1979. Lange, as a former pupil of Knust, became a distinguished scholar in Kinetography Laban himself (see Laban 1975, Lange 1985), using it extensively in his research of Kujawy dance folklore.

As shown by the above sources, the extensive fieldwork undertaken in Poland since the mid-nineteenth century has built up a vast knowledge of Kujawy village mazurkas relevant to my study of *rubato* within the time frame of a bar. One drawback, of course, is that there is no documentation of this type of *rubato* from Chopin's time, so it is impossible to determine exactly how Chopin would have seen and heard it applied in Kujawy during the 1820s. On the other hand, peasant culture in Poland was until World War II "relatively little disturbed", for "life in the villages followed well established and only slowly changing patterns" (Lange 1970: 4), the old ways of dancing consequently prevailing (Lange 1975: v). It is possible, therefore, that the Kujawy village mazurkas recorded during twentieth-century fieldwork retained many characteristics of those dating from Chopin's time, especially considering that the fieldwork was aimed at recording these dances in the state in which they existed prior to the drastic changes inflicted by post-World War II urbanisation. Thus, while the insights into *rubato* offered by today's knowledge of Kujawy village mazurkas may not be precisely true to Chopin's time, the aims of the fieldwork by Polish scholars would suggest the documentation of a close approximation to it, thereby offering pianists a valid way in which to approach the interpretation of *rubato* within the time frame of a bar in Chopin's mazurkas.

Before focusing on the phenomenon of *rubato*, let us step back for a moment to gain a wider perspective of Kujawy village mazurkas and their place in society. As emphasised in the discipline of anthropology, human society is the producer of culture (Kroeber 1948: 10), shaping activities such as dancing into a form which suits its needs (Lange 1975: 105–106). Dance may therefore be more clearly understood when viewed in the context of the society which created it.

Prior to the urbanisation of Kujawy in the mid-twentieth century, dance was an integral part of village life. No social gathering was complete without dancing (Benet 1951: 23), whether it was a harvest festival, a wedding, or simply the end of a hard day's

work in the fields (Lange 1988b: 61–62). At times, dance played “an essential role in culminating moments of the peasant customs and rites”, such as the moment after the capping of the bride during a wedding ceremony (Lange 1988b: 61–62). At other times, dance was a form of recreation, “stressing the social integration of the village community and allowing it to experience the feeling of togetherness” (Lange 1975: 92). On no occasion, however, was dance just “an optional adornment” or “a superfluous attachment to life” (Lange 1975: 91, 100), for it always served the social needs of the community.

Among the dances woven into the social fabric of Kujawy village life were two types of village mazurkas, identified above as the *kujawiak* and the faster but otherwise very similar *obertas*. Performed at every kind of social occasion, village mazurkas were danced by one or more couples who rotated around their own common axis, whilst travelling along the perimeter of a circle (Lange 1988b: 105). By dancing in circle formation, all couples were at the same distance from the centre of the circle and were in sight of each other from both in front and behind, thereby promoting the feeling of unity amongst the villagers (Lange 1975: 83). At the same time, the “independent micro-formation of the couple” gave dancers the opportunity to improvise subtle variations without disrupting the overall unity of mood or unity of movement along the circle (Lange 1975: 86, Lange 1988b: 122). Village mazurkas thus served as a means of emphasising the social integration of the community whilst at the same time allowing for individual creativity.

Encouraged by this atmosphere of social unity, the Kujawy people worked closely together to perform a sequence, often continuously repeated, of vocal mazurka followed by instrumental mazurka. To begin the sequence, a dance couple emerged from the crowd and stood in front of the music band which generally consisted of a violin and

sometimes a *basy* or *maryna* [small or large double bass] (Kolberg 1869: 209).¹³ One member of the dance couple, often the man, then proceeded to sing a short unaccompanied song, termed in Polish *przyśpiewka* (Kolberg 1869: 201–202). Its text was based on an anonymous poem about village life (Krzyżaniak 1979: 321) and its melody was either improvised on the spur of the moment or chosen from a repertoire of commonly known mazurka tunes (Lange 1988b: 59). During the song, the dance couple performed dance movements on the spot in front of the musicians (Lange 1975: 36), the man sometimes shaking his hand in the air and stamping on the ground (Lange 1988b: 122). In this way, the dance couple incited the musicians to play an instrumental mazurka for the gathering.

In the instrumental mazurka which followed, the violinist imitated the melody just sung by the dance couple, whilst the double-bass player, if present at the gathering, bowed a drone on two open strings (Kolberg 1869: 209). As soon as they started to play, the dance couple paid them some money, and then turned to face each other, the man resting his hands on the woman's waist, and she resting her hands on his shoulders (Kolberg 1869: 200–201). The couple then began to dance whilst travelling along the perimeter of a circle, other couples at the gathering following their lead (Lange 1975: 104). Generally, the dance couples whirled to the right whilst travelling clockwise around the circle, or they whirled to the left whilst travelling anti-clockwise around the circle, changing direction at the call of the leading dancer (Kolberg 1869: 201, Lange 1988b: 121). Throughout the duration of the instrumental mazurka, the musicians "read" the intentions of the improvising dancers from their movements (Lange 1975: 104), adjusting to their changes of tempo whilst at the same time embellishing and extending the melody through the addition of ornaments and the repetition of phrases (Kolberg 1869: 209, Pawlak 1981: 130). The instrumental mazurka continued in this manner until

¹³ Kolberg also noted in 1869 that the *dudy* (bagpipes) and *cymbalki* (dulcimer) were formerly used, but had since been abandoned (Kolberg 1869: 209). Additionally, Lange observed that shepherds sometimes played a fife made of willow-bark or a pipe made of wood or metal (Lange 1988b: 99).

a dance couple, at the whim of the moment, stopped to sing a different song in front of the musicians, perhaps as a conversational rejoinder to the previous one (Pawlak 1981: 75), thus beginning anew the sequence of vocal mazurka followed by instrumental mazurka.

As illustrated by the above dance procedure, Kujawy people cooperated closely with each other during the performance of village mazurkas, producing an event in which text, melody, dance movements and sometimes a drone, combined to form the whole. Significantly, with the exception of the optional drone¹⁴, all constituent elements of this “whole” were simultaneously involved in the application of *rubato* within the time frame of a bar, the phenomenon which is the focus of this thesis (Lange 1988b: 95). In the vocal mazurka, for example, the singing dancer applied *rubato* to the melody in accordance with rules for declaiming the text (Stęszewska and Stęszewski 1963: 625), whilst synchronously applying *rubato* to the dance movements as best aided their expression (Lange 1975: 34–36). In a similar vein, the violinist in the instrumental mazurka applied *rubato* to the melody in the same manner as had just been sung (Pawlak 1979: 138–139), that is, in accordance with rules of text declamation, whilst at the same time following the *rubato* which the whirling dancers applied to their dance movements (Lange 1988b: 100). Thus, *rubato* within the time frame of a bar in Kujawy village mazurkas was a characteristic, not of text, melody or dance movements alone, but of all three elements working in close interaction.

The above information seems, at first glance, to decrease the likelihood of Kujawy village mazurkas having inspired Chopin’s *rubato* within the time frame of a bar. Of the three elements which, in Kujawy village mazurkas, were necessary to the application of this type of *rubato*, only one features in Chopin’s mazurkas, namely melody. The other two requisite elements, that is, text and dance movements, do not seem, initially, to

¹⁴ The drone served primarily to mark the first beat of the bar.

feature there. How, then, could Chopin have applied *rubato* in the style of Kujawy village mazurkas, without employing text and dance movements? Perhaps, before we can explore this issue more closely, we need a broader perspective of Chopin's mazurkas, even one which challenges current thinking. Therefore, let us now widen our focus, just as we did above for Kujawy village mazurkas, and view Chopin's mazurkas in their social context.

When Chopin first started composing mazurkas in 1824, dance music for the piano was popular all over Europe. Functionally speaking, there were two main types of dance music for the piano, the first of which was meant "for dancing" and the second of which was meant "for listening" (Samson 1985: 110). The first of these two types of dance music, that is, the type meant for dancing, was performed at dance gatherings in ballrooms and salons. Its function was primarily to accompany ballroom dancing. With this function in mind, composers aimed to make this type of dance music as compatible with ballroom dancing as possible. They therefore facilitated the execution of ballroom dance movements by marking the beat clearly, and by using regularly recurring cadences which signalled to dancers the ends of phrases.

By contrast, the second type of dance music, that is, the type meant for listening, was performed, not at dance gatherings, but at piano recitals in concert-halls and salons. Its function was to evoke for listeners mental images of dance gatherings taking place, not only in ballrooms and salons, but also in other surroundings, such as taverns and village squares. In order to evoke such mental images, composers aimed to call dancing to listeners' minds, rather than, as they did in the first type, leaving dancing to be executed physically by dancers. Composers therefore suggested dance movements to listeners by using, for instance, patterns of accents imitative of foot stamping, or extremely *legato* passages alluding to gliding dance movements in which the feet barely leave the floor. In order to evoke even stronger mental images of dance gatherings, composers might also have aimed to call musical accompaniment to listeners' minds.

For example, if composers imagined the dancing to be accompanied by singing, then they might have suggested song texts to listeners by using particular kinds of phrasing derived from the versification of poetry. Alternatively, if composers imagined the dancing to be accompanied by instrumental music, then they might have suggested dance bands to listeners by using, for instance, open fifths imitative of bagpipe drones.

Of these two types of dance music, which type did Chopin choose for his mazurkas? Did he choose the type meant for dancing or the type meant for listening? Clues may be found in his letters of correspondence. In a letter to his family, dated 22nd December 1830, Chopin stated that the mazurkas which he had just composed¹⁵ were “not meant for dancing” (Chopin in Sydow 1962: 72). Chopin must have expressed this opinion on more than one occasion, judging by his sister’s strong reaction against seeing one of his mazurkas used for dancing in salons. In an undated letter¹⁶, his sister Ludwika related to him the following account of one of his mazurkas:

Your mazurka – the one that goes *bam-boom-boom* at its third section¹⁷ - ...was played throughout the entire evening at the Zamoyski’s ball...What do you say about seeing yourself profaned, since it’s true that this mazurka is better suited for listening?...And what would you say if you knew that I, too, had to profane you? During a soirée at the Lebrun’s, they asked me if I wouldn’t mind playing your perfect mazurka. In thinking about you, and how you would be shaking your head (since I’m sure you wrote it for listening), I played it for their dance, to the sheer delight of everyone (Chopin in Sydow 1981 vol. 2: 136).

From these few letters of correspondence, it is clear that at least some of Chopin’s mazurkas belong to the type of dance music meant for listening rather than for dancing. Perhaps, considering that there is no documentation to indicate otherwise, all

¹⁵ Chopin was referring here to the mazurkas which were published as Opus 6.

¹⁶ Sydow suggests that this letter may have been written on 9th February 1835 (Sydow 1981 vol. 2: 136).

¹⁷ According to the Chopin editors Ekier and Kamiński, the mazurka discussed here by Ludwika might be the one which was published as Op. 7 No. 1 (Ekier & Kamiński 1998a: 1).

of his mazurkas belong to this type, thus all evoking for listeners mental images of dance gatherings in ways suggested above.

With this in mind, now let us reconsider the likelihood that Kujawy village mazurkas inspired Chopin's *rubato* within the time frame of a bar. Doubts were raised earlier, because, whilst one of the requisite elements was found in Chopin's mazurkas, namely melody, the other two requisite elements, that is, text and dance movements, did not seem, at first glance, to feature there. Having since learned, however, that Chopin's mazurkas belong to the type of dance music meant for listening, we may now wonder whether more of the requisite elements feature there than first seemed. Dance movements, for instance, whilst not explicit, might be suggested there, in order to call dancing to listeners' minds. Furthermore, if Chopin imagined dancing to be accompanied by singing, then text might be suggested there as well. Hence, before we can resolve the issue of whether or not Kujawy village mazurkas inspired Chopin, we need to take another look at the constituent elements of his mazurkas, this time bearing in mind the possibility that text and dance movements might be suggested there. If we find evidence to support this possibility, then, contrary to the doubts raised earlier, all three requisite elements will have been found to feature in Chopin's mazurkas, thus re-establishing Kujawy village mazurkas as the most likely source of inspiration for his *rubato* within the time frame of a bar.

Chopin's mazurkas, whilst considerably varied in texture, consist primarily of a single line of melody, generally played by the right hand, plus accompaniment, generally played by the left hand. The melody, like the melodies of Polish dance folklore, is built from the repetition of one-bar rhythms (see Windakiewiczowa 1926). At the same time, like Chopin's melodies generally, it is also very song-like in quality (see Eigeldinger

1986: 44–46), so much so that, for Chopin’s piano student Mikuli¹⁸, “each musical phrase sounded like song, and with such clarity that each note took the meaning of a syllable...” (Mikuli in Eigeldinger 1986: 42). For each note to have taken “the meaning of a syllable”, it is possible that the melody was composed with a text in mind, or at least with knowledge of the rules of text declamation. This is confirmed by the many ways in which the melody hints at text declamation, two of which are particularly characteristic of Chopin’s mazurkas. These are: firstly, the use of subtle gradations of dynamics which, to Chopin’s piano student Mathias¹⁹, sounded like “raising or lowering the voice” (Mathias in Eigeldinger 1986: 49); and secondly, the use of subtle modifications of tempo, such as *rubato*, which, to Mathias, sounded like “accelerating or drawing out the diction” (Mathias in Eigeldinger 1986: 49). Hence, the melody’s hints at text declamation, whilst requiring further investigation in this thesis, indicate that text is suggested in Chopin’s mazurkas.

Complementing the melody of Chopin’s mazurkas is, as noted above, an accompaniment, generally played by the left hand. This accompaniment assumes a variety of different forms, including spread chords, pedals, open fifths imitative of bagpipe drones, as well as fragments of melody appearing in counterpoint with the main melody. Most often, however, it assumes the form of repeated chords, the fundamental note of the chord falling on the first beat of the bar, and other notes of the chord falling on the second and third beats of the bar (Bronarski 1944: 148–149). Whilst simple in form, this accompaniment plays a significant role in Chopin’s mazurkas, for, as noted by the Chopin scholar and editor Samson, by marking three beats in a bar, it articulates the dance rhythm (Samson 1996: 112). Furthermore, it is aided in this respect by the

¹⁸ Karol Mikuli (1821–1897) was a piano student of Chopin from 1844 to 1848. In 1858, he became director of the Lwów Conservatory, where he taught piano, harmony and counterpoint for about thirty years (Eigeldinger 1986: 172).

¹⁹ Georges Mathias (1826–1910) studied piano under Chopin from around 1838–1839 for a period of five, seven or eight years. In 1862, he became Professor of Piano at the Paris Conservatoire where he worked for over thirty years (Eigeldinger 1986: 170).

frequent appearance of the *sforzando* accent (*fz*), not only on the first beat but also on the second and third beats of the bar, in imitation of ornamental dance movements, such as foot-stamps (Windakiewiczowa 1926: 22, Thomas 1992: 56). Hence, the accompaniment's articulation of dance rhythm, whilst again requiring further investigation in this thesis, indicate that not only text but also dance movements are suggested in Chopin's mazurkas.

In light of the above information, can we now accept that Kujawy village mazurkas were the most likely source of inspiration for Chopin's *rubato* within the time frame of a bar? Admittedly, of the three elements which, in Kujawy village mazurkas, were necessary to the application of this type of *rubato*, only one is explicit in Chopin's mazurkas, namely melody. Since, however, Chopin composed his mazurkas in such a way that they suggest the other two requisite elements, that is, text and dance movements, he could still have applied *rubato* there in the style of Kujawy village mazurkas. For instance, by creating a melody which suggests text, Chopin could have applied *rubato* to it in accordance with rules of text declamation, just as, we noted earlier, occurred in Kujawy village mazurkas. Additionally, by creating an accompaniment which suggests dance movements, Chopin could also have applied *rubato* as best aids dance movements' expression, again, just as, we noted earlier, occurred in Kujawy village mazurkas. Hence, the fact that Kujawy village mazurkas depended upon the interaction of text, melody and dance movements for the application of *rubato* does not, as first appeared, decrease the likelihood of their having inspired Chopin. On the contrary, it may have been the very interaction of these three elements which inspired Chopin's mazurkas, including his *rubato* within the time frame of a bar. The hypothesis of this thesis, therefore, is that the interaction of text, melody and dance movements in Kujawy village mazurkas provides a key to understanding *rubato* within the time frame of a bar in Chopin's mazurkas.

Arising from this hypothesis are two key questions which will be addressed in the thesis. The first question focuses on Kujawy village mazurkas. What is the interaction of text, melody and dance movements in Kujawy village mazurkas?

This question is not easy to answer, for text, melody and dance movements were so closely bound together in Kujawy village mazurkas, that it is difficult to determine exactly which element was acting on the other. Furthermore, in performance, these three elements move through time, making the analysis of their interaction even more complex. Yet, the way in which they simultaneously moved through time in Kujawy village mazurkas, especially the way in which they subtly slowed down and then sped up to make up for lost time, or vice versa, constitutes the very essence of the phenomenon in which their interaction was particularly close, namely *rubato* within the time frame of a bar. It is vital in this thesis, therefore, to study the way in which text, melody and dance movements simultaneously moved through time in Kujawy village mazurkas, if we are to gain a complete understanding of their interaction.

In preparation for undertaking this study, let us now examine the concept of text, melody and dance movements simultaneously moving through time. The verb “to move”, in its core meaning, is defined in *The New Oxford Dictionary of English* as “to go in a specified direction or manner” (Pearsall 1998: 1210). The “specified direction” in which text, melody and dance movements simultaneously “go” in performance is, as noted above, through time, or, more precisely, onwards or continuously forwards in time. This “going onwards in time” is demonstrated by text’s continuous progression from one syllable to the next, melody’s continuous progression from one note to the next, and dance movements’ continuous progression from one bodily movement to the next. If the progression of any one of the three elements is temporarily interrupted by

rests or pauses, an attitude of continuity is displayed by performers, so that a sense of “going onwards in time” is always maintained.²⁰

As text, melody and dance movements simultaneously go onwards in time, they progress, not chaotically, but in an orderly manner, so that distinct patterns may be perceived in their motion. This order or patterning in the motion of the three elements is called rhythm.²¹ In order to create rhythm, the successive syllables, notes or bodily movements of the three elements are arranged in the following two ways (see Cuddon 1998: 753, Lange 1975: 31, Powers 1986: 701, Sachs 1953: 26–28). Firstly, they are arranged according to their duration, thus forming durational patterns like, for a simple example, “long – short”. Secondly, and simultaneously, they are arranged according to their prominence, thus forming accentual patterns like, again for a simple example, “emphasis – non-emphasis”. In the latter case, an emphasis may be produced by many different means, too numerous to mention here.²² Most commonly, however, it is produced by giving more time or by applying more energy or intensity to one particular syllable, note or bodily movement than to the neighbouring ones.

During the creation of rhythm, text, melody and dance movements interact closely, influencing and adjusting to each other’s patterns.²³ Text, for instance, may be required to adjust to melody, if melody features particular patterns which have to be retained for

²⁰ For more detailed discussions about the continuity of motion in music and dance, see Zuckerkandl (1956: 117–141) and Lange (1975: 54–59) respectively.

²¹ In Ancient Greek times, the philosopher Plato (c.429–c.347BC) stated that “order in movement is called rhythm” (Plato 1970: 103). Since then, numerous scholars have confirmed and built upon this statement, defining rhythm as ordered, organised or patterned movement in time (e.g. Cooper & Meyer 1960: 1, Lange 1975: 28–30, Pearsall 1998: 1593, Powers 1986: 700, Sachs 1953: 15, Schachter 1976: 311–312, Zuckerkandl 1956: 157).

²² In melody, for instance, an emphasis may be produced by a note which is longer in duration, louder in volume, higher in pitch or thicker in timbre than its neighbouring notes, to name just a few examples.

²³ Discussions on the interaction between melody and text/dance movements may be found in Barwick (1989), Bielawski (1959), Bright (1963), Czekanowska (1990), Little & Jenne (1991), Merriam (1964), Nettl (1964), Sęszewska & Sęszewski (1963).

the sake of its identity. In Kujawy village mazurkas, for example, the text sometimes included extra meaningless syllables, such as *oj*, so that it could match the melody's distinctive pattern of "short – short – long – long" (*oj dziew-czy-no*, $\frac{3}{8}$ ) (Krzyżaniak in Krzyżaniak *et al.* 1974: 23). Conversely, melody may be required to adjust to text, if text features particular patterns which have to be retained for the sake of its comprehensibility. This is again exemplified by Kujawy village mazurkas in which the melody often included extra emphases, so that it could match the text's distinctive pattern of "de-emphasis – de-emphasis – emphasis – de-emphasis" (e.g. $\frac{3}{8}$  *po-ka-zy-wać*) (Stęszewska & Stęszewski 1963: 625–626). At the same time, melody may also be required to adjust to dance movements, in order, not necessarily to match their patterns, but at least to complement them in some way. In the case of Kujawy village mazurkas, for example, the melody included notes which were often shorter in duration and thus more crowded together than the bodily movements which they accompanied, thereby forming patterns which were denser than those of dance movements, and hence complementary to them (see Lange 1988b: compare 93–95 with 105–106). Thus, as shown by the above examples, the interaction of the three elements may be fundamental to creating the rhythm of the whole.

The rhythm of text, melody and dance movements as a whole may assume numerous different forms. As noted by Sachs, rhythm varies, not only "from culture to culture", but also "from age to age within the same civilisation" (Sachs 1953: 21). Broadly speaking, however, it is possible to identify two main kinds of rhythm. These are: firstly, free rhythm; and secondly, rhythm which is bound, at least to some degree, to a metre or "measure". Significantly, the rhythm of Kujawy village mazurkas belongs to the latter kind, bound to, but also frequently disturbing, a type of metre identified by

Kolberg as triple metre (Kolberg 1869: 205).²⁴ It may now be helpful, therefore, to focus on triple-metre rhythm, in preparation for this study of Kujawy village mazurkas.

When bound to triple metre, rhythm communicates a recurring temporal unit, called in music studies a “beat”. If metre is strictly observed during performance, the beat is fixed in duration, most often within the range of two fifths of a second and one second.²⁵ In order to communicate a fixed beat to people, rhythm conforms to its measure. In other words, all rhythmic values, whether “long” or “short” in duration, are adjusted so that they are in simple proportion to the beat, amounting to simple multiples and simple fractions of it (Zuckermandl 1959: 102). If, for instance, the beat is one second in duration, rhythmic values are adjusted so that they are worth one second, one tenth of a second, one and a third seconds, or other amounts of time²⁶ which can be expressed as simple multiples and simple fractions of a second. As a result, rhythm makes the beat felt to people over and over again during performance. In fact, people sense it recurring so continuously that, involuntarily, they “beat” inwardly to it, or perhaps even outwardly to it by swaying their heads or tapping their feet (Zuckermandl 1959: 101).

At the same time as communicating a beat, rhythm, when bound to triple metre, also communicates a larger recurring temporal unit, called in music studies a “bar” or “measure”. In the case of triple-metre rhythm, the bar consists of three beats. As observed by Zuckermandl, if people are asked to count to the beats of triple-metre rhythm, they count, not “one-one-one-one-etc.” or “one-two-three-four-five-etc.”, but “one-two-three” over and over again. Whenever they finish counting three beats, instead

²⁴ Lange (1988b: 93) and Pawlak (1981: 84, 100, 133) confirm that the rhythm of Kujawy village mazurkas was bound loosely to triple metre.

²⁵ According to psychological research, a beat is most likely to be perceived by people, if it is between two fifths of a second and one second long (Parncutt in London 2001: 281)

²⁶ Rhythmic values generally range between one hundred milliseconds and two seconds in duration, if communicating a fixed beat (London 2001: 281).

of counting “four” on the next beat, they return to count “one” (Zuckermandl 1956: 166–168). They return to count “one” on this beat, because rhythm frequently draws their attention to it in various ways.²⁷ For example, the rhythm’s emphases might often coincide with the entry of this beat. Alternatively, rhythmic values of three beat’s duration might often begin simultaneously with this beat. More subtly, the rhythm’s recurring patterns, such as “long – short”, might often begin simultaneously with this beat. The latter is exemplified by the one-bar rhythms which characterised the melody of Kujawy village mazurkas. Typically of mazurkas, these one-bar rhythms, with distinctive durational patterns such as “short – short – long – long” ($\frac{3}{8}$ ), were three beats in duration, beginning simultaneously with the first of every three beats. Hence, rhythm, by frequently highlighting the entry of the first of every three beats in the above ways, communicates to people the starting-points of a recurring temporal unit or “bar” which is three beats in duration, thereby establishing triple metre.

Even when triple metre is firmly established, however, rhythm rarely adheres to it throughout an entire performance. In fact, only in electronic and mechanical performance does rhythm adhere strictly to metre (London 2001: 287–288). Rhythm in human performance, such as the rhythm of text, melody and dance movements in Kujawy village mazurkas, generally disturbs metre to varying degrees, in order to allow for human expression. For instance, whereas rhythm produced by metronomes always communicates a fixed beat and thus a steady tempo, rhythm produced by people often communicates a variable beat for the sake of tempo modifications, such as *rallentandos*, *accelerandos* and *rubato*. Additionally, whereas rhythm produced by metronomes always highlights the entry of the first beat of the bar, rhythm produced by people often highlights other beats of the bar, as is the case in syncopation. It is by creating such

²⁷ Other aspects of a performance, such as harmony, phrasing and ornamentation, might also draw attention to this beat.

metric disturbances that rhythm brings “life” to performance as opposed to “mechanism” (Scholes 1970: 872).

Amongst the many rhythmic devices which create metric disturbance is, significantly to this thesis, *tempo rubato*, or *rubato* as it is known in abbreviation. Originating in 1723²⁸, the term *tempo rubato* literally means “stolen time”. It refers to the practice of “stealing” a minute portion of time from one or more rhythmic values and giving it to others during performance, in order to intensify or clarify expression. Such temporal flexibility may be applied to performance in many different ways. Just as Sachs noted of rhythm generally (Sachs 1953: 21), *rubato* may vary, not only from culture to culture, but also from age to age within the same civilisation. Research into *rubato*, however, whilst extensive, has yet to cover a wide range of cultures. Most of the research undertaken into *rubato* to date concentrates on Western classical music, as shown by Hudson’s recent book, describing *rubato*’s historical development (Hudson 1997). The findings of this research, notably the various types of *rubato* which have been identified in Western classical music, will be discussed later in this Introduction, when we shift our focus to Chopin. For now, however, let us retain our focus on Kujawy village mazurkas and concentrate on the Kujawy way of applying *rubato* to performance.

As noted earlier in this Introduction, *rubato* in Kujawy village mazurkas was applied within the time frame of a bar. This means that, every time *rubato* was applied to performance, the subtle lengthening and compensatory shortening of rhythmic values which constitutes *rubato* was contained within the time frame of a bar, rather than extending beyond the bar. Furthermore, the application of *rubato* did not alter the

²⁸ The term *tempo rubato* was first used in 1723 by Pier Francesco Tosi (1653–1732) in his treatise on *bel canto*, the Italian florid vocal style which was dominant in Europe in the late seventeenth and eighteenth centuries (Tosi 1743: 129, 156, 165, 177). In practice, however, *tempo rubato* existed long before it was named, dating back, in the case of Western classical music, at least to the beginnings of Italian accompanied monody around 1600 (Eigeldinger 1986: 118).

duration of the bar, for, according to accounts of Kujawy village mazurkas cited earlier (Kolberg 1869: 208–209, Lange 1988b: 123–124), the bar remained fixed in duration throughout the application of *rubato* there.

Whilst the bar remained fixed in duration, however, the three beats constituting the bar were “knocked out” of their “strict metric regularity” during the application of *rubato* to Kujawy village mazurkas (Lange 1988b: 124). Instead of equalling each other in duration, as they would have done if metre had been strictly observed during performance, they were subtly varied from each other in duration, with whole or parts of beats subtly “lengthened or retarded” at the expense of others within the bar (Kolberg 1869: 208). Consequently, Kujawy village mazurkas were performed, not at a steady tempo, as they would have been if the three beats of the bar had equalled each other in duration, but with subtle slackenings and compensatory quickenings of tempo contained within the time frame of a bar.

Such a variable beat, and thus, variable tempo may be attributed to the subtle alterations which rhythmic values undergo when subjected to *rubato* instead of strict metre. As explained earlier, if subjected to strict metre, rhythmic values conform to the measure of a fixed beat. Consequently, they communicate a fixed beat to people over and over again during performance, people hence sensing a steady tempo. If subjected to *rubato*, by contrast, the above rhythmic values are subtly altered in duration, with some of them subtly lengthened by stealing time from others. Consequently, the beat which they communicate to people during performance is likewise altered in duration, with whole or parts of beats subtly lengthened at the expense of others. Hence, people sense, not a steady tempo, as they would do if the beat were fixed in duration, but subtle slackenings and compensatory quickenings in tempo, just as reported above in Kujawy village mazurkas.

Due to the above-described subtleties, *rubato* in Kujawy village mazurkas is very difficult to record in written form. One of the first scholars to mention the difficulties of it was the Polish ethnographer Oskar Kolberg, who, as noted earlier, undertook intensive fieldwork in Kujawy between 1860 and 1865. During this fieldwork, Kolberg transcribed numerous melodies of Kujawy village mazurkas, using the Western stave system of music notation. By his own account, however, he was unable to transcribe them accurately, because he could find no means of recording the *rubato* applied to them (Kolberg 1869: 208–209). The reason why Kolberg found *rubato* so difficult to record, using the Western stave system of music notation, may be revealed through a brief reflection on music notation itself.

In one of the most influential articles on the subject, Seeger identified two main kinds of music notation (Seeger 1958: 184). One kind provides a “blueprint” for the performer. It gives instructions on how a specific piece of music “shall be made to sound” in performance. By contrast, the other kind of music notation provides a “report” for the analyser. It describes how a specific piece of music “actually did sound” in performance. Seeger termed these two kinds of music notation “prescriptive” and “descriptive” respectively.

For the purpose of transcribing the melodies of Kujawy village mazurkas, Kolberg required descriptive music notation, that is, notation which describes how music actually did sound in performance. Yet, the system of music notation which Kolberg used for his transcriptions, namely the Western stave system, is essentially prescriptive in character (Seeger 1958: 186, Nettl 1983: 72). It is designed to *direct* people on how to perform a piece of music, rather than to *describe* a piece of music in detail. Consequently, it may not contain all of the symbols which Kolberg required to describe how the melodies of Kujawy village mazurkas actually did sound in performance.

For example, the Western staff system, in its directions to performers, generally represents the rhythmic values of a piece of music as conforming to the measure of a fixed beat. If the beat is represented by a quaver, for instance, the rhythmic values are generally represented as simple multiples and simple fractions of a quaver (Zuckermandl 1956: 159–160, Stone 1976: 16). Sometimes, various symbols are used to represent alterations to the above rhythmic values. The pause symbol (\frown), for instance, means that performers can lengthen a rhythmic value by as much as they like. No symbols, however, are specifically designed to represent the subtle lengthening and compensatory shortening of rhythmic values which occurs during the application of *rubato*. Rather, it is assumed that performers already know how to make such rhythmic alterations in a manner which is appropriate to the given musical genre (London 2001: 288).²⁹ Hence, extra symbols would have been needed in the Western staff system, if Kolberg was to have been able to show in his transcriptions how *rubato* was applied to the melodies of Kujawy village mazurkas.

It was not until after Kolberg's lifetime, however, that transcribers of Kujawy village mazurkas began using extra symbols to record *rubato*. Amongst the first transcribers to use extra symbols were Aleksander Pawlak and other scholars who worked at the Poznań Institute of Arts during the 1950s, '60s and '70s (Pawlak in Krzyżaniak *et al.* 1974: 19). As noted earlier, during these years, intensive fieldwork was undertaken in Kujawy, including the tape-recording of over two thousand eight hundred melodies. Pawlak and his colleagues at the Poznań Institute of Arts transcribed over nine hundred and fifty of these melodies, two hundred and fourteen of which belong to Kujawy village mazurkas. These transcriptions were published in the second of a two-volume collection of Kujawy music folklore in 1975 (Krzyżaniak *et al.* 1975).

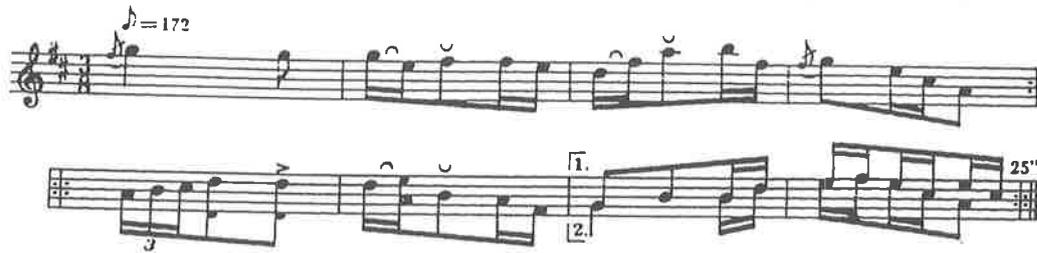
²⁹ Performers often acquire knowledge of musical details, such as *rubato*, from their elders or teachers (Seeger 1958: 186).

In this 1975 collection of transcriptions, Pawlak and his colleagues used the Western staff system of music notation, plus two extra symbols which are specifically designed to record *rubato*. These two symbols are \cap and \cup . They are generally used within the same bar, \cap placed above one or two rhythmic values within the bar, and \cup placed above another one or two rhythmic values within the bar. \cap signifies a subtle lengthening and \cup a compensatory shortening in duration of the rhythmic values above which they are placed (Pawlak in Krzyżaniak *et al.* 1975: 15). In order to understand more clearly how these symbols are used in practice, let us now look at one of the transcriptions from the 1975 collection.

Transcription 1, shown on the next page, represents an instrumental mazurka, recorded in Kościeszki in western Kujawy in 1952. At the beginning of the transcription, just before the notation of the melody, is the triple-metre time signature of 3/8. It tells us that the rhythm of the melody communicates three beats in a bar, with the duration of the beat represented in the transcription by a quaver.

After the time signature, comes the notation of the melody itself. If we read through the rhythm of the melody, without taking into consideration the *rubato* symbols, we find that all of the rhythmic values conform to the measure of the quaver beat. In other words, all of the rhythmic values, specifically crotchets, quavers, semiquavers and triplet semiquavers, are in simple proportion to the quaver beat, amounting to simple multiples and simple fractions of it. The crotchets, for instance, each amount to two quaver beats, the quavers each amount to one whole quaver beat, the semiquavers each amount to half a quaver beat, and the triplet semiquavers each amount to one third of a quaver beat. Consequently, the rhythmic values make us sense a quaver beat, that is, a beat which is fixed in duration, over and over again, hence conveying to us a steady tempo.

Transcription 1. Instrumental Mazurka from Kościeszki, near Mogilno, in Western Kujawy, performed on Violin by Szczepan Siedlewski (born 1901), and recorded in 1952 (T 1042/15³⁰) (Krzyżaniak *et al.* 1975: 226, No. 497).



By contrast, if we read through the rhythm of the melody again, this time taking into consideration the *rubato* symbols, we find that some of the rhythmic values do not conform to the measure of the quaver beat. These rhythmic values, distinguishable by the *rubato* symbols above them, occur in bars 2, 3 and 6. For example, the first two semiquavers in bar 2, instead of each amounting to half a quaver beat, are, according to the symbol above them (\frown), subtly longer in duration. They are lengthened at the expense of the following quaver in the bar which, instead of amounting to one whole quaver beat, is, according to the symbol above it (\cup), subtly shorter in duration. Consequently, the quaver beat which the rhythmic values communicate to us is likewise altered in duration, with the first quaver beat in bar 2 subtly lengthened at the expense of the second quaver beat in the bar. Hence, we sense, not a steady tempo, as we would have done if the beat had remained fixed at a quaver, but subtle slackenings and compensatory quickenings of tempo contained within the time frame of a bar, just as described in accounts of Kujawy village mazurkas cited earlier. It is evident, therefore, that the introduction of the two symbols \frown and \cup after Kolberg's lifetime significantly

³⁰ T 1042/15 is the reference number for the audio recording of this instrumental mazurka, preserved in the Folklore Archives of the Institute of Arts, Polish Academy of Sciences, in Warsaw.

helped transcribers to record the application of *rubato* to the melodies of Kujawy village mazurkas.

Even with the addition of the above symbols, however, a transcription is still limited in how much it can tell us about the application of *rubato*. After all, a transcription, such as that discussed above, represents just one single performance of a melody, and thus just one way of applying *rubato* to it. Different performances of the same melody might feature different *rubato*, even if rendered by the same musician. In fact, according to Lange, it was quite the norm in Kujawy village mazurkas for the application of *rubato* to change with every performance (Lange pers. com. 22/7/97). Furthermore, these changes were noticeable, not only in the melody, but also in the two elements which interacted with the melody during the application of *rubato*, namely text and dance movements (Lange pers. com. 22/7/97). One of the main reasons why the application of *rubato* changed so noticeably from performance to performance was because it was founded upon improvisation (Lange 1975: 35).

Improvisation is an art which, for a long time, received little attention in music studies. Perhaps it was considered too evanescent to document, for, as suggested by Bailey, improvisation is “always changing and adjusting, never fixed, too elusive for analysis and precise descriptions” (Bailey 1980: 1). Yet, “there is scarcely a single field in music which has remained unaffected by improvisation, scarcely a single musical technique or form of composition which did not originate in improvisatory practice or was not essentially influenced by it” (Ferand 1961: 5). A significant gap therefore existed in music literature, a gap which did not begin to be filled until the 1930s when improvisation became, for the first time, the focus of scholarly attention (Nettl 1991: 3).

One of the first music scholars to publish substantial studies on improvisation was Ernst Ferand (1938, 1961).³¹ According to Ferand, improvisation is “the spontaneous invention and shaping of music while it is being performed” (Ferand 1961: 5). His use of the word “spontaneous” here is significant, for it is the spontaneous nature of improvisation, that is, the predilection of improvisers to act on the creative impulse of the moment, which has been most consistently emphasised by music scholars from Ferand’s time (Nettl 1974: 3) to today. Even the most recent edition of *The Oxford Dictionary of Music* retains this emphasis, defining improvisation as “a performance according to the inventive whim of the moment” (Kennedy 1994: 428). This emphasis on spontaneity, however, does not mean that improvisation is totally unplanned or undisciplined (see Nettl 1974: 11–15). In fact, one of the most significant points to have been established in music studies over the past thirty years is that improvisation rests as heavily on rules as any other kind of music-making (Groesbeck 1999: 1). This point is confirmed by the following account of Kujawy village mazurkas.

Upon first undertaking fieldwork in Kujawy during the 1950s, Lange was struck by the great freedom with which the Kujawy people seemed to improvise the application of *rubato* to their village mazurkas. When he asked them “Can one do anything one likes while dancing?”, they replied “Everything, whatever one likes!” Yet, upon trying out some dancing in front of the Kujawy people, Lange found that there were certain ways of improvising *rubato* which did not meet with their approval, “because this is alien”, “because this is not ours”, “because one does not dance it this way” (Lange 1988b: 58). It thus became evident that the Kujawy people’s improvisation of *rubato*, whilst varying according to the mood of the moment, was also governed by certain guidelines (Lange 1988b: 58). It is essential in this thesis, therefore, to identify these

³¹ Since Ferand’s time, many studies have been undertaken on musical improvisation, as demonstrated, most recently, by Berliner (1994) and Nettl & Russell (1998).

guidelines, if it is to be understood how the Kujawy people improvised during the application of *rubato* to their village mazurkas.

In order to identify these guidelines, this thesis will examine the extensive documentation on Kujawy village mazurkas, collected during fieldwork in Kujawy between 1860 and 1865, and between 1952 and 1970. As shown earlier, this documentation includes transcriptions of all three elements which interacted during the application of *rubato*, namely text, melody and dance movements. Particular attention will be devoted to the transcriptions which show, in detail, how *rubato* was applied during performance, specifically those contained in Krzyżaniak *et al.* (1975) and in Lange (1988b). Through the examination of such a wide range of transcriptions, this thesis may be able to identify common ways of applying *rubato*, and hence guidelines for its improvisation. At the same time, it may also move closer to answering the first question arising from the hypothesis, “What is the interaction of text, melody and dance movements in Kujawy village mazurkas?”

The second question arising from the hypothesis widens our focus to include Chopin’s mazurkas. How might knowledge of Kujawy village mazurkas help us understand *rubato* within the time frame of a bar in Chopin’s mazurkas?

Kujawy village mazurkas, we noted earlier, have never been used as a major source of information for Chopin’s *rubato* within the time frame of a bar. In fact, Polish dance folklore in general has never been used for this purpose, having served instead to help us understand other aspects of Chopin’s mazurkas, such as his use of the Lydian fourth, drone fifths, sudden triplets, one-bar rhythms, dotted rhythms and weak-beat accents (see, for example, Hamburger 1966, Lissa 1960, Paschałow 1951 and Windakiewiczowa 1926). Yet, as shown earlier, Kujawy village mazurkas are the most likely source of inspiration for Chopin’s *rubato* within the time frame of a bar, and therefore, may help us significantly in understanding it. Before this possibility can be

explored in this thesis, however, it is necessary to identify which aspects of Chopin's *rubato*, in particular, are unclear to us. Therefore, let us now look at the information which has already been established about Chopin's *rubato*, especially his *rubato* within the time frame of a bar. From this information, it may be possible to identify which aspects of Chopin's *rubato*, whilst unclear to us now, might be elucidated by knowledge of Kujawy village mazurkas.

According to past research on *rubato*, two main types may be found in Western classical music (see Higgins 1966: 97–102, Hudson 2001: 832). In the first type, the subtle lengthening and compensatory shortening of rhythmic values takes place only in the melody, whilst the accompaniment maintains a fixed beat, and thus steady tempo. By comparison, in the second type, the subtle lengthening and compensatory shortening of rhythmic values takes place, not only in the melody, but in every part of the musical texture, including the accompaniment, resulting in subtle variations to the beat, and thus to the tempo, of the entire musical substance.

Many different names have been given to these two types of *rubato* in the past, including “melodic” and “structural” by Ferguson in 1964, and “contrametric” and “agogic” by Rosenblum in 1988 (see Hudson 1997: 1). Most recently, Hudson termed them the “earlier” and “later” types of *rubato*, in accordance with their order of chronological development (Hudson 1997: 1). Outlining their development in his history of stolen time (Hudson 1997: 1), Hudson explains that the term *rubato* first appeared in 1723³² to describe temporal flexibility in the melody whilst the accompaniment maintained strict tempo. Gradually, the term also came to refer to temporal flexibility in the entire musical substance, so that by the first half of the nineteenth century, the two types of *rubato* existed concurrently. Later in the nineteenth

³² As noted earlier, the term *rubato* was first used in 1723 by Pier Francesco Tosi (1653–1732) in his treatise on *bel canto*, the Italian florid vocal style which was dominant in Europe in the late seventeenth and eighteenth centuries (Tosi 1743: 129, 156, 165, 177).

century, however, the first or earlier type of *rubato* affecting only the melody fell out of favour, whilst the second or later type affecting the entire musical substance became more firmly established, remaining in use throughout the course of the twentieth century.

This path of evolution is significant, for it affirms the coexistence of the two types of *rubato* at the very time when Chopin was applying *rubato* to his music in the first half of the nineteenth century (Hudson 1997: 153, 175). The question of which type of *rubato* was employed by Chopin is addressed in the writings of his contemporaries (see Eigeldinger 1986: 49–51), his piano student Georges Mathias (1826–1910) describing his *rubato* as follows:

Its [*rubato*'s] essence is fluctuation of movement, one of the two principal means of expression in music, namely the modification of tone and of tempo, as in the art of oration, whereby the speaker, moved by this or that emotion, raises or lowers his voice, and accelerates or draws out his diction. Thus *rubato* is a nuance of movement, involving anticipation and delay, anxiety and indolence, agitation and calm; but what moderation is needed in its use, and how all too often it is abused! [...] There was another aspect: Chopin, as Mme Camille Dubois³³ explains so well, often required simultaneously that the left hand, playing the accompaniment³⁴, should maintain strict time, while the melodic line should enjoy freedom of expression with fluctuations of speed. This is quite feasible: you can be early, you can be late, the two hands are not in phase; then you make a compensation which re-establishes the ensemble (Mathias in Eigeldinger 1986: 49–50).

Mathias thus identified here two types of *rubato* in Chopin's music (Eigeldinger 1986: 120, Hudson 1997: 193–194), one of which was regulated by a strict accompaniment and the other not. Hence, according to Mathias' description, Chopin's *rubato* conforms in principle to the two main types found in the history of Western classical music.

³³ Camille Dubois (1830–1907) was a piano student of Chopin between 1843 and 1848 (Eigeldinger 1986: 164).

³⁴ As noted by Eigeldinger, "this assertion of course applies equally to the inverse case, when the melody is in the left hand and the accompaniment in the right". Amongst the examples given by Eigeldinger is Chopin's Mazurka Op. 7 No. 3, bars 56–73 (Eigeldinger 1986: 119–120).

Chorley's account of Chopin's *rubato* cited at the beginning of this thesis, however, identifies a leaning about within the bars in Chopin's mazurka-playing which does not strictly conform to the two main types of *rubato*. Considering that Chopin's source of inspiration for this leaning about within the bars was most likely Kujawy village mazurkas, it is not surprising that it falls outside the norms of Western classical music. Reasons for its non-conformity are explained by Hudson, again in his history of stolen time (Hudson 1997: 184). On the one hand, it does not conform to the earlier type of *rubato*, for it is not regulated by a strict accompaniment. On the other hand, it is not the same as the usual later type of *rubato*, for, although temporal flexibility is applied to the entire musical substance, this flexibility is contained within the time frame of a bar, rather than allowed to extend over a longer time frame such as a phrase or whole section. On account of its distinctiveness, the Chopin scholar and editor Eigeldinger classified it as a separate or third type of *rubato* (1986: 120), a classification supported by Rowland (1994: 209) and Hudson (1997: 183). In order to find out more about this third type of *rubato* or *rubato* within the time frame of a bar in Chopin's mazurkas, valuable insights may be gained from two main sources of information dating from the nineteenth century.

The first main source of information is the accounts of Chopin's mazurka-playing by his contemporaries. These accounts are contained mainly in the writings of his piano students whom he taught in Paris, and the musicians who heard him play.³⁵ Contemporaries who commented on the *rubato* in his mazurka-playing include his piano student Wilhelm von Lenz (1809–1883)³⁶, the French composer Hector Berlioz (1803–1869), the English music critic Henry Chorley (1808–1872), the German pianist and conductor Charles Hallé (1819–1895), the German composer and master of French

³⁵ A large number of these accounts have been collected and annotated in one readily accessible volume by Eigeldinger (1986: 51–52, 70–73, 272–273).

³⁶ Wilhelm von Lenz (1809–1883) started taking piano lessons from Chopin in 1842 (Eigeldinger 1986: 168).

opera Giacomo Meyerbeer (1791–1864) and the Czechoslovakian pianist, conductor and composer Ignaz Moscheles (1794–1870) (see Eigeldinger 1986: 72–73, 272).

One of the main comments by Chopin's contemporaries was that his *rubato* caused his mazurkas to sound as if they were written in 4/4 or 2/4, rather than in the notated 3/4 metre (Hallé, Lenz, Meyerbeer & Moscheles in Eigeldinger 1986: 72–73). Furthermore, this distortion of the metre was more than just a temporary phenomenon in the music, the pianist Moscheles claiming to hear it throughout the duration of an entire mazurka (Moscheles in Eigeldinger 1986: 73). Explanations for this metric distortion were offered by two of Chopin's contemporaries, the pianist Hallé attributing it to Chopin's "dwelling so much longer on the first note in the bar" (Hallé in Eigeldinger 1986: 72), and Chopin's student Lenz attributing it, in the case of Mazurka in C major Op. 33 No. 2, to "the third beat losing some of its value" (Lenz in Eigeldinger 1986: 73). Perhaps, with knowledge of Kujawy village mazurkas, it may be possible in this thesis to explain in further detail why the application of *rubato* caused Chopin's mazurkas to sound as if they were written in 4/4 or 2/4, rather than in the notated 3/4 metre.

The second main source of information which may help us find out more about the third type of *rubato* or *rubato* within the time frame of a bar in Chopin's mazurkas is his scores. Chopin went to a great deal of trouble to capture on paper the subtle nuances of rhythm which he produced whilst composing at the keyboard. He revised his manuscripts over and over again before releasing them for publication, continuing to make changes even to the second or third successive manuscript of the same work (Kallberg 1988: 1). There consequently arose many discrepancies between his manuscripts which, in turn, led to discrepancies between the first editions of his works, editions which, for copyright reasons, were published more or less simultaneously in three different countries, namely France, Germany and England (Samson 1996: 278). Even after the publication of his works, Chopin continued to make alterations to them,

either by improvising variants whilst playing, or by marking variants on his student's copies whilst teaching (Methuen-Campbell 1981: 17), the latter evidenced by the autograph glosses on first editions belonging to his students (Samson 1996: 278). Hence, although Chopin was a diligent notator, he was also a constant reviser, making it impossible for us to identify any one set of manuscripts or any one first edition as the definitive versions of his works.

Since no single authoritative source is identifiable, editions of Chopin's works, subsequent to the first editions, are compiled in various different ways.³⁷ For example, during the latter half of the twentieth century, there were two main approaches to compiling editions of Chopin's works. One approach was to base each score on a variety of different sources, incorporating into the main text whichever variants were deemed to be the final ones composed by Chopin. Editions compiled in this way include the Polish Complete Edition, edited by Bronarski, Paderewski and Turczyński (Warsaw 1949–1961). Based primarily upon Chopin's autograph manuscripts, copies and first editions, the scores in the Polish Complete Edition are intended to represent, as far as could be identified, the final "definitive" versions of Chopin's works (Samson 1996: 280).

By contrast, the other main approach to compiling editions of Chopin's works, during the latter half of the twentieth century, was to base each score largely on a single source. Variants from other sources were then reported in notes and commentaries. Two main editions aimed to follow this approach, both of which have yet to be completed. These are: firstly, the Henle Verlag Edition, edited mainly by Zimmermann (Munich 1956–); and secondly, the Polish National Edition, edited chiefly by Ekier (Warsaw & Cracow 1967–).³⁸ The Henle Verlag Edition, which is nearer completion than the Polish

³⁷ For a summary of Chopin editions, see Samson (1996: 278–281).

³⁸ The forthcoming Peters Edition of Chopin's works (London), edited by Eigeldinger, Rink and Samson, also aims to base each score largely on a single source, reporting variants from other sources in notes and commentaries (Rink 1997: 34, Michałowski & Samson 2001: 724).

National, often departs from its aim. Instead of basing each score largely on a single source, it incorporates numerous variants from other sources into the score (Samson 1996: 280). By comparison, the Polish National Edition, in the volumes published so far at least, adheres more closely to its aim. Whilst a significant number of variants from other sources are incorporated into the score (Michałowski & Samson 2001: 723–724), the greater number of variants are written next to the main text or in notes/commentaries, the score itself, therefore, based more closely on a single source.

Of the two above approaches to Chopin editing, the second approach is, perhaps, most in keeping with Chopin's style of piano-playing. As shown by past research, Chopin was a keen improviser at the piano, both when conceiving new works (see Rink 1989, Samson 1996: 11, 43, 270–271), and when playing old ones, spontaneously varying his music according to the mood of the moment (see Eigeldinger 1986: 55–56). So integral was improvisation to Chopin's style of piano-playing, in fact, that he “never played his works twice with the same expression” (Peru³⁹ in Eigeldinger 1986: 55). Hence, the second approach to Chopin editing, by indicating Chopin's variants next to the main text or in notes/commentaries, clearly captures his improvisatory spirit, unlike the first approach which, by presenting final “definitive” versions of his works, almost disregards improvisation altogether. Therefore, the edition of Chopin's works used in this thesis is that which adheres closest to the second approach, and thus, Chopin's improvisatory spirit. This edition, as identified above, is the Polish National, edited chiefly by Jan Ekier (Warsaw & Cracow 1967–).

The Polish National Edition of Chopin's works, from which scores in this thesis are cited, is composed of two series of volumes, namely Series A and Series B. Series A consists of works published during Chopin's lifetime. It comprises twenty-six volumes. The fourth volume in the series, edited by Jan Ekier and Paweł Kamiński, and published

³⁹ F. Henry Peru (1829/30–1922) was a piano student of Chopin between 1847 and 1849 (Eigeldinger 1986: 174).

in 1998, contains forty-three mazurkas for the piano (Chopin 1998). These mazurkas, with their composition dates, are listed in Appendix A (i). They are presented in chronological order as follows: - Five Mazurkas Op. 6; Four Mazurkas Op. 7; Four Mazurkas Op. 17; Four Mazurkas Op. 24; Four Mazurkas Op. 30; Four Mazurkas Op. 33; Four Mazurkas Op. 41; Mazurka in A minor Dbop. 42A⁴⁰, dedicated to Emile Gaillard; Mazurka in A minor Dbop. 42B, from the album *La France Musicale*; Three Mazurkas Op. 50; Three Mazurkas Op. 56; Three Mazurkas Op. 59; and Three Mazurkas Op. 63.

In contrast to Series A, Series B consists of works which were not formally published until after Chopin's death. It comprises ten volumes. The first volume of the series, yet to be completed, contains twelve mazurkas for the piano. They are listed in chronological order, with their composition dates, in Appendix A (ii). Eight of the twelve mazurkas were given opus numbers by Chopin's friend, Julian Fontana, namely Four Mazurkas Op. 67 and Four Mazurkas Op. 68. The remaining four of the twelve mazurkas do not have opus numbers. These are Mazurka in B flat major WN 7⁴¹ (composed 1825–26), Mazurka in G major WN 8 (composed 1825–26), Mazurka in B flat major WN 41, dedicated to Alexandrine Wołowska (composed 1832), and Mazurka in A flat major WN 45, from the album of Maria Szymanowska (composed 1834). Since this volume of mazurkas is not yet available, this thesis will focus on the volume currently available in the Polish National Edition, the fourth volume of Series A, containing the forty-three mazurkas published during Chopin's lifetime.

There is, of course, a limit to how much this volume of mazurkas can tell us about Chopin's *rubato* within the time frame of a bar. After all, the scores in this volume use

⁴⁰ Dbop. is an abbreviation of the Polish phrase "*dzieło bez opusu*" which means "work without opus number".

⁴¹ WN stands for *Wydanie Narodowe* [National Edition]. In this edition, works which were not formally published until after Chopin's death are numbered in chronological order WN 1, WN 2, WN 3,....WN 65.

the Western stave system of music notation, a system which is prescriptive, rather than descriptive in character. Consequently, the scores can only *give directions* to performers on how to play Chopin's mazurkas; they cannot *describe* the mazurkas in every detail.⁴²

For example, as demonstrated earlier, it is difficult, if not impossible, to describe *rubato* using the Western stave system on its own. There are simply no symbols in the system specifically designed to represent the subtle lengthening and compensatory shortening of rhythmic values which occurs during its application. Rather, it is assumed that performers already know how to make such rhythmic alterations in a manner which is appropriate to the given musical genre. Nevertheless, it is possible, using the Western stave system, to give indications of how to apply *rubato*, even if the indications are so slight or indirect that they are comprehensible only to performers who already have some knowledge of it. Therefore, let us now look at indications of *rubato* in the scores of Chopin's mazurkas, and determine whether any of them might be clarified by knowledge of Kujawy village mazurkas.

The most obvious indication of *rubato* in the scores of Chopin's mazurkas is the term *rubato* itself. It appears in the scores of seven of his fifty-five mazurkas, all of which were composed before 1836.⁴³ They are Mazurkas Op. 6 No. 1, Op. 6 No. 2, Op. 7 No. 1, Op. 7 No. 3, Op. 24 No. 1, Op. 24 No. 2 and Op. 67 No. 3. According to Eigeldinger, there are two different contexts in which Chopin marked the term *rubato* in the scores of his mazurkas (Eigeldinger 1986: 121). These are: firstly, at the beginning of a mazurka as in Mazurkas Op. 24 No. 1 and Op. 67 No. 3; and secondly, at the

⁴² As suggested by the Chopin scholar and editor Rink, scores are notorious for their inability "to capture music's 'living sound' in its full complexity", and therefore can bear "only a partial relation to the performances they inspire" (Rink 1997: 31).

⁴³ Chopin ceased to mark the term *rubato* in his scores after 1836. His contemporary Franz Liszt (1811–1886) suggested the following reason for it: "As the term taught nothing to whoever already knew, and said nothing to those who did not know, understand, and feel, Chopin later ceased to add this explanation to his music, persuaded that if one had the sense of the music, it would be impossible not also to divine this rule of irregularity" (Liszt in Eigeldinger 1986: 51).

repetition of a phrase or half-phrase, as in Mazurkas Op. 6 No. 1 (bar 9), Op. 6 No. 2 (bar 65), Op. 7 No. 1 (bar 49), Op. 7 No. 3 (bars 17 and 93) and Op. 24 No. 2 (bar 29). Considering the extent to which Chopin's *rubato* was noticed by his contemporaries, there are, no doubt, many other contexts in which Chopin intended *rubato* to be applied to his mazurkas. It is the two contexts marked by the term *rubato*, however, in which Chopin probably intended *rubato* to be applied most intensely (Rowland 1994: 213).

The type of *rubato* which Chopin had in mind for these two contexts is the subject of considerable debate amongst music scholars. Eigeldinger, for example, suggests the second or later type of *rubato* for the first context, and the third type, perhaps in combination with the first or earlier type of *rubato*, for the second context (Eigeldinger 1986: 121–122). Rowland, like Eigeldinger, suggests a combination of the first and third types of *rubato*, but for both contexts, instead of just the second (Rowland 1994: 213). Sobieska and Sobieski differ from Eigeldinger and Rowland, in that they suggest only one type of *rubato* for both contexts, namely the third type (Sobieska and Sobieski 1963: 252). Kamieński and Hudson, by contrast, suggest the first type of *rubato* for both contexts (Kamieński: 1918–1919: 120–122, Hudson 1997: 208–214). Perhaps, with the additional knowledge of *rubato* acquired through the study of Kujawy village mazurkas, this thesis may help to clarify the type of *rubato* which Chopin had in mind, when he wrote the term in his scores.

In addition to the term *rubato*, there are also other, less obvious, indications of *rubato* in the scores of Chopin's mazurkas. As noted by Higgins, *rubato* is often indicated by symbols which primarily serve other ends (Higgins 1966: 102). The first or earlier type of *rubato*, in which temporal flexibility affects only the melody, might be indicated by ornamental figures which steal time from the main melody notes, whilst the accompaniment maintains a steady tempo (Hudson 1997: 197–205). The second or later type of *rubato*, in which temporal flexibility affects the entire musical substance, might be indicated by *tenuto* symbols which “often imply a slight slackening [of tempo]”, by

the slur which “outlines the limits of a poetic phrase”, and by “the natural grammar of harmonic syntax and form” (Higgins 1966: 102). But what of the third type of *rubato*? Are there any symbols in Chopin’s scores which, whilst primarily serving other ends, also indicate how to apply *rubato* within the time frame of a bar?

Since Chopin took a lot of trouble to notate his music accurately, it would be surprising if the scores of his mazurkas did not contain any indications pertaining to *rubato* within the time frame of a bar. At the same time, however, as noted earlier, Chopin liked to improvise during performance, and therefore, would not have wished to tie performers to one fixed way of applying this type of *rubato*. Rather, he would have wished to induce performers to surprise audiences with “the unexpected”, as he himself surprised Berlioz with his whimsical application of *rubato* to his mazurkas in 1833 (Berlioz in Eigeldinger 1986: 71). Hence, if Chopin did include indications of *rubato* within the time frame of a bar in the scores of his mazurkas, these indications probably encourage improvisation as much as possible, directing performers to apply *rubato*, not in one fixed way, but in many different ways, in keeping with the spirit of improvisation.

Perhaps it is in the identification and understanding of these indications that knowledge of Kujawy village mazurkas may prove especially helpful. As shown earlier, the Kujawy people shared Chopin’s enthusiasm for improvisation, changing the expression of their village mazurkas with every performance. Like Chopin, they were particularly keen to improvise the application of *rubato* within the time frame of a bar, varying it to suit the mood of the moment. Typically of improvisers, of course, they varied it only in accordance with established guidelines, guidelines which, considering Kujawy village mazurkas’ likely inspiration to Chopin, possibly served as the foundation upon which Chopin based his own improvisation of *rubato* within the time frame of a bar. Hence, with the knowledge of these guidelines acquired through the study of Kujawy village mazurkas, this thesis may gain new insights into how Chopin

intended *rubato* to be applied to his mazurkas, perhaps even how he indicated it in his scores. In so doing, a significant step will have been made towards answering the second question arising from the hypothesis, “How might knowledge of Kujawy village mazurkas help us understand *rubato* within the time frame of a bar in Chopin’s mazurkas?”

In order to explore the above hypothesis with its two questions, this thesis is divided into two parts. The first part explores the first question arising from the hypothesis, “What is the interaction of text, melody and dance movements in Kujawy village mazurkas?” In seeking to answer this question, it studies the way in which text, melody and dance movements simultaneously moved through time during the performance of Kujawy village mazurkas, determining how the three elements affected each other, and thus the performance as a whole. It is presented in two chapters.

Chapter 1 examines the structure of Kujawy village mazurkas. It identifies the main components of the structure and how they are put together. Included in this examination are, of course, all three elements which constitute Kujawy village mazurkas, namely text, melody and dance movements. From this examination, therefore, we may be able to determine how the three elements affected each other’s structure, and thus the structure of the whole, as they simultaneously moved through time during performance.

Chapter 2 shifts the focus from structure to motion itself. It examines the rhythm or patterned motion of Kujawy village mazurkas. It is presented in two sections.

The first section examines the rhythm of Kujawy village mazurkas, as it is written in the Western stave system of music notation, that is, with the measure of a fixed beat. It looks at: firstly, the temporal unit called the bar, identifying the various patterns which constitute the one-bar rhythms; and secondly, the bar in the context of the temporal

whole, determining how the one-bar rhythms, with their various patterns, are put together.

The second section examines the rhythm of Kujawy village mazurkas, as it was presented in improvised performance, that is, with the application of *rubato* within the time frame of a bar. It looks at: firstly, the temporal unit called the bar, identifying the various ways of applying *rubato* to the one-bar rhythms; and secondly, the bar in the context of the temporal whole, determining how the various ways of applying *rubato* were put into practice during the course of improvisation.

Included in Chapter 2's examination of rhythm or patterned motion are, of course, all three elements which constitute Kujawy village mazurkas, namely text, melody and dance movements. From this examination, therefore, we may be able to determine how the three elements affected each other's rhythm, and thus the rhythm of the whole, as they simultaneously moved through time during performance. Of particular interest to this thesis is the aspect of rhythm in Kujawy village mazurkas which most likely inspired Chopin, namely *rubato* within the time frame of a bar. Hence, special attention is given to determining how the three elements interacted during the application of *rubato* to Kujawy village mazurkas, in preparation for applying this knowledge to Chopin's mazurkas.

The second part of the thesis explores the second question arising from the hypothesis, "How might knowledge of Kujawy village mazurkas help us understand *rubato* within the time frame of a bar in Chopin's mazurkas?" In order to answer this question, it studies motion through time in Chopin's mazurkas, determining how the motion might have been influenced by text, melody and dance movements in Kujawy village mazurkas. In particular, it concentrates on how the motion might have been influenced by the three elements working together in interaction, for it is this interaction

which, according to the hypothesis of this thesis, provides a key to understanding *rubato* within the time frame of a bar in Chopin's mazurkas.

Like the first part of the thesis, the second part is presented in two chapters. Chapter 3 examines the structure of Chopin's mazurkas. It identifies the main components of the structure and how they are put together. From this examination, we determine how the structure might resemble that of Kujawy village mazurkas, and thus how it might have been influenced by the interaction there between text, melody and dance movements.

Chapter 4 shifts the focus from structure to motion itself. It examines the rhythm or patterned motion of Chopin's mazurkas. It is presented in two sections.

The first section examines the rhythm of Chopin's mazurkas, as written in his scores, that is, with the measure of a fixed beat. It looks at: firstly, the temporal unit called the bar, identifying the various patterns which constitute the one-bar rhythms; and secondly, the bar in the context of the temporal whole, determining how the one-bar rhythms, with their various patterns, are put together. From this examination, we determine how the rhythm might resemble that of Kujawy village mazurkas, and thus how it, like the structure, might have been influenced by the interaction there between text, melody and dance movements.

The second section examines the rhythm of Chopin's mazurkas, as he intended it to be presented in improvised performance, that is, with the application of *rubato* within the time frame of a bar. It considers how *rubato* might be applied in the style of Kujawy village mazurkas, and thus suggest to listeners the interaction there between text, melody and dance movements. It looks at: firstly, the temporal unit called the bar, considering the various ways in which *rubato* might be applied to the one-bar rhythms; and secondly, the bar in the context of the temporal whole, considering how the various ways of applying *rubato* might be put into practice during the course of improvisation.

Such a study may provide new insights into how Chopin intended *rubato* to be applied to the one-bar rhythms of his mazurkas, perhaps even how he indicated it in his scores, thereby confirming the hypothesis of this thesis that the interaction of text, melody and dance movements in Kujawy village mazurkas provides a key to understanding *rubato* within the time frame of a bar in Chopin's mazurkas.

Accompanying this thesis is a compact disc, containing two groups of music examples. The first group illustrates the first part of the thesis, exploring the question, "What is the interaction of text, melody and dance movements in Kujawy village mazurkas?" It features fourteen of the earliest extant audio recordings of Kujawy village mazurkas, collected during intensive fieldwork in Kujawy in the 1950s and '60s.⁴⁴ Of course, as audio recordings, these music examples show only text and melody interacting with each other. In order to see dance movements as well, readers are advised to watch the digital videodisc accompanying this thesis. Whilst it features only a recent and very short video recording of Kujawy village mazurkas⁴⁵, this video recording is the only one known to me which shows, at least to some degree, how Kujawy village mazurkas were danced prior to the drastic changes inflicted by post-World War II urbanisation.

The second group of music examples on the compact disc illustrates the second part of the thesis, exploring the question "How might knowledge of Kujawy village mazurkas help us understand *rubato* within the time frame of a bar in Chopin's mazurkas?" It features my own performances of twenty-one excerpts from Chopin's mazurkas, demonstrating how *rubato* may be applied to them, served by knowledge of

⁴⁴ These audio recordings are preserved in the Folklore Archives of the Institute of Arts, Polish Academy of Sciences, in Warsaw.

⁴⁵ This video recording is taken from the documentary series *Tańce Polskie* [Polish Dances] (1996 vol. 15).

Kujawy village mazurkas. Drawing upon this knowledge, I apply *rubato* in the style of Kujawy village mazurkas, and thus suggest to listeners the interaction there between text, melody and dance movements. I illustrate the various ways in which *rubato* may be applied to one-bar rhythms, and how they are combined during the course of improvisation. By listening to my performances, therefore, readers of this thesis will be able to hear for themselves how knowledge of Kujawy village mazurkas, particularly the interaction of text, melody and dance movements, aids the understanding of *rubato* within the time frame of a bar in Chopin's mazurkas.

Before proceeding to Part I of this thesis, a few technical points in the transcriptions of Kujawy village mazurkas require explanation. As noted earlier, the transcriptions which will be the focus of Part I are those showing, in most detail, how *rubato* was applied to Kujawy village mazurkas prior to the drastic changes inflicted by post-World War II urbanisation. These transcriptions, which include all three elements of Kujawy village mazurkas, are contained in Krzyżaniak *et al.* (1975) and in Lange (1988b). Whilst reading these transcriptions, the following points about the three elements need to be borne in mind.

The text adheres to the spelling of the Polish literary language, with only a few changes to indicate the peculiarities of pronunciation in the Kujawy dialect (Krzyżaniak in Krzyżaniak *et al.* 1974: 40). The main changes are: the addition of a small "u" before the vowels "o" or "u"; the addition of the consonant "j" before the vowels "o" or "u"; the addition of a small "i" after the consonant "l", indicating a softening of the "l"; the addition of nasal vowels "i" (written as "i̇"), "y" (written as "ẏ") and "u" (written as "u̇"); and the omission of "ć" from "ę" at the ends of words (Gruchman in Krzyżaniak *et*

al. 1974: 28, 31).⁴⁶ English translations of the text are by Halina Stochniol, teacher of Polish language at the Polish University of London.

The melody, according to Pawlak⁴⁷, is generally notated as it sounds in the first stanza, alterations in subsequent stanzas indicated by small notes on the staff.⁴⁸ It is transposed in such a way that g^1 () is always the central note of the scale, the actual pitch of the central note written on the staff at the end of the melody (). A key signature is used only when particular notes are sharpened or flattened consistently throughout the entire melody. Otherwise, accidentals are used. The triple-metre rhythm of the melody is indicated by a time signature of either 3/4 or 3/8. 3/4 is used if the tempo of the melody is slower than 120 beats per minute, whilst 3/8 is used if the tempo is faster than 120 beats per minute. The average tempo of the melody is indicated by a metronome mark.⁴⁹ Duration in seconds is shown at the end of the melody. A key to the symbols used in the melody's transcriptions is given in Appendix B.

The dance movements are transcribed by Lange, using the highly regarded system of movement notation called Kinetography Laban or Labanotation. As noted earlier, this system was first outlined for publication by Rudolf Laban ((1956) 1975), and further developed by his pupil Albrecht Knust (1979). Lange, as a former pupil of Knust, became a distinguished scholar in Kinetography Laban himself, annotating and editing Laban's work on it (Laban 1975), writing a survey of it (Lange 1985), and using it to transcribe Kujawy dance folklore (e.g. Lange 1988b). Of course, Lange's kinetograms,

⁴⁶ Gruchman gives a detailed discussion on the Kujawy dialect in Krzyżaniak *et al.* (1974: 28–33).

⁴⁷ Pawlak gives a detailed explanation of the melody's transcriptions in Krzyżaniak *et al.* (1975: 7–15).

⁴⁸ Occasionally, alterations are so substantial, that subsequent stanzas have to be written out in full (Pawlak in Krzyżaniak *et al.* 1975: 12).

⁴⁹ If the range of tempo is great, then separate metronome marks are used for each section in which a change of tempo occurs (Pawlak in Krzyżaniak *et al.* 1975: 12).

cited in this thesis, may be understood only by readers who are familiar with Kinetography Laban. The explanations accompanying these kinetograms, however, may give readers, even those with no knowledge of Kinetography Laban, a clear understanding of dance movements in Kujawy village mazurkas.

PART I

**KUJAWY VILLAGE MAZURKAS: THE INTERACTION OF TEXT, MELODY
AND DANCE MOVEMENTS AS A STUDY OF MOTION THROUGH TIME**

CHAPTER 1

THE STRUCTURE OF KUJAWY VILLAGE MAZURKAS

During the mid-nineteenth century, the distinguished ethnographer Kolberg identified two main types of village mazurkas in Kujawy (Kolberg 1869: 201, 204). These are the *kujawiak* and the *obertas*. The main differences which Kolberg observed between them were in tempi and in the character of the dance movements. Whereas the *kujawiak* was generally performed at a tempo of around 120–160 beats per minute⁵⁰ with smoothly-executed dance movements, the *obertas* was performed at a faster tempo of 160–180 beats per minute, or even faster, with a springier action to the dance movements (Kolberg 1869: 202, 205). In all other respects, however, the *obertas* was extremely similar to the *kujawiak*, so similar, in fact, that leading Polish music scholar Sobieski described it as simply “a very fast *kujawiak*” (Sobieski 1973: 396).

Due to their congruous nature, the *kujawiak* and *obertas* could be performed in any order at social gatherings, without disturbing the flow of the performance. One possibility, according to Kolberg, was to perform them as part of a cycle of dances called *okragłe*. This cycle consisted of *chodzony* [walking dance], *kujawiak* and *obertas* (Kolberg 1869: 204). All three dances of the cycle flowed one into the other, without interruption. The flow was often aided by the use of the same melody throughout the entire cycle (Sobieski 1973: 390), as well as by an increase in tempo for each dance (Kolberg 1869: 204).

Another possibility, which was becoming increasingly popular during Kolberg’s lifetime, was to perform the *kujawiak* and *obertas* independently of the *okragłe* dance cycle (Kolberg 1869: 204). For instance, according to Kolberg, the Kujawy people often

⁵⁰ By the mid-twentieth century, the *kujawiak*, especially in its vocal form, was sometimes performed at a slower tempo than that observed by Kolberg, but rarely below 107 beats per minute (Pawlak 1981: 106).

performed a *kujawiak* followed by an *obertas*, without dancing a *chodzony* at all (Kolberg 1869: 204). Alternatively, they performed a *kujawiak*, then a *chodzony* or slower *kujawiak* to catch their breath, followed by an *obertas* (Kolberg 1869: 205). By the time Lange conducted fieldwork in Kujawy in the mid-twentieth century, the *kujawiak* and *obertas* were performed in whichever order suited the mood of the gathering (Lange 1988b: 123). Whilst the *kujawiak* was the most frequently and eagerly performed dance at social gatherings (Lange 1988b: 58, Lange 1996: 33), it progressed without interruption to the *obertas* whenever the mood of the gathering became especially lively.

The choice between the *kujawiak* and *obertas* was made at social gatherings by one of the dance couples in attendance, often one of the head male farm-workers (Kolberg 1869: 201) and his female dance partner. They indicated their choice by performing a vocal mazurka, of either the *kujawiak* or *obertas* type, in front of the music band. They performed it in front of the music band, because they wished to incite the band members, usually a violinist and sometimes a double-bass player, to perform it for the gathering in instrumental form.

In order to incite the musicians, one member of the dance couple, often the man, sang a short unaccompanied song, termed in Polish *przyśpiewka*. As described in the Introduction, this song consisted of a text which was based on an anonymous poem about village life (Krzyżaniak 1979: 321) and a melody which was either improvised on the spur of the moment or chosen from a repertoire of commonly known mazurka tunes (Lange 1988b: 59). During the song, the dance couple performed dance movements on the spot in front of the musicians, the man sometimes shaking his hand in the air and stamping on the ground (Lange 1988b: 122). In this way, the couple incited the performance of an instrumental mazurka of their choice, whether it be of the *kujawiak* or *obertas* type.

In the instrumental mazurka which followed, the violinist imitated the melody just sung by the dance couple, embellishing and extending it through the addition of ornaments and the repetition of phrases (Kolberg 1869: 209, Pawlak 1981: 130). If a double-bass player was present at the gathering, he bowed a drone on two open strings (Kolberg 1869: 209). To this musical accompaniment, the dance couple, facing each other in an embrace, danced along the perimeter of a circle, other couples at the gathering following their lead (Lange 1975: 104). If they danced a *kujawiak*, they most commonly whirled to the right whilst travelling clockwise around the circle, whereas for the *obertas*, they most commonly whirled to the left whilst travelling anti-clockwise around the circle, changing direction at the call of the leading male dancer (Kolberg 1869: 201, Lange 1988b: 121).⁵¹ They continued in this manner until the leading or another dance couple, at whim, stopped to sing a different song in front of the musicians, thus beginning anew the sequence of vocal mazurka followed by instrumental mazurka.⁵²

As noted in the Introduction, the above dance procedure shows how closely the Kujawy people worked together during performance, producing village mazurkas in which text, melody and dance movements combined to form the whole. It was also noted in the Introduction that, in order to form the whole, text, melody and dance movements interacted with each other closely, their interaction affecting, in particular, the application of *rubato* within the time frame of a bar. Since their interaction affected such a subtle phenomenon as *rubato*, it also affected, no doubt, more fundamental aspects of Kujawy village mazurkas, including one of their most fundamental aspects, that is, their structure. Let us now look at the structure of Kujawy village mazurkas, identifying its main components and how they are put together. From this examination,

⁵¹ There were no fixed rules, however, regarding the direction of travel around the circle (Lange 1988b: 123), the choice of direction depending on individual or local preferences, and the mood of the moment.

⁵² For an example of this sequence, see the DVD accompanying this thesis.

it may be possible to determine how text, melody and dance movements affected each other's structure, and thus the structure of the whole, as they simultaneously moved through time during performance.

Of the three elements which constitute Kujawy village mazurkas, text has the most clearly defined structure. It generally takes the form of a poem. This poem, often improvised on the spur of the moment, comments or reports upon various aspects of village life (Krzyżaniak 1979: 322).⁵³ For instance, it may describe a social custom of the village, such as the dowries of the Kujawy youth:

*Na Kujawach powiadajóm,
że tam dobry puosag dajóm,
stare rydło i dropaka,
taki posag Kujawiaka.*

[It is said that in Kujawy,
They give a rich dowry,
An old plough and broom,
This is the dowry of the Kujawy boy.]

*Na Kujawach powiadajóm,
że tam dobry puosag dajóm,
cztery sery, dzban maślianki,
taki posag Kujawianki.⁵⁴*

It is said that in Kujawy,
They give a rich dowry,
Four slabs of cheese, a jug of buttermilk,
This is the dowry of the Kujawy girl.]

Alternatively, the poem may relate a humorous story:

*Księżulek sie na mnie gniewa,
że mu świnka w marchwi bywa,
księżulku, sie nie gniewejcie,
świnke z marchwi wyganiejcie.⁵⁵*

[The priest is angry with me,
Because my piglet keeps breaking into his carrot patch,
My dear priest, do not be angry with me,
Chase the piglet away from the carrots.]

Often, the poem is addressed to family members, commenting upon events of the day:

Matuliyнку, był tu Adam,

[Dear mother, Adam was here,

⁵³ For a detailed discussion about the topics of poems in Kujawy music folklore, see Krzyżaniak in Krzyżaniak *et al.* (1974: 38–39).

⁵⁴ This poem served as the text for the vocal mazurka from Szatki, near Włocławek, in eastern Kujawy, sung by Natalia Termanowska (born 1891), and recorded in 1955 (T 2147/3) (Krzyżaniak *et al.* 1975: 92–93, No. 145A).

⁵⁵ This poem served as the text for the vocal mazurka from Smólsk, near Włocławek, in eastern Kujawy, sung by Aniela Sikorska (born 1907), and recorded in 1954 (T 1557/16) (Krzyżaniak *et al.* 1975: 67–68, No. 112U).

*już wóm wiynicy nie puowiadam,
jak sie zaczón zy mnóm pieścicyć,
niy muoglim sie w łózkuo zmieścić.⁵⁶*

I will not tell you any more,
When he started to make love to me,
We could not fit into the bed.]

Additionally, the poem often relates the activities of a wedding party:

*Za stodołom, za żytym
stoi woda z korytym,
druhny nogi uumyły,
a chłopacy wypiyły.⁵⁷*

[Behind the barn, behind the rye
Stands some water in a trough,
The bridesmaids washed their feet in it,
And then the boys drank it.]

Sometimes, the poem is addressed specifically to musicians at a social gathering,
requesting them to play a dance tune:

*Zagrajcie mi jakóm takóm,
byle światowóm, światowóm,
a niech ja sie natańcuje,
z mojom bratowóm, bratowóm.⁵⁸*

[Play for me in a manner
Of world-fame, world-fame,
So that I can dance to my heart's content,
With my sister-in-law.]

Most frequently, the poem is simply an expression of love or flirtation between a man
and a woman:

*Z czegós mi sie chłopiec udoł,
topuorzysko ładnie strugół,
topuorzysko do siekiyry,
a tyś mi chłopiec, ty mi miły.⁵⁹*

[What kind of boy do you seem to me?
You carve the axe-handle well,
A handle for the axe,
You are my boy, and I like you.]

⁵⁶ This poem served as the text for the vocal mazurka from Ruszki, near Radziejów, in central Kujawy, sung by Jadwiga Rogalska (born 1879), and recorded in 1955 (T 2160/13) (Krzyżaniak *et al.* 1975: 61, No. 72A).

⁵⁷ This poem served as the text for the vocal mazurka from Kościelna Wieś, near Radziejów, in central Kujawy, sung by Józefa Janowska (born 1900), and recorded in 1964 (T 2735/15) (Krzyżaniak *et al.* 1975: 107–108, No. 176D).

⁵⁸ This poem served as the text for the vocal mazurka from Ciężcisko, near Mogilno, in western Kujawy, sung by Helena Kowalska (born 1898), and recorded in 1964 (T 2730/13) (Krzyżaniak *et al.* 1975: 60, No. 71A).

⁵⁹ This poem served as the text for the vocal mazurka from Osiećciny, near Radziejów, in central Kujawy, sung by Katarzyna Jarmusz (born 1892), and recorded in 1956 (T 2272/1) (Krzyżaniak *et al.* 1975: 64, No. 82).

Regardless of its topic, the poem is intended to prompt listeners to compose another poem in reply, hence its improvisatory nature (Krzyżaniak in Krzyżaniak *et al.* 1974: 38).

The poem is usually one, sometimes two to four, stanzas in length. Each stanza generally consists of two couplets, each couplet consisting of two successive, usually rhymed, lines of poetry:

First couplet:	<i>„Ojca ni mam, matki ni mam, do kogo sie przytulić mam.</i>
Second couplet:	<i>Przytule sie do Jezusa, tam jes tatuś ji matusia.⁶⁰</i>

Often, the first couplet is expressed as a metaphor or question, and the second couplet as a factual description or answer (Czekanowska 1990: 131). In the case of the above poem, for instance, the first couplet, comprising the first two lines of the stanza, asks the question, “*„Ojca ni mam, matki ni mam, do kogo sie przytulić mam?”* [I don’t have a father or a mother, who can I hug?]. The second couplet, comprising the second two lines of the stanza, then answers “*Przytule sie do Jezusa, tam jes tatuś ji matusia*” [I hug Jesus, for mum and dad are there].

The two lines constituting a couplet are each four to twelve syllables in length. Most frequently, they are each six, seven or eight syllables in length, with eight-syllable lines especially common (Pawlak 1981: 84, 88). In the following poem, for example, the two lines constituting the first couplet contain eight syllables each, whilst the two lines constituting the second couplet also contain eight syllables each:

First couplet:	8-syllable line	<i>Ku-mo ter-ko, bój się Bo-ga,</i>
	8-syllable line	<i>od-pro-wadź me bo zła dro-ga.</i>

⁶⁰ This poem served as the text for the vocal mazurka from Sławsko Dolne, near Mogilno, in western Kujawy, sung by Elżbieta Wiśniewska (born 1880), and recorded in 1952 (T 868/6) (Krzyżaniak *et al.* 1975: 60, No. 70A).

Second couplet:	8-syllable line	<i>Tam na dro-dze (w)il-cy sie-dza,</i>
	8-syllable-line	<i>jak sam pój-dę, to me zje-dza.</i> ⁶¹

Sometimes, a line, especially one greater than eight syllables in length, may contain one or more meaningless syllables, such as *oj, da, a, da ji* or *o ji* (Pawlak 1981: 82). Such syllables are added to a line either to make it add up to a certain number of syllables or to make it fit the melody to which it is sung.

Each line of a couplet is generally divided into two groups of syllables, these groups constituting the smallest structural components of the poem. The division of a line into two syllabic groups is determined, neither by syllabic stress as in many poems in English nor by syllabic length as in much ancient classical poetry. Rather, it is determined by syllabic count. This may be explained as follows.

Most frequently, a line is divided in such a way that at least one of its two syllabic groups comprises four syllables. For instance, a six-syllable line, whilst sometimes divided into two groups of three syllables each (3+3), is generally divided into a group of four syllables plus a group of two syllables (4+2) or vice versa (2+4); a seven-syllable line is generally divided into a group of four syllables plus a group of three syllables (4+3) or vice versa (3+4); and an eight-syllable line is generally divided into two groups of four syllables each (4+4) (Pawlak 1981: 84, 88), the latter illustrated by the following poem:

First couplet:	8-syllable line (4+4)	<i>Oj-że, oj-że, / dziew-cze mo-je,</i>
	8-syllable line (4+4)	<i>jak ja u-mrę, / bu-ty two-je.</i>
Second couplet:	8-syllable line (4+4)	<i>Wy-chę-do-żysz, / wy-szwar-cu-jesz,</i>
	8-syllable-line (4+4)	<i>jak me wspom-nisz, / u-ca-lu-jesz.</i> ⁶²

⁶¹ This poem served as the text for the vocal mazurka from Strzelno in western Kujawy, transcribed during fieldwork in Kujawy in the mid-nineteenth century (Kolberg 1880: 157, No. 368).

⁶² This poem served as the text for the vocal mazurka from Kowal in south-eastern Kujawy, transcribed during fieldwork in Kujawy in the mid-nineteenth century (Kolberg 1889: 213, No. 431).

Additionally, a nine-syllable line is generally divided into a group of four syllables plus a group of five syllables (4+5) or vice versa (5+4); and a ten-syllable line, whilst sometimes divided into two groups of five syllables each (5+5), is generally divided into a group of four syllables plus a group of six syllables (4+6) or vice versa (6+4):

First couplet:	10-syllable line (6+4)	<i>O ji, ty dziew-czy-no, / mo-je zda-nie,</i>
	10-syllable line (6+4)	<i>o ji, wo-le cie-bie / jak śnia-da-nie,</i>
Second couplet:	9-syllable line (5+4)	<i>a buo śnia-da-nie / to jym co dziyń,</i>
	8-syllable-line (4+4)	<i>cie-bie wi-dze / raz na ty-dziyń.⁶³</i>

Even a five-syllable line is generally divided in such a way that one syllabic group comprises four syllables, the other syllabic group thus replaced by just one syllable (4+1):

First couplet:	8-syllable line (4+4)	<i>Spoj-rzyj i-no / raz chło-pa-ku,</i>
	5-syllable line (4+1)	<i>spoj-rzyj i-no / raz.</i>
Second couplet:	8-syllable line (4+4)	<i>Nie spój-rzę ja / a-ni ra-zu,</i>
	5-syllable-line (4+1)	<i>bo in-sze-go / masz.⁶⁴</i>

The only lines which are not divided into four-syllable groups are those of rare occurrence, that is, those of four, eleven and twelve syllables in length. A four-syllable line is generally divided into two groups of two syllables each (2+2), an eleven-syllable line is generally divided into a group of five syllables plus a group of six syllables (5+6) or vice versa (6+5), and a twelve-syllable line is generally divided into two groups of six syllables each (6+6). Hence, as shown by the above examples, the syllabic group, that is, the smallest structural component of the poem, whilst occasionally replaced by just one syllable, generally comprises two to six syllables, most commonly four syllables.

⁶³ This poem served as the text for the vocal mazurka from Osiecin, near Radziejów, in central Kujawy, sung by Zofia Wojnicka (born 1886), and recorded in 1963 (T 2685/27) (Krzyżaniak *et al.* 1975: 70, No. 98A).

⁶⁴ This poem served as the text for the vocal mazurka from Inowrocław in north-western Kujawy, transcribed during fieldwork in Kujawy in the mid-nineteenth century (Kolberg 1869: 249, No. 432).

Although each stanza of a poem usually consists of the number of couplets, lines and syllabic groups identified above, it is sometimes extended in length. Most frequently, it is extended through the repetition of a couplet, usually the second couplet (Pawlak 1981: 81). Occasionally, it is extended through the repetition of a line, such as the final line of the stanza (Pawlak 1981: 81), or through the repetition of a syllabic group or word (Krzyżaniak in Krzyżaniak *et al.* 1974: 23). It may also be extended through the addition of a series of nonsense syllables to the end of the stanza (Pawlak 1981: 82). These nonsense syllables, such as *da, dana, oj, o ji, tili, dóm, tom, tady, rady, ram, tam*, might even be used to form a whole extra stanza, as illustrated by the poem below:

Stanza 1	First couplet:	6-syllable line (4+2)	<i>Ku-cha-re-czki / na-sze,</i>
		6-syllable line (4+2)	<i>rzod-kóm ka-sze / wa-rzóm,</i>
	Second couplet:	8-syllable line (4+4)	<i>wszys-tkiech lu-dzi / po-mo-rzy-ty,</i>
		6-syllable-line (4+2)	<i>sa-me le-dwie / la-żóm.</i>
Stanza 2	First couplet:	9-syllable line (5+4)	<i>Oj, ti-li ti-li / ti-li dóm tam,</i>
		9-syllable line (5+4)	<i>tam da da da da / da da da da,</i>
	Second couplet:	9-syllable line (5+4)	<i>oj, ti-li ti-li / ti-li dóm tom,</i>
		8-syllable-line (6+2)	<i>ti-li du-li du-li / dóm tom.⁶⁵</i>

Such prolific use of nonsense syllables may be explained by the fact that when a poem was chosen at a social gathering to serve as the text for a vocal mazurka, it sometimes turned out to be too short for the melody to which it was sung. Consequently, nonsense syllables were added to the end of the poem, as in the poem above, so that its length would correspond to that of the melody (Sobieski 1955: 3–4).

It was not always the poem, however, which was moulded to fit the melody during the performance of Kujawy village mazurkas. Rather, the melody was often moulded to fit the poem. Poetry's strong influence on melodic structure has been demonstrated in

⁶⁵ This poem served as the text for the vocal mazurka from Służewo, near Aleksandrów Kujawski, in northern Kujawy, sung by Jan Wypijewski (born 1879), and recorded in 1956 (T 2250/6) (Krzyżaniak *et al.* 1975: 125, No. 219).

many studies of East European dance folklore, including studies of Polish dance folklore (see Czekanowska 1990: 197). According to Czekanowska's study, poetry has shaped not only the structure of vocal melodies for which it has served as texts, but also the structure of the numerous instrumental melodies in Polish dance folklore which have vocal prototypes (Czekanowska 1990: 197). Hence, a melody in Polish dance folklore which is vocally founded, as is the melody of Kujawy village mazurkas, often corresponds, in its structure, to poetry. This may be demonstrated through a study of the melody in Kujawy village mazurkas and its structural relationship to the poetry we have just discussed.

The melody of Kujawy village mazurkas generally consists of one or more eight-bar sentences. In the vocal mazurka, one eight-bar sentence corresponds to one stanza of poetry in the text. Thus, if the text of the vocal mazurka is a one-stanza poem, the melody will comprise one eight-bar sentence. By the same principle, if the text of the vocal mazurka is a two-, three- or four-stanza poem, the melody will comprise two, three or four eight-bar sentences. Since the melody of the vocal mazurka is built from eight-bar sentences, so too is the melody of the instrumental mazurka which follows. Unlike the melody of the vocal mazurka, however, the melody of the instrumental mazurka, whilst most commonly comprising one to four eight-bar sentences, is not restricted in length. Through the use of repetition, it comprises as many eight-bar sentences as desired by the couples dancing to it (Dahlig 1990: 41).

Each eight-bar sentence of the melody generally comprises two four-bar phrases. In the vocal mazurka, the two phrases each correspond to one couplet of the text. Most frequently, as in Transcription 2, the two phrases end with the same cadence, finishing on the same note of the scale (Pawlak 1981: 99).

Transcription 2. Vocal Mazurka from Nieszawa in North-Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 231, No. 399).

Oj napij - my się wujku, da zie-le - ni się w półku.

Oj na po - lu kuno-sza, a wstodo - le i / (a) kło - sa.

It is also common for the two phrases to end with different cadences, finishing on different notes of the scale (Pawlak 1981: 79–80, 99). In Transcription 3, for example, the cadence at the end of the first phrase creates tension which is resolved by the cadence at the end of the second phrase. Hence, even though the two phrases end with different cadences, they are still a complementary pair.

Transcription 3. Vocal Mazurka from Babiak in Southern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 234–235, No. 404).

Karcz marczko lij piwecz - ko i pisz na ścia - nę na ścia - nę.

zapłaci ci Marysien-ka jak ją dosta - nę dosta - nę.

This pairing together of four-bar phrases, since a characteristic of the vocal mazurka, is also a characteristic of the instrumental mazurka in Kujawy. Its eight-bar sentences, like those of the vocal mazurka, comprise two four-bar phrases which end, either with identical cadences, or with different cadences which create a sense of tension and resolution (Pawlak 1981: 134).

The two four-bar phrases constituting the eight-bar sentences of the melody each consist of two two-bar sub-phrases. In the vocal mazurka, each two-bar sub-phrase corresponds to one line of the text. Since many vocal mazurkas feature just one note per syllable (Stęszewski 2001: 18), the two-bar sub-phrases of the melody often match, note for syllable, the corresponding lines of text, the melody adjusting to fit the text, or the text, through the addition of nonsense syllables, adjusting to fit the melody. As a result, the two-bar sub-phrases of the melody, in accord with the corresponding lines of text, generally contain four to twelve notes, with six to eight, especially eight notes most common, the latter illustrated by Transcription 3.

In contrast to Transcription 3, some vocal mazurkas in Kujawy feature more than one note per syllable, due to the elaboration of the melody through *acciaccature*, mordents, triplets in place of two-note groupings, and other decorative notes of short duration. Consequently, the number of notes constituting the two-bar sub-phrases of the melody is greater than the number of syllables constituting the corresponding lines of text. Minus the elaboration, however, the two-bar sub-phrases of the melody still match, note for syllable, the corresponding lines of text, each containing four to twelve notes. For example, in Transcription 4, the vocal mazurka often features more than one note per syllable, due to the elaboration of the melody through *acciaccature*. Consequently, the two-bar sub-phrases of the melody, if we count the *acciaccature*, contain ten notes each, compared with the corresponding lines of text which contain only eight syllables each. Minus the *acciaccature*, however, the two-bar sub-phrases of the melody contain only eight notes each, thus still matching, note for syllable, the corresponding lines of text.

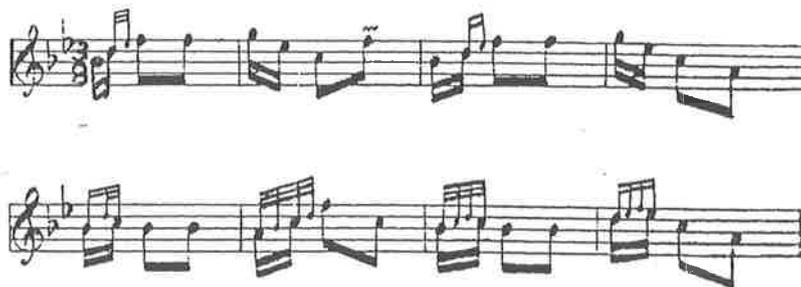
Transcription 4. Vocal Mazurka from Przedecz in Southern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1889: 249, No. 554).



Kłobyś Maryś Frącka chciała, Tyś niechciała i – no Klimę,
To – byś Maryś chło – pa miała. Klima z Jagną wód – kę pi – je.

By comparison, the instrumental mazurka generally features a more richly elaborated melody than the vocal mazurka, through more extensive use of *acciaccature*, mordents, triplets in place of two-note groupings, and other decorative notes. As a result, the two-bar sub-phrases of the melody contain a greater number of notes than those of the vocal mazurka. If we do not count the elaboration, however, we find that the two-bar sub-phrases, like those of the vocal mazurka, generally contain four to twelve notes each, with eight notes most common. In Transcription 5, for example, the two-bar sub-phrases, minus the decorative notes printed in small type, contain eight notes each, just like those of the vocal mazurkas in Transcriptions 3 and 4.

Transcription 5. Instrumental Mazurka (bars 1–8) from Nieszawa in North-Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 231, No. 399).



A significant difference between the instrumental and vocal mazurkas, however, is that, in the instrumental mazurka, the two-bar sub-phrases containing nine, ten, eleven or twelve notes are far more common than in the vocal mazurka, more common, in fact, than those containing six or seven notes. In Transcription 6, for example, the first two-bar sub-phrase contains eleven notes and the second two-bar sub-phrase contains ten notes. By making greater use of the two-bar sub-phrases containing nine to twelve notes, violinists can vary more extensively the melody sung to them in the preceding vocal mazurka.

Transcription 6. Instrumental Mazurka (bars 5–8) from Inowrocław in North-Western Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 257, No. 446).



Within each two-bar sub-phrase of the melody are two distinctive one-bar rhythms, these one-bar rhythms constituting the smallest structural components of the melody. In the vocal mazurka, each one-bar rhythm of the melody corresponds to one syllabic group of the text (Bielawski 1959: 141–142), the first one-bar rhythm in a sub-phrase corresponding to the first syllabic group in a line of text, and the second one-bar rhythm in a sub-phrase corresponding to the second syllabic group in a line of text. Due to the close correspondence between melody and text, the melody's division of sub-phrases into two one-bar rhythms is identical in principle to the text's division of lines into two syllabic groups. Hence, the two-bar sub-phrases of the melody are most frequently divided in such a way that their two constituent one-bar rhythms, minus elaboration, each comprise between one and six notes, with at least one of the two one-bar rhythms comprising four notes.

For example, a two-bar sub-phrase containing five notes is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of one note (4+1) (see Transcription 7 (bars 7–8)).

Transcription 7. Vocal Mazurka from Inowrocław in North-Western Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 249, No. 432).

Spójrzysz tno raz chłopaku, spojrzysz i - no

raz. Nie spójrzę ja a - ni ra - zu, bo inszego masz.

By the same principle, a two-bar sub-phrase containing six notes, whilst sometimes divided into two one-bar rhythms of three notes each (3+3), is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of two notes (4+2) (see Transcription 8) or vice versa (2+4).

Transcription 8. Vocal Mazurka from Piaski, near Inowrocław, in North-Western Kujawy, sung by Katarzyna Flanc (born 1872), and recorded in 1955 (T 2143/9) (Krzyżaniak *et al.* 1975: 103, No. 168).

Trze-wi-czek sie p'no-dar p'no-de-szew-ka ca-lo
 k'o-cha-li mnie chłop-cy jak-żym by-la ma-lo.

Additionally, a two-bar sub-phrase containing seven notes is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of three notes (4+3) or vice versa (3+4) (see Transcription 2); a two-bar sub-phrase containing eight notes is most frequently divided into two one-bar rhythms of four notes each (4+4) (see Transcription 3); a two-bar sub-phrase containing nine notes is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of five notes (4+5) or vice versa (5+4) (see Transcription 9 (bars 1–6)); and a two-bar sub-phrase containing ten notes, whilst sometimes divided into two one-bar rhythms of five notes each (5+5), is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of six notes (4+6) or vice versa (6+4) (see Transcription 9 (bars 7–8)).

Transcription 9. Vocal Mazurka from Osiećiny, near Radziejów, in Central Kujawy, sung by Zofia Wojnicka (born 1886), and recorded in 1956 (T 2270/9) (Krzyżaniak *et al.* 1975: 91, No. 141).

♩ = 114

A ja-ggm je-choł przez Ku-ja-wy to szcze-koł na mnie pies ku-la-wy
 a Kaś-ka wsta-ła 'o - knym szcza-ła 'o ji Jesz-cze mnie tyż przy-szczu-wa-ła.

The only two-bar sub-phrases which are not divided into one-bar rhythms of four notes are those of rare occurrence in the vocal mazurka, that is, those containing four, eleven, or twelve notes. A two-bar sub-phrase containing four notes is most frequently divided into two one-bar rhythms of two notes each (2+2); a two-bar sub-phrase containing eleven notes is most frequently divided into a one-bar rhythm of five notes plus a one-bar rhythm of six notes (5+6) or vice versa (6+5); and a two-bar sub-phrase containing twelve notes is most frequently divided into two one-bar rhythms of six notes each (6+6) (see Transcription 10 (bars 5–6)).

Transcription 10. Vocal Mazurka from Osiećiny, near Radziejów, in Central Kujawy, sung by Zofia Wojnicka (born 1886), and recorded in 1956 (T 2270/12) (Krzyżaniak *et al.* 1975: 84–85, No. 124F).

♩ = 120

O - ji mo-ja ma-mo był tu mój-norz 'o - ji chciał p'o-ty-czyć py - tła 'od nos
 'o - ji có-ru-lyn-ku da ji dać mu by - lo 'o - ji py-tła by nom nie u - by - lo.

As in the vocal mazurka, the two-bar sub-phrases of the melody in the instrumental mazurka are divided in such a way that their two constituent one-bar rhythms, minus elaboration, each comprise one to six notes. In the instrumental

mazurka, however, they are not so commonly divided into one-bar rhythms of four notes. For instance, whereas in the vocal mazurka a two-bar sub-phrase containing eight notes is usually divided into two one-bar rhythms of four notes each (4+4), in the instrumental mazurka it may be divided into a one-bar rhythm of three notes plus a one-bar rhythm of five notes (3+5) (see Transcription 11 (bars 11–12)).

Transcription 11. Instrumental Mazurka from Kwiatkowo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Władysław Kwiatkowski (born 1903), and recorded in 1956 (T 2227/5) (Krzyżaniak *et al.* 1975: 236, No. 523).

Additionally, whereas in the vocal mazurka a two-bar sub-phrase containing nine notes is usually divided into a one-bar rhythm of four notes plus a one-bar rhythm of five notes (4+5) or vice versa (5+4), in the instrumental mazurka it may be divided into a one-bar rhythm of three notes plus a one-bar rhythm of six notes (3+6) (see Transcription 11 (bars 9–10)). Hence, one-bar rhythms in the instrumental mazurka, whilst still comprising, minus elaboration, one to six notes, are combined in a greater variety of ways than those in the vocal mazurka, as violinists, free from the demands of a text, explore their creativity.

Whilst each sentence of a melody is usually eight bars long, with the structural divisions identified above, it is sometimes extended in length. In the vocal mazurka, these extensions generally correspond to those in the text. If, for instance, a stanza of text is extended through repetition of the second couplet, shown earlier as occurring most frequently, the corresponding eight-bar sentence of melody is extended through repetition of the second four-bar phrase (Pawlak 1981: 81), thus totalling twelve bars in length. Similarly, if a stanza of text is extended through repetition of the final line or syllabic group, shown earlier as occurring occasionally, the corresponding eight-bar sentence of melody is extended through repetition of the final two-bar sub-phrase or one-bar rhythm (Pawlak 1981: 81), thus totalling ten or nine bars in length. These extensions may either emphasise a particular part of the text, the melody thus adjusted to match it, or vice versa. In either case, melody and text must have interacted closely during performance, for their structural components to have remained in such close correspondence.

By comparison, in the instrumental mazurka, eight-bar sentences of the melody are extended with much greater frequency. Not only are they extended through repetition, as in the vocal mazurka, but also through the addition of new material (Pawlak 1981: 134). For instance, as exemplified by Transcription 12, eight-bar sentences are sometimes extended through the addition of an extra four-bar phrase.

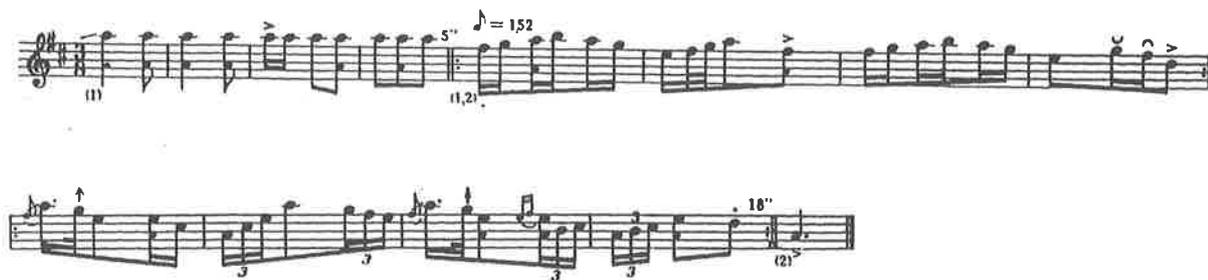
Transcription 12. Instrumental Mazurka from Brześć Kujawski in Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 248, No. 429).



In this transcription, the extra four-bar phrase (bars 9–12), whilst representing new material, is melodically related to the preceding two four-bar phrases of the sentence (bars 1–8), thus maintaining the sentence's unity.

Additionally, in the instrumental mazurka, eight-bar sentences of the melody may be extended by the addition of short introductions or conclusions. Introductions, which appear at the beginning of the instrumental mazurka, are often four bars in length, and are highly rhythmic in character (Pawlak 1981: 136–137) (see Transcription 13 (bars 1–4)).

Transcription 13. Instrumental Mazurka from Smarglin, near Radziejów, in Central Kujawy, performed on Violin by Leon Kłos (born 1911), and recorded in 1952 (T 1032/7) (Krzyżaniak *et al.* 1975: 220, No. 481B).



By contrast, conclusions, which appear at the end of the instrumental mazurka, are often just one or two bars in length, and are generally both melodic and rhythmic in character (Pawlak 1981: 137). The conclusion seen in Transcription 13 (bar 13), however, is exceptional, since it consists of just one note.

The extension of the melody's eight-bar sentences in the instrumental mazurka may be associated with dance movements. As noted earlier, during the performance of instrumental mazurkas in Kujawy, violinists were required to make the melody last for as long as the dancers wished. In order to achieve this goal, they made full use of their improvisatory skills. Amongst these skills was the ability to extend eight-bar sentences through the use of lavish repetition or through the addition of new material, as described above. Also amongst these skills was the ability to add short introductions or

conclusions to eight-bar sentences, as described above, in order to confirm the leading male dancer's decision to begin or end an instrumental mazurka. Hence, in the extension of its eight-bar sentences, the melody of the instrumental mazurka was adjusted to accord with dance movements, so that it began and ended in synchronisation with them.

Such close interaction between melody and dance movements affected not just the structure of the melody but also the structure of dance movements in Kujawy village mazurkas.⁶⁶ Unlike the interaction of melody and text, however, the interaction of melody and dance movements did not always result in exact structural convergence. On the contrary, it sometimes resulted in structural divergence. In spite of, or perhaps because of this structural divergence, melody and dance movements still complemented each other. This may be demonstrated through a study of the dance movements in Kujawy village mazurkas and their structural relationship to the melody we have just discussed.

The dance movements of Kujawy village mazurkas are built from a two-bar sequence which is repeated over and over again (Lange 1988b:105). Basically, this two-bar sequence, corresponding to one two-bar sub-phrase of the melody, consists of six successive steps, a "step" meaning, in dance terms, a movement of the leg, with a concurrent transference of weight onto it.⁶⁷ When dance couples executed the six steps, the men and women started with opposite legs from each other (Lange 1988b: 124). They performed three steps in the first bar of the sequence, followed by three steps in the second bar of the sequence (Lange 1988b: 105), each bar of the sequence corresponding to one one-bar rhythm of the melody.

⁶⁶ The strong effect which melody and dance movements have on each other's structures through their interaction has been recognised by many scholars of music and dance, including, for example, Sachs (1937), Kurath (1960), Lange (1988b) and Czekanowska (1990).

⁶⁷ Movements which are combined with transference of body weight from one part to another, such as stepping, are called "supports" in Laban's system of movement notation (Lange 1985: 31).

In the vocal mazurka, one dance couple performed the two-bar sequence on the spot, whilst facing the music band, one of the man's arms around the woman's waist (Lange 1988b: 122). By contrast, in the instrumental mazurka, many dance couples performed the two-bar sequence, whilst travelling along the perimeter of a circle, the men and women facing each other in an embrace (Kolberg 1869: 201, Lange 1988b: 121).⁶⁸ At the same time as travelling along the perimeter of a circle, each dance couple whirled three hundred and sixty degrees around their own common axis, completing the first one hundred and eighty degrees in the first bar of the sequence, and the remaining one hundred and eighty degrees in the second bar of the sequence (Lange 1988b: 105).

Throughout each bar of the sequence, dancers concentrated on maintaining strong continuity of movement. This was achieved largely through the use of foot-slides and gradual transferences of body weight (Lange 1996: 25). For example, after taking the first step of the bar in a sideways direction, dancers slid their free foot along the ground, drawing the shape of an arc in the direction of the supporting leg. As the sliding foot approached the end of its journey, dancers stepped onto it, transferring only a part of their body weight onto it at first⁶⁹, and then gradually transferring the rest of their body weight. This was the second step of the bar. Dancers kept their full body weight on this second step for only a short moment, before taking the third and final step of the bar. After taking this step on the spot, they slid the free foot sideways along the ground away from the supporting leg, in preparation for taking the first step of the next bar, the continuity of movement thus constantly maintained (Lange 1988b: 107–108).

The two-bar sequence, as noted above, was repeated over and over again during performance. The number of times which it was repeated in the vocal mazurka

⁶⁸ According to Kolberg, the man and woman rested their hands firmly on both sides of each other's waists, their arms thus intersecting. The man's arms, however, were underneath the woman's arms, so that he could lead the dancing (Kolberg 1869: 201).

⁶⁹ Movements which are combined with transference of only a part of the body weight are called "partial supports" in Laban's system of movement notation (Lange 1985: 34).

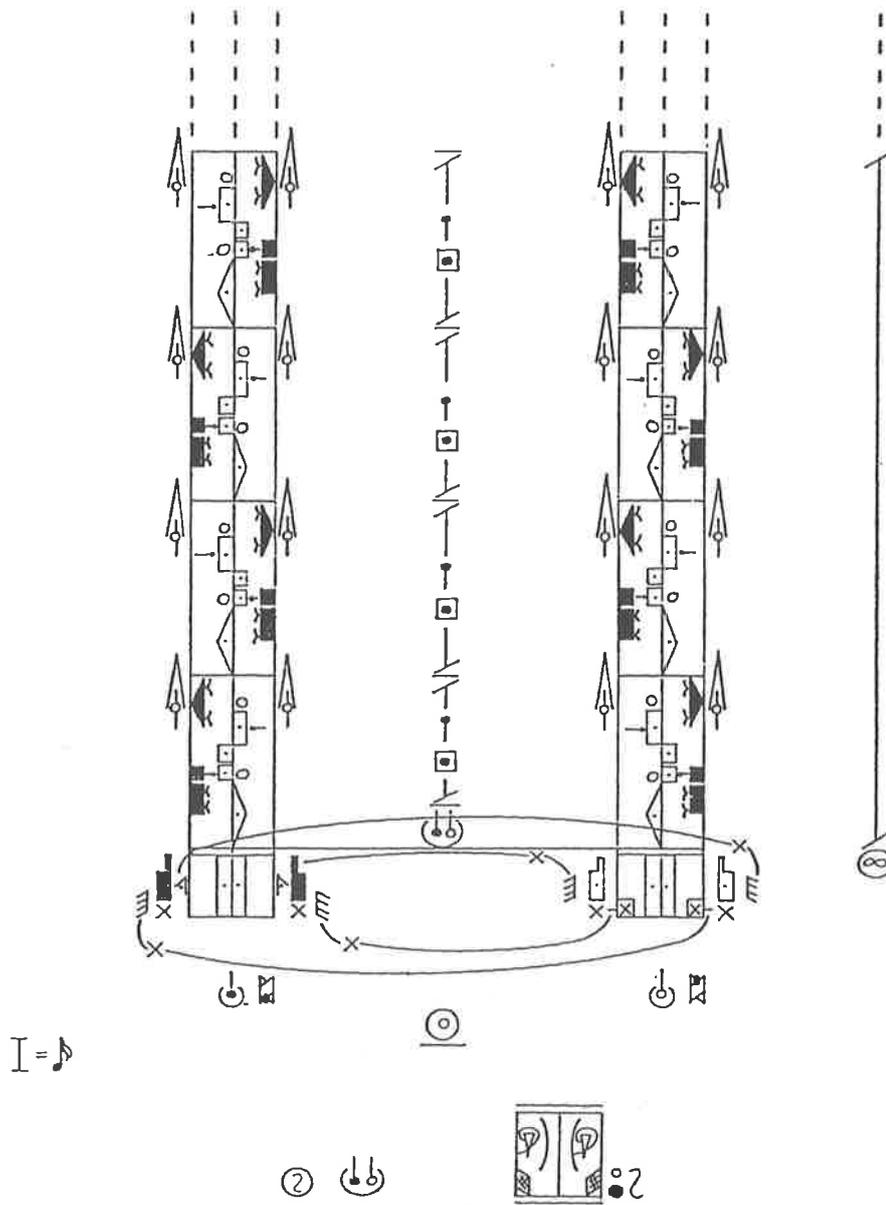
depended largely on the length of the melody. For instance, if the melody, through its interaction with the text, consisted of one eight-bar sentence, the two-bar sequence of dance movements was usually performed four times, thus matching the length of the melody. Similarly, if the melody, through its interaction with the text, was extended to twelve-bars, the two-bar sequence of dance movements was usually performed six times, thus, again, matching the length of the melody. Whilst there is a possibility that the melody might have been adjusted in length to accord with the dance movements, rather than the other way around, such adjustments could only have been made occasionally, otherwise they would have disrupted the flow of the text.

By contrast, in the instrumental mazurka, the melody was constantly adjusted in length to accord with the dance movements. In the absence of a text, violinists were free to meet the needs of the dancers, thus making the melody last for as long as the dancers wished to repeat their two-bar sequence. The dancers, however, in keeping with their improvisatory nature, did not maintain the same direction of travel for every repetition of the two-bar sequence. Instead, they sometimes changed the direction of travel, at the call of the leading male dancer (Kolberg 1869: 200).

For example, at the beginning of an instrumental mazurka, the leading male dancer might have cried out “*oć*”, “*na odsib*”, “*na odsibkę*” or “*w prawo*” [to the right], directing dance couples to whirl “to the right”, whilst travelling around the circle “to the right”, that is, in a clockwise direction (see Kinetogram 1 on page 76). At the whim of the moment, he might then have cried out “*k’seb*”, “*na kseb*”, “*na ksóbkę*” or “*w lewo*” [to the left], directing dance couples to whirl “to the left”, whilst travelling around the circle “to the left”, that is, in an anti-clockwise direction (see Kinetogram 2 on page 77) (Kolberg 1869: 200, Lange 1988b: 121). He might then have continued to alternate his

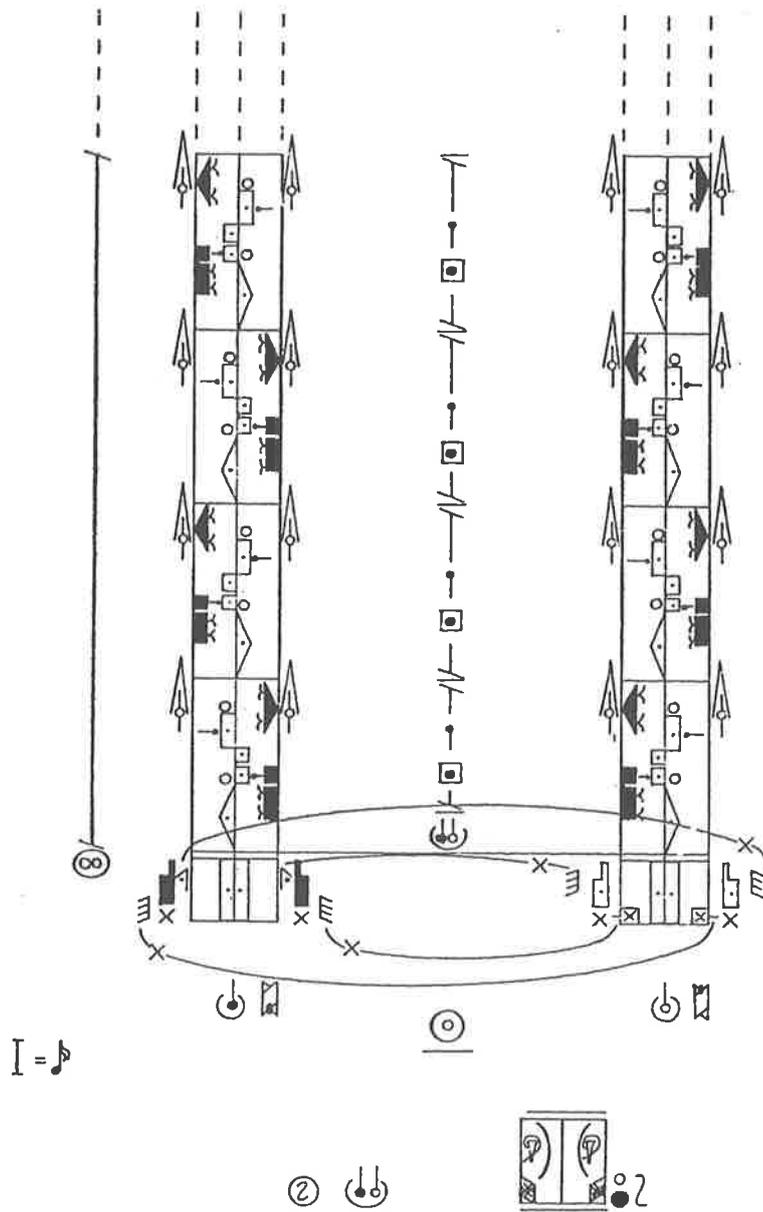
cries of “to the right” and “to the left”⁷⁰, directing dance couples to alternate their direction of travel between clockwise and anticlockwise, until the conclusion of the instrumental mazurka (Lange 1988b: 122).

Kinetogram 1. Mazurka Dance Movements (whirling to the Right whilst travelling Clockwise around the Circle), transcribed during Fieldwork in Kujawy between 1954 and 1965 (Lange 1988b: 161).



⁷⁰ The cries “*na odsib*” [to the right], “*na kseb*” [to the left] and their variants were originally used by farm-workers, whilst ploughing with oxen. As soon as farm-workers gave one of these cries, oxen turned round to the right or left accordingly (Kolberg in Lange 1988b: 121).

Kinetogram 2. Mazurka Dance Movements (whirling to the Left whilst travelling Anti-Clockwise around the Circle), transcribed during Fieldwork in Kujawy between 1954 and 1965 (Lange 1988b: 163).



Interestingly, changes in the direction of travel, such as those described above, did not occur at regular intervals in the instrumental mazurka. Kujawy village dancers, unlike their counterparts on stage and in the ballroom, rarely changed direction at the start of every new sentence in the melody, that is, at eight-bar intervals. Instead, they changed direction whenever the leading male dancer felt like it, that is, at any point in the melody's sentences, and after any number of bars (Lange pers. com. 22/7/97). According to Lange, changing directions at such irregular intervals often confused the dancers, causing them to bump into each other, trip or even fall to the floor. All of this confusion, however, "was accepted in good mood with laughter", the dancers soon rejoining their partners and resuming their travel along the perimeter of a circle (Lange 1988b: 122).

As well as changing the direction of travel, the male dancers also used ornamentation to vary repetitions of the two-bar sequence. This ornamentation, whilst sometimes employed in vocal mazurkas, was most prominent in instrumental mazurkas, especially in those of a lively, joyful character (Lange 1988b: 125). It included crouches (knee-bends to the ground), heel-clicks (the beating of one heel or leg against the other) and foot-stamps (Kolberg 1869: 202, Lange 1988b: 125–126), all of which were executed by the male dancers, whilst maintaining a fluent whirl with their partners.⁷¹ Of these ornamental dance movements, foot-stamps recurred most regularly, often coinciding with the ends of four-bar phrases in the melody (Lange 1988b: 126), including the final four-bar phrase (Kolberg 1869: 202).

Even in the most lively and joyful of instrumental mazurkas, however, ornamental dance movements, such as the crouches, heel-clicks and foot-stamps identified above, were performed with restraint, with no big jumps and no lifting of the feet high off the

⁷¹ A detailed description of crouches, heel-clicks and foot-stamps in Kujawy village mazurkas may be found in Lange (1988b: 125–126). Additionally, there will be further discussion of them in the next chapter of this thesis, when the focus is shifted from the structure to the rhythm of Kujawy village mazurkas.

ground (Kolberg 1869: 202). Indeed, no dance movements in the instrumental mazurka, even in fast tempo, were executed with much springiness (Lange 1988b: 125). Instead, they were executed smoothly, the dancers' shoulders and heads generally remaining "in the vertical", their knees generally "kept easy", and their centre of gravity remaining "on one level, only very slightly giving in to movement fluctuations" (Lange 1988b: 108). As a result, the dancers whirled extremely fluently, so fluently, in fact, that, in the words of the Kujawy people, "a glass of water put on top of the head had no liquid spilt" (Lange 1988b: 124).

The longer the dancers whirled in such a fluent manner, the more likely they were to lose awareness of what was going on around them, and fall into a trance-like state. Whirling has been used to induce a trance-like state by dancers around the world (see Lange 1975: 66), including, for instance, the whirling dervishes of Turkey. In this trance-like state, dancers' sensual perceptions are likely to be heightened and their reactions likely to be more instinctive (Dahlig 1990: 43), resulting in performances of greater refinement and spontaneity. Hence, it was when dancers of Kujawy village mazurkas fell into a trance-like state that their sense of movement was likely to reach its most acute and instinctive, enabling them to execute the two-bar sequence, add ornamental dance movements such as foot-stamps, and change the direction of travel with as much refinement and spontaneity as they were capable of achieving during performance.

From the above study of dance movements in Kujawy village mazurkas, it is evident that their structure is characterised by a mixture of regularity and irregularity. On the one hand, it is regular in that it is founded upon the continuous repetition of a two-bar sequence. On the other hand, it is irregular in that, in the case of the instrumental mazurka in Kujawy villages, the two-bar sequence may be executed any number of times before changing the direction of travel, rather than four times, as often occurs on the stage or in the ballroom. Whilst this irregularity may be tempered by the

use of foot-stamps at four-bar intervals, it is tempered only intermittently, for the foot-stamps may also be employed at irregular intervals or not at all during performance, according to the whim of the improvising dancers.

Due to this mixture of regularity and irregularity, dance movements' structural relationship with melody varies considerably. Sometimes, structural congruence occurs. For instance, as shown above, one two-bar sequence of dance movements corresponds to one two-bar sub-phrase of the melody, each bar of the sequence corresponding to half a sub-phrase, that is, one one-bar rhythm of the melody. Additionally, ornamental dance movements, specifically foot-stamps, often coincide with the ends of four-bar phrases in the melody, emphasising the cadences there. At other times, by contrast, structural divergence occurs between dance movements and melody. For instance, as shown above, changes in the direction of travel rarely coincide with the start of eight-bar sentences in the melody. Instead, they occur at any point in the eight-bar sentences, thus diverging from the melody's sentence structure.

By diverging from the melody's sentence structure, however, dance movements do not work against the melody. Rather, they complement it, preventing it from becoming overly sectionalised in structure. After all, eight-bar sentences are already clearly defined structural components of the melody, due to the pairing together of complementary four-bar phrases. If, in addition, they were to be marked off from each other by a change in the direction of dance movements' travel, they might, in performance, become disjointed, and thus disrupt the overall flow of the melody. Since, however, many eight-bar sentences are not marked off from each other in this way, they are prevented from such disjointedness. In fact, dancers, by maintaining the same direction of travel during the transition from one eight-bar sentence to the next, impart a sense of smooth, continuous motion to this transition, consequently strengthening the connection between eight-bar sentences, and thus the overall flow of the melody.

This chapter has demonstrated how text, melody and dance movements affected each other's structure, and thus the structure of the whole, as they simultaneously moved through time during the performance of Kujawy village mazurkas. It has shown, for example, how closely melody and text interacted, their structural components consequently corresponding to each other. Additionally, it has also shown how closely melody and dance movements interacted, their structural components, whilst not always corresponding, still complementing each other. The latter is exemplified by dancers' maintenance of the same direction of travel at the entrance of new eight-bar sentences in the melody, thereby bringing a greater sense of coherence to the melody's structure, as well as a greater sense of continuity to the melody's motion. A sense of continuity, as noted in the Introduction, is integral to the motion, not only of the melody, but also of the text and dance movements of Kujawy village mazurkas, including during the application of *rubato* within the time frame of a bar. This shall become evident in the next chapter, which focuses on motion itself in Kujawy village mazurkas, specifically the rhythm or patterned motion.

CHAPTER 2

THE RHYTHM OR PATTERNED MOTION OF KUJAWY VILLAGE MAZURKAS

The rhythm or patterned motion of Kujawy village mazurkas, prior to post-World War II urbanisation, was distinguished by subtle freedom. Whilst bound to triple metre, it frequently departed from its measure due to the application of *rubato* within the time frame of a bar. This rhythmic device, as noted in the Introduction, featured in both the vocal and instrumental mazurkas of Kujawy. In the vocal mazurka, it was applied to the melody in accordance with rules for declaiming the text (Stęszewska and Stęszewski 1963: 625), whilst synchronously applied to the dance movements (Lange 1975: 34–36). In the instrumental mazurka which followed, it was applied to the melody in the same manner as had just been sung (Pawlak 1979: 138–139), that is, in accordance with rules of text declamation, whilst, again, synchronously applied to the dance movements (Lange 1988b: 100). Thus, as established in the Introduction, *rubato* within the time frame of a bar in Kujawy village mazurkas was a characteristic of text, melody and dance movements working in close interaction.

In order to gain a complete understanding of this rhythmic device, this chapter examines the overall rhythm of Kujawy village mazurkas. It is divided into two sections. The first section examines the rhythm, as it is written in the Western stave system of music notation. It identifies the various patterns which constitute the rhythm when represented by this system, that is, when represented as conforming to the measure of a fixed beat. The second section examines the rhythm, as it was presented in improvised performance. It identifies the various ways in which the rhythm departed from the measure of a fixed beat during the application of *rubato* within the time frame of a bar. Included in this examination are, of course, all three elements which constitute Kujawy village mazurkas, namely text, melody, and dance movements. From this examination, therefore, it may be possible to determine how the three elements affected each other's

rhythm, and thus the rhythm, including the *rubato*, of the whole, as they simultaneously moved through time during performance.

Section 1. Rhythm represented by the Western Stave System of Music Notation: Patterned Motion which generally conforms to the Measure of a Fixed Beat

Let us now examine the rhythm of Kujawy village mazurkas, as represented by the Western stave system of music notation. First, we look at the temporal unit called the bar, identifying the various patterns which constitute the one-bar rhythms. Second, we look at the bar in the context of the temporal whole, determining how the one-bar rhythms, with their various patterns, are put together. This examination should reveal the form which the rhythm would have taken if it had been bound to the measure of a fixed beat. After viewing the rhythm in this form it should then be easier in the second section to identify how, in actual performance, the rhythm departed from the measure of a fixed beat during the application of *rubato* within the time frame of a bar.

1. A Temporal Unit: The Bar

The one-bar rhythms of Kujawy village mazurkas consist of three layers, created by text, melody and dance movements respectively. Each of the three layers of one-bar rhythms, whilst featuring distinctive patterns of their own, interact to form the whole. In order to understand the whole, we will now examine each of the three layers in turn, and how they interact with each other. It may then be possible to identify in their entirety the various patterns which, in notation, constitute the one-bar rhythms of Kujawy village mazurkas.

First, the one-bar rhythms of the text. As noted in Chapter 1, the text consists of one group of syllables or occasionally just one syllable per bar. The groups contain two to six syllables, most commonly four syllables. When sung to a melody, these syllabic groups and the single syllable form many different patterns, due to the widely varying

placements of durational and dynamic emphases. Basically, however, that is, minus emphases⁷², they may form any one of thirteen patterns. Bielawski, a distinguished Polish music scholar, notated these patterns by means of the Western staff system of music notation (Bielawski 1959: 141, 1970: 114). They are shown below, notated in 3/8 metre⁷³, each rhythmic value representing the amount of time which passes from the beginning of one syllable to the beginning of the next syllable:

Six-syllable pattern: 

Five-syllable patterns: 

Four-syllable patterns: 

Three-syllable patterns: 

Two-syllable patterns: 

One-syllable pattern: 

Especially common is the pattern  (see Transcription 14).

Transcription 14. Vocal Mazurka from Kruszwica in Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 156, No. 364).

Melody: 

Text: 1. Sie-dem rze-czy w świa-cie sły-nie, jab-ka, kru-szki, sło-to-dy-nia,
chleb wy-pie - kły, świa-ca ja-ana, dęb-czak twardy, su knia cła-ana.

Rhythm of the Text: 

So common is the pattern , in fact, that it constitutes the basis of the majority of one-bar rhythms of the text, not only in Kujawy village mazurkas, but in mazurkas generally. Hence, the one-bar rhythm based on this pattern, on account of its popularity

⁷² Emphases are discussed later in this section.

⁷³ Bielawski notated the thirteen basic patterns in 3/4 metre. Since, however, the majority of transcriptions of Kujawy village mazurkas are notated in 3/8, Bielawski's examples are presented here in 3/8, for ease of reference.

in mazurkas generally, has come to be known by scholars as the “mazurka rhythm” (Stęszewska & Stęszewski 1963: 624).

The thirteen patterns identified above may be divided, according to Bielawski, into four categories (Bielawski 1959: 141, 1970: 114) (see Table 1).⁷⁴ They are: patterns of even density, the frequency of syllables remaining constant throughout the bar; patterns of decreasing density, the frequency of syllables decreasing during the bar; patterns of increasing density, the frequency of syllables increasing during the bar; and patterns of reversing density, the frequency of syllables either decreasing and then increasing, or increasing and then decreasing.

Table 1. One-bar Rhythms of the Text in Kujawy Village Mazurkas (Bielawski 1970: 114).

Number of Syllables per Bar	Patterns of Even Density	Patterns of Decreasing Density	Patterns of Increasing Density	Patterns of Reversing Density
6				
5				
4				
3				
2				
1				

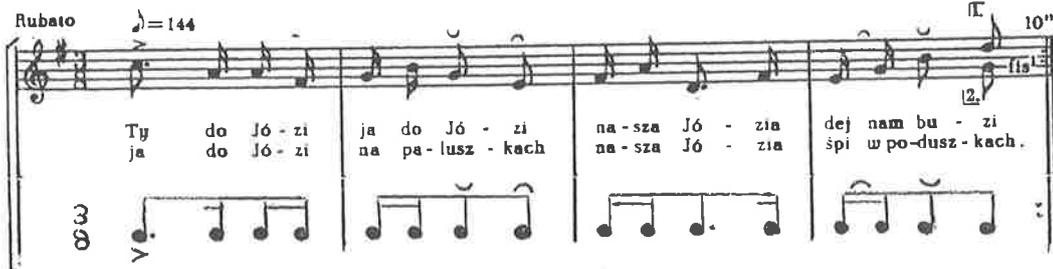
The four patterns of decreasing density, including the pattern  mentioned earlier, and one of the two patterns of reversing density, specifically the pattern beginning with

⁷⁴ Table 1 is an important reference point for discussion throughout this chapter.

a decrease in density (), constitute the basis of one-bar rhythms which, since usually more prominent in the mazurka than in other genres, may be classified as distinctive to the mazurka (Bielawski 1970: 115). By contrast, the three patterns of even density, the four patterns of increasing density and the other of the two patterns of reversing density, specifically the pattern beginning with an increase in density (), constitute the basis of one-bar rhythms which, since usually more prominent in genres other than the mazurka, may be classified as non-distinctive, rather than distinctive to the mazurka. Hence, according to the above classification, only if a pattern either initially or continuously decreases in density, does it constitute the basis of a one-bar rhythm distinctive to the mazurka. Otherwise, it constitutes the basis of a one-bar rhythm non-distinctive to the mazurka.

All thirteen patterns constituting the basis of one-bar rhythms of the text in Kujawy village mazurkas may be modified through the addition of emphases. In the Polish language, emphases generally coincide with the penultimate syllable of words. In the case of Kujawy village mazurkas, these emphasised syllables may fall almost anywhere within the syllabic groups of the text, due to the varying number of words there and the varying numbers of syllables in the words. Most commonly, however, an emphasised syllable appears third in the four-syllable group forming the distinctive mazurka pattern  (Sobieski 1955: 3, Stęszewska & Stęszewski 1963: 625). This syllable may be sung slightly louder than other syllables in the group through the singer leaning into it, indicated in notation by >. Alternatively or simultaneously, it may be lengthened by half its duration at the expense of the following syllable in the group, its notated duration of a quaver thus altered to a dotted quaver, and the following syllable's notated duration of a quaver thus altered to a semiquaver (). Hence, with an emphasised third syllable, the four-syllable group's distinctive mazurka pattern  is modified to ,  or  (see Transcription 15 (bar 3)).

Transcription 15. Vocal Mazurka from Gołaszewo, near Włocławek, in Eastern Kujawy, sung by Antonina Kuczyńska (born 1895), and recorded in 1955 (T 2154/8) (Krzyżaniak *et al.* 1975: 89, No. 136).

Melody: 

Text: Ty do Jó - zi ja do Jó - zi na - sza Jó - zia dej nam bu - zi
ja do Jó - zi na pa - lusz - kach na - sza Jó - zia spi w po - dusz - kach.

Rhythm of the Text: 

An emphasised syllable also commonly appears at the beginning of syllabic groups forming patterns of increasing density, especially the two syllabic groups forming the patterns  and  respectively. Again, the emphasised syllable may be sung slightly louder than other syllables in the group, indicated in notation by >, and/or lengthened by half its duration at the expense of the following syllable in the group, indicated in notation by , the dot representing the lengthening in duration. Hence, with an emphasised first syllable, the above two syllabic groups' patterns are modified to  and  or  or  respectively (see Transcription 15 (bar 1)). From these examples, it is evident that emphases, whilst varied in their placement, most commonly fall on the longest rhythmic values of patterns in the text. This means that, during performance, singers had time to execute them subtly, without a sharp attack.

One-bar rhythms of the text discussed above provide the foundation for one-bar rhythms of the melody in Kujawy village mazurkas. This is true of both the vocal and instrumental mazurka. In the vocal mazurka, one-bar rhythms of the melody are either identical forms or subtly elaborated versions of one-bar rhythms of the text. If the vocal mazurka contains just one note per syllable, which was noted in Chapter 1 to occur frequently, one-bar rhythms of the melody are, of course, identical in patterning to those of the text. This may be clearly seen in Transcription 16, bars 1, 2, 3, 5 and 7.

Transcription 16. Vocal Mazurka from Łabiszyn in North-Western Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 101, No. 197).

Melody:
Text:
Rhythm of
the Text:

If, on the other hand, the vocal mazurka contains more than one note per syllable, due to the addition of ornaments⁷⁵, one-bar rhythms of the melody are more elaborate in patterning than those of the text. Again, this may be clearly seen in Transcription 16 where, in bar 4, the text's distinctive mazurka pattern  is elaborated by means of an *acciaccatura* to become  in the melody, whilst in bars 6 and 8, the text's distinctive mazurka pattern  is elaborated by means of a triplet to become  in the melody. Whatever the elaboration, however, one-bar rhythms of the melody, since founded upon those of the text, are based on the same patterns, that is, the thirteen patterns shown in Table 1.

Compared with the melody of the vocal mazurka, the melody of the instrumental mazurka is, as noted in Chapter 1, richer in elaboration, due to the violinist's prolific use of *acciaccature*, mordents, triplets in place of two-note groupings, and other decorative notes of short duration. Consequently, its one-bar rhythms, whilst still based upon the

⁷⁵ The most common ornaments in the melody of the vocal mazurka are, as noted in Chapter 1, *acciaccature*, mordents and triplets in place of two-note groupings.

thirteen patterns shown in Table 1, may be more richly elaborated than those in the vocal mazurka. In Transcription 17, for example, bar 2 shows how the distinctive mazurka pattern , when repeated, is elaborated by means of demisemiquaver passing notes to become , whilst bar 7 shows how the pattern , when repeated, is elaborated by means of a triplet to become .

Transcription 17. Instrumental Mazurka from Brześć in Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1889: 215, No. 437).

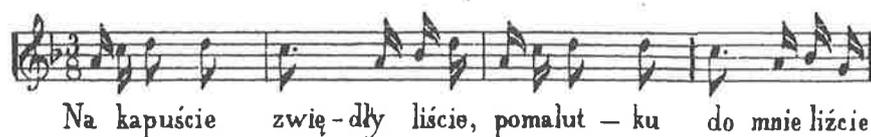


Due to their foundation upon one-bar rhythms of the text, one-bar rhythms of the melody, even when richly elaborated, follow the text's use of emphases. In the vocal mazurka, for instance, one-bar rhythms of the melody, in order to accord with those of the text, frequently feature emphases involving the performance of one note slightly louder than those preceding or following it, indicated in notation by >, and/or the lengthening of one rhythmic value by half its duration at the expense of the next, indicated in notation by , the dot representing the lengthening in duration. These emphases, in order to coincide with those in the text, most often fall on the third rhythmic value of the distinctive mazurka pattern , that is, on the second beat of the bar (e.g.  in Transcription 16 (bars 3, 5 and 7)).⁷⁶ They may also fall on the

⁷⁶ Other examples of this second-beat emphasis may be found in transcriptions by Kolberg (1869: 234–235 (No. 404), 236 (No. 406)), (1880: 157 (No. 368), 164 (No. 390)), (1889: 227 (No. 476), 248 (No. 548)) and Krzyżaniak *et al.* (1975: 61 (No. 74), 67 (No. 92), 71 (No. 103), 92 (No. 144), 127 (No. 224), 128 (No. 226B)).

first rhythmic value of the patterns   and , that is, on the first beat of the bar (e.g.  in Transcription 18 (bars 2, 4, 6 and 8))⁷⁷, again, in order to coincide with emphases in the text. Hence, like one-bar rhythms of the text, one-bar rhythms of the melody most often feature an emphasis on the longest rhythmic values of their patterns, in particular, those long rhythmic values occurring on the second or first beats of the bar.

Transcription 18. Vocal Mazurka from Inowrocław in North-Western Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 257, No. 445).



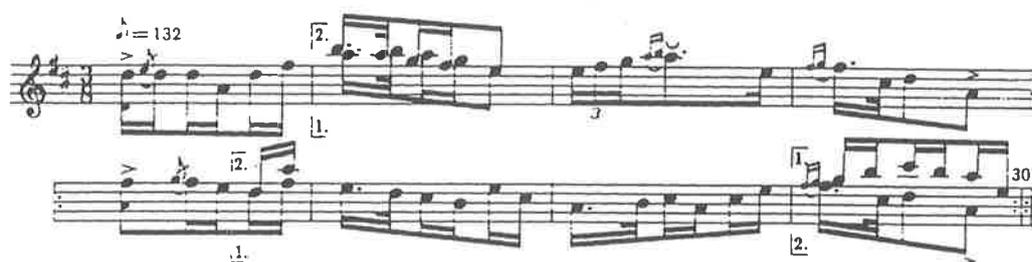
As in the vocal mazurka, one-bar rhythms of the melody in the instrumental mazurka also follow the text's use of emphases, even though the text is no longer present. Hence, they most often feature an emphasis on the longest rhythmic values of their patterns, especially those long rhythmic values occurring on the second or first beats of the bar.⁷⁸ More commonly than in the vocal mazurka, however, they may also feature an emphasis on long rhythmic values occurring on the third beat of the bar. This

⁷⁷ Other examples of these first-beat emphases may be found in transcriptions by Kolberg (1869: 249 (No. 432), 250 (No. 433)), (1880: 157 (No. 368), 160 (No. 377)), (1889: 215 (No. 437)) and Krzyżaniak *et al.* (1975: 79 (No. 114A), 90 (No. 138), 101 (No. 163B), 105 (No. 170F)).

⁷⁸ Examples of second- and first-beat emphases in instrumental mazurkas may be found in transcriptions by Kolberg (1869: 230 (No. 396), 244 (No. 422), 253 (No. 439)), (1880: 159 (No. 374), 164 (No. 390)), (1889: 227 (No. 476)) and Krzyżaniak *et al.* (1975: 222 (No. 486), 227 (No. 500), 230 (No. 508)).

emphasis, which involves the performance of one note slightly louder than those preceding or following it, is indicated in notation by > . It may fall on the fourth rhythmic value of the distinctive mazurka pattern  , this pattern thus modified to  (see Transcription 19 (bars 4 and 8)).⁷⁹

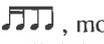
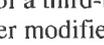
Transcription 19. Instrumental Mazurka from Siniarzewo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Władysław Kochanowski (born 1912), and recorded in 1952 (T 1032/8) (Krzyżaniak *et al.* 1975: 226, No. 498).



Additionally, it may fall on the fifth rhythmic value of the distinctive mazurka pattern  and on the fourth rhythmic value of the pattern  , these two patterns thus modified to  and  respectively (see Transcription 20 (bars 1, 2, 4 and 8)).

Transcription 20. Instrumental Mazurka from Baruchowo, near Włocławek, in Eastern Kujawy, performed on Violin by Marcin Drapiński (born 1890), and recorded in 1955 (T 2149/18) (Krzyżaniak *et al.* 1975: 226, No. 499).



⁷⁹ In Transcription 19,  , modified to  by means of a third-beat emphasis involving the performance of one note slightly louder than others, is further modified to  by means of a weaker first-beat emphasis involving the lengthening of one semiquaver at the expense of the next. This is a common occurrence in the instrumental mazurkas of Kujawy, and an even more common occurrence in the national *mazur* of Poland.

During performance, the third-beat emphasis just described, since not strongly associated with the text, often differed in quality from the first- and second-beat emphases. Generally, violinists did not ease into it as gently as they did for other emphases, hence causing its entrance to be less delicate and, perhaps, more pointed in quality. In this way, violinists brought to the instrumental mazurka greater variety of articulation.

More uniform in patterning than one-bar rhythms of the melody are one-bar rhythms of the dance movements. As noted in Chapter 1, the dance movements basically consist of three steps per bar. These three steps articulate, that is, mark the entry of each of the three beats of the bar. Since, in the Western stave system of music notation, the three beats of the bar are generally represented as equal in duration, the three steps, if recorded through this system, are likewise represented as equal in duration. Hence, one-bar rhythms of the dance movements, according to the Western stave system of music notation, are based on the pattern , the three quavers representing the duration of each of the three steps respectively

By articulating all three beats of the bar, the above pattern differs from many of those constituting the basis of one-bar rhythms of the melody. In fact, if we look again at the melody's one-bar rhythms, we find that, whilst eight of their thirteen basic patterns articulate every beat of the bar, five of them articulate only one or two beats of the bar. These patterns are  and , which articulate just the first and second beats,  and , which articulate just the first and third beats, and , which articulates just the first beat. Additionally, other patterns constituting the basis of one-bar rhythms of the melody, when modified through the addition of emphases involving the lengthening of one rhythmic value at the expense of the next () , also articulate only one or two beats of the bar. For example, , when modified to , articulates just the first and second beats, and , when modified to , articulates just the first and third beats. The beats which are not articulated by the above patterns,

however, are still clearly perceptible in Kujawy village mazurkas, since they are articulated by the pattern constituting the basis of one-bar rhythms of the dance movements (see Transcription 21 (bars 2, 4, 6 and 8)). Hence, it is the one-bar rhythms of the dance movements which communicate most clearly and consistently the beat of Kujawy village mazurkas.

Transcription 21. Vocal Mazurka from Osiećiny, near Radziejów, in Central Kujawy, sung by Zofia Wojnicka (born 1886), and recorded in 1956 (T 2271/3) (Krzyżaniak *et al.* 1975: 102, No. 165C).

Rhythm of Dance Mvts.

Do - piij - rom tu przy - szła do - piij - ro sta - ny - la
 ji już mi sie py - ta - cie cóż jo za dziw - czy - na.

The pattern constituting the basis of one-bar rhythms of the dance movements, like those constituting the basis of one-bar rhythms of the melody, may be modified through the addition of emphases. In performance, such modifications generally occurred during the execution of ornamental dance movements.⁸⁰ As identified in Chapter 1, the ornamental dance movements of Kujawy village mazurkas, generally executed at whim, include crouches (knee-bends to the ground), heel-clicks (the beating of one heel or leg against the other) and foot-stamps. If executing crouches, male dancers squatted down to the floor at the same time as taking their first step (Lange

⁸⁰ Ornamental dance movements, as noted in Chapter 1, were executed most frequently in instrumental mazurkas, especially in those of a lively, joyful nature.

1988b: 125–126), thus strongly emphasising the first beat of the bar. Alternatively, if executing heel-clicks, male dancers took their first step, and then, instead of taking the second step, hit the heel of the free foot against the heel of the foot on the ground (Lange 1988b: 125), thus strongly emphasising the second beat of the bar. Finally, if executing foot-stamps which, as noted in Chapter 1, most often coincided with cadences in the melody, male dancers brought one foot heavily down to the ground, strongly emphasising the first, second or third beats of the bar, or the second and third beats of the bar, or all three beats of the bar (Lange pers. com. 22/7/97). Hence, the pattern constituting the basis of one-bar rhythms of the dance movements, when modified through the addition of emphases, may be notated as , , or , the emphases, because of their dynamic strength, indicated in notation by *sforzandi*.

The above emphases relate to those of the melody in various ways. For instance, they may coincide with emphases in the melody, thus reinforcing them or vice versa. Alternatively, they may serve as a substitute for emphases in the melody. For example, as noted earlier, the melody's one-bar rhythms often feature an emphasis on the longest rhythmic values of their patterns. If, however, this emphasis is omitted by the melody, it may instead be executed by the dance movements. Finally, and in contrast to the two cases just described, emphases in the dance movements may diverge from those in the melody. Only in this latter case, do the dance movements and melody operate with some degree of independence from each other. In the other two cases, they interact closely, the melody adjusting to the dance movements or vice versa.

Thus concludes this examination of the three layers of one-bar rhythms in Kujawy village mazurkas. In summary, these three layers, as represented by the Western stave system of music notation, are: firstly, one-bar rhythms of the text, based on the thirteen patterns shown in Table 1; secondly, one-bar rhythms of the melody, also based on the thirteen patterns shown in Table 1, but often featuring elaboration of these patterns

through the addition of ornaments; and thirdly, one-bar rhythms of the dance movements, based on the pattern . Together, these three layers of one-bar rhythms form the whole, text and melody following each other closely to create the thirteen patterns shown in Table 1, with an emphasis most often falling on the longest rhythmic values of the patterns, whilst dance movements articulate the beat. Five of the thirteen patterns, specifically those which either initially or continuously decrease in density, constitute the basis of one-bar rhythms distinctive to the mazurka, whilst the other eight patterns constitute the basis of one-bar rhythms non-distinctive to the mazurka.

Let us now proceed to the second part of this section, in order to determine how the one-bar rhythms of Kujawy village mazurkas are put together.

2. The Bar in the Context of the Temporal Whole

The one-bar rhythms of Kujawy village mazurkas, as shown in Chapter 1, are put together to form sentences which are, most commonly, eight bars in length. Broadly speaking, these sentences may be divided into three main categories according to the particular kinds of one-bar rhythms from which they are constructed. These are: firstly, sentences constructed from one-bar rhythms which are distinctive to the mazurka; secondly, sentences constructed from one-bar rhythms which are non-distinctive to the mazurka; and thirdly, sentences constructed from both of the above kinds of one-bar rhythms. Since these three categories of sentences differ from each other in rhythmic content, they each have their own individual character. This may be clearly seen by examining each category in turn.

First, let us look at the sentences constructed from one-bar rhythms which are distinctive to the mazurka. Whilst common to the instrumental mazurka, these sentences are especially common to the vocal mazurka of Kujawy. They are constructed from one-bar rhythms which, since distinctive to the mazurka, are based on either a pattern of

decreasing density or the five-note pattern of reversing density, the latter decreasing then increasing in density.⁸¹ These one-bar rhythms are paired together in various ways to form sub-phrases of rhythmic diversity. Despite their rhythmic diversity, however, the sub-phrases may be divided into two main types. These are: firstly, sub-phrases in which the two constituent one-bar rhythms are based on patterns with the same kind of density; and secondly, sub-phrases in which the two constituent one-bar rhythms are based on patterns with different kinds of density.

In the first type of sub-phrase, the two constituent one-bar rhythms are most commonly based on patterns of decreasing density. Particularly prominent is the one-bar rhythm based on the pattern  which, as noted earlier, is known by music scholars as the “mazurka rhythm”. It is most frequently paired either with an identical one-bar rhythm to form a sub-phrase of eight notes (), or, less frequently, with the one-bar rhythm based on the pattern  to form a sub-phrase of six notes ().⁸² Consequently, sentences in the first category may comprise either continuous repetition of one of these sub-phrases (see Transcriptions 22⁸³ and 23) or a combination of them (see Transcription 24⁸⁴).

⁸¹ As identified earlier, the patterns of decreasing density are  ,  ,  and  , and the five-note pattern of reversing density is  (see Table 1).

⁸² Examples of these sub-phrases in the context of first-category sentences may be found in transcriptions by Kolberg (1869: 236 (No. 406), 239 (No. 412), 254 (No. 440)), (1880: 150 (No. 344), 154 (No. 359)), (1889: 242 (No. 527)) and Krzyżaniak *et al.* (1975: 56 (No. 64), 61 (No. 72A), 72 (No. 105A), 86 (No. 128), 90 (No. 137), 104 (Nos. 169A & 169C), 123 (No. 214), 128 (No. 226A), 129 (No. 227)).

⁸³ Note that, in Transcription 22, the sub-phrase  (bars 3–4, 5–6 and 7–8) features the modification of a second-beat emphasis in bars 3, 5 and 7.

⁸⁴ Note that, in Transcription 24, the sub-phrase  (bars 1–2, 5–6 and 13–14) features the modification of a second-beat emphasis in bars 1, 5 and 13.

Transcription 22. Vocal Mazurka from Przedecz in Southern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 236, No. 406).

Coś mi miłus — ka mi-lus — ka, coś mi mi — — luś —
 A cy z rana, cy z wieco - ra, po - je - cha - - li

- ka mi-lus - ka. Trzewicek sie połysku je samaś ble - dzius -
 po dochtora. A dla ko-go? Dla Marysi. A co ij to?

- ka, bledziuska.
 Nosek wi - si.

Transcription 23. Vocal Mazurka from Osiećiny, near Radziejów, in Central Kujawy, sung by Zofia Wojnicka (born 1886), and recorded in 1956 (T 2271/23) (Krzyżaniak *et al.* 1975: 104, No. 169C).

$\text{♩} = 218$

Ma - niu - chna Ma - niu - chna dro - gi ko - ra - li - ku

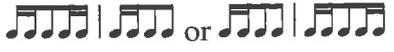
gdzie cie by - dziem szu - kać w któ - rym po - ko - ji - ku. $6.5''$

Transcription 24. Vocal Mazurka from Pławinek, near Inowrocław, in North-Western Kujawy, sung by Pelagia Tomczak (born 1885), and recorded in 1963 (T 2687/11) (Krzyżaniak *et al.* 1975: 128, No. 226A).

$\text{♩} = 156$

Za - chcia - lo sie sta - ruj ba - bie mło - dy - go ga - lan - ta zje - dla ba - ba trzus - ta dia - bło - u ira - fi - ta na fran - ta.

Mło - dy ga - lant sta - ru ba - bie skó - re u - gar - bu - je ba - ba la - ta jak sza - lo - na sta - roś - ci nie czu - je. $18.5''$

By contrast, in the second type of sub-phrase, only one of the two constituent one-bar rhythms is based on a pattern of decreasing density. The other is based on the five-note pattern of reversing density. Again, the “mazurka rhythm” is prominent. It is paired with the one-bar rhythm based on the five-note pattern of reversing density to form sub-phrases of nine notes ().⁸⁵ Consequently, sentences in the first category may comprise continuous repetition of one of these sub-phrases (see Transcription 25). Alternatively, they may combine these sub-phrases with sub-phrases of the first type (e.g. ) (see Transcriptions 26⁸⁶ and 27). In every case, sentences bear a strong mazurka character, due to the constant use of one-bar rhythms based on patterns which either initially or continuously decrease in density.

Transcription 25. Instrumental Mazurka (bars 1–4) from Babiak in Southern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 235, No. 404).



Transcription 26. Vocal Mazurka from Kościelna Wieś, near Radziejów, in Central Kujawy, sung by Józefa Janowska (born 1900), and recorded in 1964 (T 2735/2) (Krzyżaniak *et al.* 1975: 94, No. 149).

Rubato. $\text{♩} = 144$



Mo - ja Ma - ryś nie wie - rze ci ku - pie zwó - nek przy - wu - że ci
 jak ie lya - dom chłop - cy gó - nić to ci by - dzie zwó - nek zwó - nić.

⁸⁵ Examples of these sub-phrases in the context of first-category sentences may be found in transcriptions by Kolberg (1869: 229–230 (No. 396), 231 (No. 398), 235 (No. 404), 239 (No. 412), 241 (No. 414)), (1880: 151 (No. 348)), (1889: 223 (No. 461), 234 (No. 500)) and Krzyżaniak *et al.* (1975: 57 (No. 66A), 58–59 (No. 67D), 93 (No. 146), 94 (No. 149), 220 (No. 480), 234 (No. 519)).

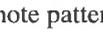
⁸⁶ Note that, in Transcription 26, the sub-phrase  (bars 5–6 and 7–8) features the modification of a second-beat emphasis in bars 5 and 7.

Transcription 27. Vocal Mazurka from Osiećiny in Central Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1889: 223, No. 461).

1. Ho-la, hec-ka ja z Kone-cka, Ojciec da-na, matka dy-na,
po-wrońnicz-ka ja có-re-czka. a có-re-czka kie-by gli-na.

The second category of sentences is by far the smallest of the three categories. Its sentences, which generally occur only in the instrumental mazurka of Kujawy, are constructed from one-bar rhythms which are non-distinctive to the mazurka, that is, one-bar rhythms based on patterns of even density, patterns of increasing density or the four-note pattern of reversing density, the latter increasing then decreasing in density.⁸⁷ Like one-bar rhythms in the first category, they are paired together in various ways to form sub-phrases of rhythmic diversity. Again, however, these sub-phrases may be divided into two main types, one in which the two constituent one-bar rhythms are based on patterns with the same kind of density, and the other in which the two constituent one-bar rhythms are based on patterns with different kinds of density.

In the first type of sub-phrase, the two constituent one-bar rhythms are most commonly based on patterns of even density. Particularly prominent is the one-bar rhythm based on the pattern . It is most frequently paired with an identical one-bar rhythm to form a sub-phrase of twelve notes (). It may also be paired with the one-bar rhythm based on the pattern  to form a sub-phrase of nine notes (, this sub-phrase generally occurring in the last two bars of

⁸⁷ As identified earlier, the patterns of even density are ,  and , the patterns of increasing density are ,  and , and the four-note pattern of reversing density is  (see Table 1).

sentences.⁸⁸ Consequently, sentences in the second category may comprise continuous repetition of the sub-phrase  either throughout the entire sentence (see Transcription 28) or until the last two bars of the sentence, when it may be substituted by the sub-phrase  (see Transcription 29⁸⁹).

Transcription 28. Instrumental Mazurka from Kruszwica in Central Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 156, No. 364).



Transcription 29. Instrumental Mazurka (bars 1–8) from Kruszwica in Central Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 160, No. 375).



Like the first type of sub-phrase, the second type also favours one-bar rhythms based on patterns of even density. In the case of the second type, however, only one of the two constituent one-bar rhythms is based on such a pattern. The other is based on either the four-note pattern of reversing density or, more commonly, a pattern of increasing density, thus forming sub-phrases such as .

⁸⁸ Examples of these sub-phrases in the context of second-category sentences may be found in transcriptions by Kolberg (1869: 259 (No. 449)), (1880: 156 (No. 364), 160 (No. 375), 162 (No. 383)), (1889: 229 (No. 485)) and Krzyżaniak *et al.* (1975: 219 (No. 478B), 220 (No. 481C), 231 (No. 510)).

⁸⁹ Note that, in Transcription 29, the sub-phrase  (bars 5–6) features elaboration by means of passing demisemiquavers in bars 5 and 6, and the sub-phrase  (bars 7–8) features elaboration by means of passing demisemiquavers in bar 7, as well as the modification of a first-beat emphasis in bar 8.



 and .⁹⁰ Usually, sentences in the second category use the above sub-phrases in combination with sub-phrases of the first type (e.g. ) (see Transcription 30⁹¹). Only exceptionally do they use the above sub-phrases on their own, the sentence printed in large notes in Transcription 31, for example, using two of the above sub-phrases on their own, specifically  and  (see Transcription 31, sentence printed in large notes). No matter which sub-phrases are in use, however, sentences in the second category, in contrast to those in the first category, bear a weak mazurka character, due to the absence of one-bar rhythms based on patterns which either initially or continuously decrease in density. In fact, due to the prominence of one-bar rhythms based on patterns of either even or increasing density, these sentences tend towards the character of a waltz, thus representing a temporary divergence from the mazurka.

Transcription 30. Instrumental Mazurka from Inowrocław in North-Western Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 162, No. 383).



Transcription 31. Instrumental Mazurka (bars 9–16) from Pakość in Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 259, No. 449).



⁹⁰ Other sub-phrases of the same variety include  and . Examples of these sub-phrases and of those listed in the text in the context of second-category sentences may be found in transcriptions by Kolberg (1869: 259 (No. 449)), (1880: 160 (No. 375), 162 (No. 383)) and Krzyżaniak *et al.* (1975: 219 (Nos. 478A & 478B), 232 (No. 512)).

⁹¹ Note that, in Transcription 30, the sub-phrase  (bars 1–2) features the modification of a weak first-beat emphasis in bar 1.

The third and final category of sentences is the largest of the categories. Its sentences, which are equally common to the vocal and instrumental mazurkas of Kujawy, are constructed from both one-bar rhythms distinctive to the mazurka and one-bar rhythms non-distinctive to the mazurka, that is, both the one-bar rhythms used to construct sentences in the first category and the one-bar rhythms used to construct sentences in the second category. These one-bar rhythms are paired together to form sub-phrases which are more rhythmically diverse than those in the first two categories, due, not only to the greater variety of one-bar rhythms in use, but also to the more frequent use of one-bar rhythms which, in the first two categories, occur only occasionally, such as the one-bar rhythms based on the patterns  and . In spite of their greater rhythmic diversity, however, sub-phrases in the third category of sentences, like those in the first two categories, conform to two main types.

The first type of sub-phrase contains two one-bar rhythms based on patterns with the same kind of density, as in the first two categories of sentences. The two one-bar rhythms may be both distinctive to the mazurka, as in the first category, but more often varied in combination, thus frequently forming not only sub-phrases identified in the first category⁹² but also other sub-phrases, such as  |  and  | .⁹³ Alternatively, the two one-bar rhythms may be both non-distinctive to the mazurka, as in the second category, but again, more often varied in combination, thus frequently forming not only sub-phrases identified in the second category⁹⁴ but also other sub-

⁹² These sub-phrases, as identified earlier, include ,  and . Examples of them in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 242 (No. 416)), (1880: 157 (No. 368)), (1889: 214 (No. 433)) and Krzyżaniak *et al.* (1975: 57 (No. 66B), 129 (No. 229), 224 (No. 491C)).

⁹³ Examples of these sub-phrases in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 243 (No. 419)), (1880: 126 (No. 268)) and Krzyżaniak *et al.* (1975: 125 (No. 218), 126 (No. 220)).

⁹⁴ These sub-phrases, as identified earlier, include . Examples of it in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 234 (No. 403)), (1889: 245 (No. 539)) and Krzyżaniak *et al.* (1975: 218 (No. 475), 231 (No. 509), 236 (No. 523)).

phrases, such as  | ,  |  and  | .⁹⁵ Consequently, sentences in the third category may comprise a combination of these sub-phrases, specifically of those containing one-bar rhythms distinctive to the mazurka and those containing one-bar rhythms non-distinctive to the mazurka. This may be seen in Transcriptions 32⁹⁶ and 33 (sentence printed in large notes), the former combining  |  with  | , and the latter combining  |  with .

Transcription 32. Vocal Mazurka from Strzelno in Western Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 155, No. 362).

Kołykowa.



Je-chaj jeź, ty nie wiész, do bu - cryny po drwa.

Transcription 33. Vocal Mazurka from Olganowo, near Włocławek, in Eastern Kujawy, sung by Stanisława Rosińska (born 1910), and recorded in 1955 (T 2158/6) (Krzyżaniak *et al.* 1975: 104, No. 169E).



Dzie - wióń - ci ja ka - wa - le - róu nia - łam.

Ji każ - de - mu p'o - da - ro - nek da - łam.

⁹⁵ Other sub-phrases of the same variety include ,  and . Examples of these sub-phrases and of those listed in the text in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 238–239 (No. 410), 243 (No. 419)), (1880: 155 (No. 362), 164 (No. 389)), (1889: 212 (No. 426)) and Krzyżaniak *et al.* (1975: 104 (No. 169E), 236 (No. 523)).

⁹⁶ Note that, in Transcription 32, the sub-phrase  (bars 1–2) features elaboration by means of an *acciaccatura* in bar 2.

Far more common in the third category of sentences, however, is the second type of sub-phrase. It contains two one-bar rhythms based on patterns with different kinds of density, as in the first two categories of sentences. The two one-bar rhythms may be both distinctive to the mazurka, as in the first category, but more often varied in combination, thus frequently forming not only sub-phrases identified in the first category⁹⁷ but also other sub-phrases, such as  and .⁹⁸ Alternatively, the two one-bar rhythms may be both non-distinctive to the mazurka as in the second category, but, again, more often varied in combination, thus frequently forming not only sub-phrases identified in the second category⁹⁹ but also other sub-phrases, such as ,  and .¹⁰⁰ The sub-phrases identified thus far, however, do not usually serve as the sole constituents of sentences in the third category. Rather, they are used in combination with, usually, other sub-phrases of this type, that is, sub-phrases which are exclusive to the third category.

Sub-phrases which are exclusive to the third category contain one one-bar rhythm which is distinctive to the mazurka and one one-bar rhythm which is non-distinctive to the mazurka. The one-bar rhythm which is distinctive to the mazurka is based, of course, on either a pattern of decreasing density or, less commonly, the five-note pattern of

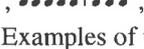
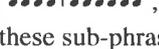
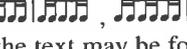
⁹⁷ These sub-phrases, as identified earlier, include  and . Examples of them in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 235 (No. 405), 239 (No. 411)), (1880: 164 (No. 389)), (1889: 231 (No. 491)) and Krzyżaniak *et al.* (1975: 65 (No. 84), 99 (No. 161), 226 (No. 497)).

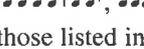
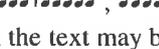
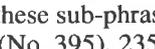
⁹⁸ Examples of these sub-phrases in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 248 (No. 429)), (1889: 227 (No. 476)) and Krzyżaniak *et al.* (1975: 232 (No. 513)).

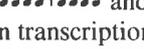
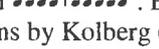
⁹⁹ These sub-phrases, as identified earlier, include , ,  and . Examples of them in the context of third-category sentences may be found in transcriptions by Kolberg (1869: 236 (No. 406), 243 (No. 419), 246 (No. 426)), (1880: 167 (No. 400)) and Krzyżaniak *et al.* (1975: 221 (No. 482B), 222 (No. 486)).

¹⁰⁰ Examples of these sub-phrases in the context of third-category sentences may be found in transcriptions by Kolberg (1880: 159 (No. 374)) and Krzyżaniak *et al.* (1975: 121 (No. 208), 232 (No. 513)).

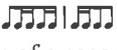
reversing density. It is most frequently paired with a one-bar rhythm based on a pattern of even density, thus forming sub-phrases such as  and .¹⁰¹ Almost as frequently, it is paired with a one-bar rhythm based on a pattern of increasing density, thus forming sub-phrases such as , ,  and .¹⁰² It is also paired, although far less frequently, with the one-bar rhythm based on the four-note pattern of reversing density, thus forming sub-phrases such as .¹⁰³ Consequently, sentences in the third category may comprise either continuous repetition of one of these sub-phrases (see Transcriptions 34¹⁰⁴, 35¹⁰⁵ and 36¹⁰⁶) or a combination of them (see Transcription 37¹⁰⁷). Alternatively, they may combine them with sub-phrases of the first type (e.g.

¹⁰¹ Other sub-phrases of the same variety include , , , ,  and . Examples of these sub-phrases and of those listed in the text may be found in transcriptions by Kolberg (1869: 230 (No. 396), 235 (No. 405), 239 (No. 411), 257 (No. 446)), (1880: 156 (No. 365), 159 (No. 375)), (1889: 220 (No. 451)) and Krzyżaniak *et al.* (1975: 88 (No. 133B), 107 (No. 175), 107–108 (No. 176D), 122 (No. 210A), 125 (No. 218), 231 (No. 509), 232 (No. 514)).

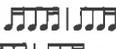
¹⁰² Other sub-phrases of the same variety include , , , ,  and . Examples of these sub-phrases and of those listed in the text may be found in transcriptions by Kolberg (1869: 229 (No. 395), 235 (No. 405), 238–239 (No. 410), 239 (No. 411), 254 (No. 441)), (1880: 113 (No. 232), 166 (No. 397)), (1889: 220 (No. 451)) and Krzyżaniak *et al.* (1975: 79 (No. 114A), 101 (No. 163B), 106 (No. 171), 122 (No. 210A), 222 (No. 486), 224 (No. 491B), 232 (No. 514)).

¹⁰³ Other sub-phrases of the same variety include ,  and . Examples of these sub-phrases and of those listed in the text may be found in transcriptions by Kolberg (1869: 239 (No. 411), 259 (No. 449)), (1880: 167 (No. 399)) and Krzyżaniak *et al.* (1975: 65–66 (No. 87B), 224 (No. 491B), 232 (No. 514)).

¹⁰⁴ Note that Transcription 34 is notated in 3/4, rather than the more common 3/8 metre. Therefore, the constituent sub-phrase, which is commonly notated as , is notated here as . It features elaboration by means of a mordent in bars 2 and 4 and by means of a triplet in bars 3, 5 and 7.

¹⁰⁵ Note that, in Transcription 35, the constituent sub-phrase  features elaboration by means of an *acciaccatura* in bars 6 and 7, as well as the modification of a second-beat emphasis in bars 4 and 8.

¹⁰⁶ Note that, in Transcription 36, the constituent sub-phrase  features elaboration by means of an *acciaccatura* in bar 2, as well as the modification of a second-beat emphasis in the same bar.

¹⁰⁷ Note that, in Transcription 37, the sub-phrase  (bars 1–2) features the modification of a first-beat emphasis in bar 2, and the sub-phrase  (bars 5–6) features the modification of a first-beat emphasis in bar 6.

 , see Transcription 38¹⁰⁸) and/or other sub-phrases of the second type (e.g.  , see Transcription 39¹⁰⁹). All of these sentences, like those in the first category, bear the character of a mazurka, due to their prominent use of one-bar rhythms based on patterns which either initially or continuously decrease in density. Since, however, they also use one-bar rhythms based on patterns with other kinds of density, they intermittently soften their mazurka character, in contrast to sentences in the first category, which communicate it strongly all the time.

Transcription 34. Instrumental Mazurka (bars 1–8) from Włocławek in Eastern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 240, No. 413).



¹⁰⁸ Note that, in Transcription 38, the sub-phrase  (bars 3–4 and 5–6) features elaboration by means of an *acciaccatura* in bar 4 and by means of a triplet in bars 4 and 6.

¹⁰⁹ Note that, in Transcription 39, the sub-phrase  (bars 1–2) features elaboration by means of *acciaccature* in bars 1 and 2, as well as the modification of a weak first-beat emphasis in bar 2, and the sub-phrase  (bars 3–4) features elaboration by means of passing demisemiquavers in bar 3, as well as the modification of a second-beat emphasis in bar 4.

Transcription 35. Vocal Mazurka from Przedecz in Southern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1869: 232, No. 400).

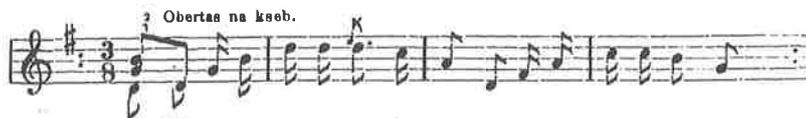


Do ciebie jadę da ja - dę. do ciebie ja - dę da ja - dę,
 Każ my ^(mij) otworzyć Marysia, wrótka chrusciane, chrusciane.
 Każ my otworzyć Marysia albo sama wstoń da i wstoń,



nie na żadne obmówisko tylko na ra - dę, na ra - - dę.
 Bo jak ty my nie otworzysz wy - wa - lę ścianę da ścia - nę.
 niech - że ja się nie poturam ^(potyram) kole ludzkich ścion da i ścion.

Transcription 36. Vocal Mazurka (bars 1–4) from Piotrków Kujawski in Southern Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1889: 227, No. 476).



O - żeń córkę, matko o - żeń, wy - daj cór - kę, wydaj ko - mu,
 bo ta two - ja có - ru - leń - ka da i nie u - ślezi w do - mu.

Transcription 37. Vocal Mazurka from Osiećiny, near Radziejów, in Central Kujawy, sung by Zofia Wojnicka (born 1886), and recorded in 1956 (T 2270/5) (Krzyżaniak *et al.* 1975: 122, No. 210A).



Czy - mu nie "o - rzesz chło - pa - lek czy - mu nie "o - rzesz



czy ci wol - ki ch^o - dzieć nie chcom
 czy ty ni m^o - zesz chło - po - lek czy ty ni m^o - zesz

Transcription 38. Instrumental Mazurka (bars 9–14) from Kruszwica in Central Kujawy, transcribed during Fieldwork in Kujawy in the Mid-Nineteenth Century (Kolberg 1880: 126, No. 268).



Transcription 39. Instrumental Mazurka (bars 5–8) from Kwiatkowo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Władysław Kwiatkowski (born 1903), and recorded in 1955 (T 2161/14) (Krzyżaniak *et al.* 1975: 235, No. 521).



As shown by the above examination, there are three main categories of sentences in Kujawy village mazurkas, each distinct in rhythmic content and hence in character. At one extreme are sentences belonging to the first category. They are constructed from one-bar rhythms based on patterns which either initially or continuously decrease in density, hence possessing a strong mazurka character. At the other extreme are sentences belonging to the second category. They are constructed from one-bar rhythms based on patterns of predominantly even and increasing density, rather than decreasing density, hence tending towards the character of a waltz, rather than a mazurka. Between these two extremes are sentences belonging to the third category. They are constructed, not only from one-bar rhythms based on patterns which either initially or continuously decrease in density, but also from one-bar rhythms based on patterns of other kinds of density, hence possessing the character of a mazurka, but less strongly than sentences in the first category.

From the above examination, however, we have gained only partial insight into the rhythm of Kujawy village mazurkas, since we have looked at it only as represented by the Western stave system of music notation, that is, with the measure of a fixed beat. Therefore, let us now proceed to the next section in order to look at the rhythm as presented in improvised performance, that is, with the application of *rubato* within the time frame of a bar.

Section 2. Rhythm in Improvised Performance: Patterned Motion which frequently departs from the Measure of a Fixed Beat, due to the Application of *Rubato* within the Time Frame of a Bar

This section corresponds in its presentation to the first section. First, it looks at the temporal unit called the bar, identifying the various ways in which *rubato*, prior to the effects of post-World War II urbanisation, was applied to the one-bar rhythms of Kujawy village mazurkas. Second, it looks at the bar in the context of the temporal whole, determining how the various ways of applying *rubato* were put into practice during the course of improvisation. Throughout this examination, it refers to the wide range of transcriptions identified in the Introduction as showing most clearly, by notational means other than those of the Western stave system, the application of *rubato* to Kujawy village mazurkas (transcriptions in Krzyżaniak *et al.* 1975 and Lange 1988b). Only from such a wide range of transcriptions can we fully determine how *rubato* was spontaneously applied by Kujawy performers, and thus identify guidelines for its improvisation.

1. A Temporal Unit: The Bar

Rubato was applied to the one-bar rhythms of Kujawy village mazurkas in two main ways. These may be termed “Linger-Hasten” and “Hasten-Linger” respectively. Only one way was applied at a time. It was usually chosen for its ability to aid the expression of at least two, but ideally, all three constituent elements of Kujawy village

mazurkas, namely text, melody and dance movements. During its application, the three elements interacted closely, so that they were always synchronised. This may be seen by examining the two ways of applying *rubato* in turn.

By far the most common way of applying *rubato* to the one-bar rhythms of Kujawy village mazurkas was Linger-Hasten. It was especially common to the vocal mazurka. During its application, performers lingered over one or more rhythmic values at the beginning of the bar, and then hastened through one or more later in the bar to make up for lost time. Consequently, the first beat of the bar was slightly lengthened in duration at the expense of the second and/or third beats, usually the second beat of the bar, thus communicating a subtle slackening and compensatory quickening of tempo.

Linger-Hasten was most often applied to the one-bar rhythms classified as distinctive to the mazurka. These one-bar rhythms, as noted earlier, feature, basically, either patterns of decreasing density or the five-note pattern of reversing density in the text and melody¹¹⁰, accompanied by dance movements' constant articulation of the beat. In particular, Linger-Hasten was applied to the so-called "mazurka rhythm" which, as noted earlier, features, basically, the pattern  in the text and melody. When Linger-Hasten was applied to this one-bar rhythm, the lingering occurred over the densest part of the text's and melody's pattern. In other words, the lingering occurred over the rhythmic values in their pattern which were of shortest duration and thus most closely grouped together, that is, over the first two semiquavers ( ¹¹¹) (Pawlak 1981: 86) (see Transcription 40). Consequently, the first beat of the bar was slightly lengthened in duration, thus communicating a subtle slackening of tempo. By slackening the tempo here, performers had extra time to enunciate syllables of the text, and hence articulate

¹¹⁰ As identified earlier, the patterns of decreasing density are , , , and , and the five-note pattern of reversing density is  (see Table 1).

¹¹¹ , as explained in the Introduction, signifies a subtle lingering over, that is, a slight lengthening in duration of the rhythmic value(s) above which it is placed.

notes of the melody, which might otherwise have run into one another and thus have been unintelligible to listeners. In this way, the lingering in Linger-Hasten brought greater clarity of expression to both the text and the melody.

Transcription 40. Vocal Mazurka from Szatki, near Włocławek, in Eastern Kujawy, sung by Stanisława Szulczewska (born 1907), and recorded in 1955 (T 2147/40) (Krzyżaniak *et al.* 1975: 76–77, No. 112S).

Rhythm of Dance Mvts.

♩ = 154

Ka-ska za piec Ma-ciek za nióm wy-wa-li-li "o-cet z ba-nióm

wy-wa-li-li nie p"o-dnie-sli a gdzie goź tam dia-bli wnie-sli.

14"

Conversely, the hastening in Linger-Hasten occurred through the sparsest part of the text's and melody's pattern. In other words, the hastening occurred through the rhythmic values in their pattern which were of longest duration and thus most widely spaced apart from others, that is, through either one or both of the two quavers, usually the quaver falling on the second beat of the bar ( ¹¹²) (Pawlak 1981: 86) (see Transcription 40). Consequently, the second beat was slightly shortened in duration, thus communicating a subtle quickening of tempo. By quickening the tempo here, performers were able to make up for lost time without causing syllables or notes to run into each other and thus become unintelligible to listeners. Hence, the hastening in Linger-Hasten ensured that there was continuity in the text's and melody's motion, without disturbing the clarity of their expression.

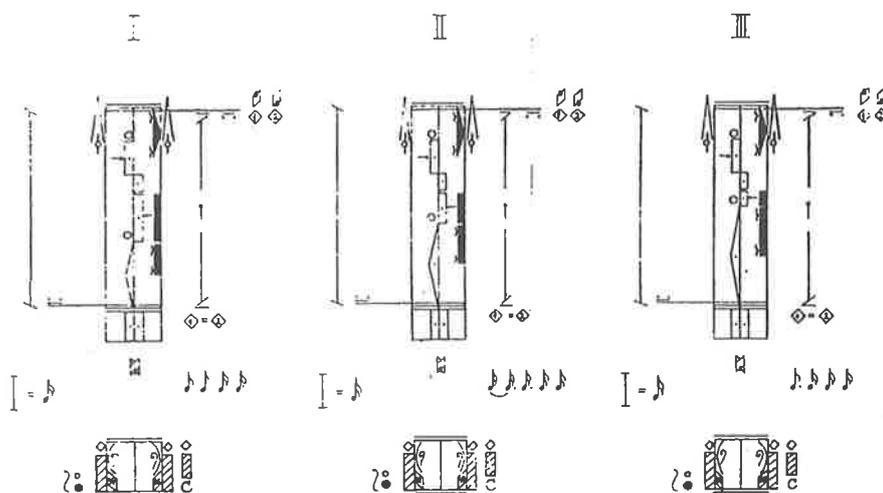
¹¹² , as explained in the Introduction, signifies a subtle hastening through, that is, a slight shortening in duration of the rhythmic value(s) above which it is placed.

At the same time as aiding the expression of the text and melody, the application of Linger-Hasten also aided the expression of the dance movements. As shown earlier, the dance movements basically consist of three steps per bar which, rhythmically, are based on the pattern , the three quavers representing the duration of each of the three steps respectively. During the application of Linger-Hasten, the lingering occurred over the rhythmic value in the above pattern representing the duration of the first step of the bar, that is, over the first of the three quavers () (Lange 1988b: 105) (see Transcription 40 cited previously). Consequently, just as in the text and melody, the first beat of the bar was slightly lengthened in duration, thus communicating a subtle slackening of tempo. By slackening the tempo here, performers had extra time to execute clearly the arc-shaped foot-slide which, as shown in Chapter 1, immediately followed the first step of the bar. Hence, the lingering in Linger-Hasten brought to the dance movements, as to the text and melody, greater clarity of expression.

Subsequent to the lingering, the hastening in Linger-Hasten usually occurred through the rhythmic value in the above pattern representing the duration of the second step of the bar, that is, through the second of the three quavers () (Lange 1988b: 106) (see Transcription 40 cited previously). Consequently, just as in the text and melody, the second beat of the bar was slightly shortened in duration, thus communicating a subtle quickening of tempo. The third beat of the bar then arrived on time, thus marking the end of the subtle quickening of tempo. Interestingly, it was the dance movements, rather than the text or melody, which most consistently communicated the third beat arriving on time. This was due to their more frequent articulation of this beat. As demonstrated earlier, the text and melody sometimes did not articulate the third beat of the bar. If, for instance, their pattern in the “mazurka rhythm” was modified by means of a second-beat emphasis to , they articulated just the

first and second beats.¹¹³ Hence, when Linger-Hasten was applied, they were unable to communicate the third beat arriving on time (), thus leaving listeners unclear as to whether the subtle quickening of tempo ended on this beat or continued through it. The dance movements, however, since articulating the third beat in their pattern  , were able to communicate it arriving on time () (see Transcription 40 cited previously (bar 6)), the subtle quickening of tempo thus clearly ending there.

Kinetogram 3. Three Rhythmic Variations of the Mazurka Dance Movements (One Bar), transcribed during Fieldwork in Kujawy between 1954 and 1965 (Lange 1988b: 106).



In keeping with the improvisatory nature of Kujawy village mazurkas, the application of Linger-Hasten varied from performance to performance. Most noticeable were the varying degrees to which the first beat of the bar was lengthened in duration at the expense of the second beat. These variations were transcribed and analysed by Lange during research of the dance movements (see Kinetogram 3 (I, II, III)). He found that, due to the lingering in Linger-Hasten, the first beat of the bar, instead of remaining fixed at  in duration, was subtly lengthened to any duration between  (see Kinetogram 3 (I)) and  (see Kinetogram 3 (III)), with  the average duration (see Kinetogram 3

¹¹³ Additionally, as noted earlier, the text's and melody's patterns of  and  also articulated just the first and second beats of the bar, not the third.

(II)). Subsequently, due to the hastening in Linger-Hasten, the second beat of the bar, instead of remaining fixed at  in duration, was subtly shortened to any duration between  (see Kinetogram 3 (I)) and  (see Kinetogram 3 (III)), with  the average duration (see Kinetogram 3 (II)) (Lange 1988b: 105–106). Since both the first and second beats varied so significantly in duration, the text, melody and dance movements were constantly adjusted in relation to each other, so that that they were always synchronised. Only then could a subtle slackening and compensatory quickening of tempo be communicated clearly and convincingly.

By contrast, the least common way of applying *rubato* to the one-bar rhythms of Kujawy village mazurkas was Hasten-Linger. Like Linger-Hasten, it was more common to the vocal than the instrumental mazurka, but only slightly. During its application, performers hastened through one or more rhythmic values at or near the beginning of the bar, and then used the time gained here to linger over one or more rhythmic values later in the bar. Consequently, the first and/or second beats of the bar were slightly shortened in duration to the gain of the second or third beats, thus communicating a subtle quickening and compensatory slackening of tempo.

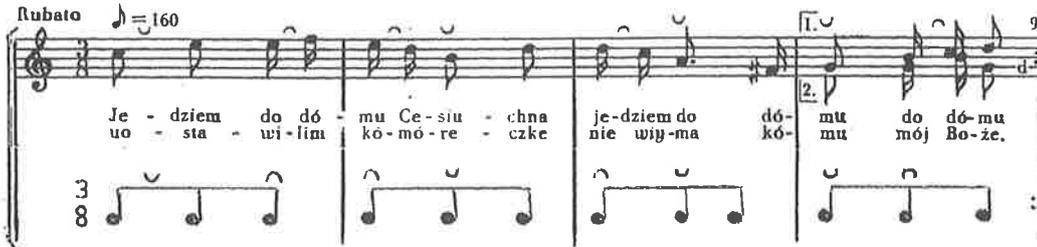
Hasten-Linger, in contrast to Linger-Hasten, was most often applied to the one-bar rhythms classified as non-distinctive to the mazurka. These one-bar rhythms, as noted earlier, feature, basically, patterns of even density, patterns of increasing density or the four-note pattern of reversing density in the text and melody¹¹⁴, accompanied by dance movements' constant articulation of the beat. In particular, Hasten-Linger was applied to two of these one-bar rhythms, specifically those featuring, basically, the patterns  and  in the text and melody. In both cases, its application was intended to aid the expression of the text and melody, but in different ways.

¹¹⁴ As identified earlier, the patterns of even density are ,  and , the patterns of increasing density are , ,  and , and the four-note pattern of reversing density is  (see Table 1).

When Hasten-Linger was applied to the first of the two one-bar rhythms identified above, specifically that based on the pattern  in the text and melody, the hastening occurred through the sparsest part and the lingering over the densest part of the text's and melody's pattern, as was the rule during the application of Linger-Hasten. In other words, the hastening occurred through the rhythmic values in their pattern which were of longest duration and thus most widely spaced apart from others, that is, through the first and/or second quavers, most commonly both of them (), and the lingering occurred over the rhythmic values in their pattern which were of shortest duration and thus most closely grouped together, that is, over the last two semiquavers () (see Transcription 41 (bar 1)). Consequently, the first and/or second beats of the bar, most commonly both of them, were slightly shortened in duration to the gain of the third beat, thus communicating a subtle quickening and compensatory slackening of tempo. By slackening the tempo here, performers were able to spend more time over syllables or notes which, due to their close proximity to each other, might otherwise have been difficult to articulate clearly. Hence, Hasten-Linger, when applied to the first of the two one-bar rhythms identified above, aided the expression of the text and melody by clarifying their articulation.

Transcription 41. Vocal Mazurka from *Wieniec*, near Włocławek, in Eastern Kujawy, sung by Stanisław Cymalczewski (born 1904), and recorded in 1956 (T 2242/22) (Krzyżaniak *et al.* 1975: 90, No. 139A).

Rubato $\text{♩} = 160$



Je - dziem do dó - mu Ce - siu - chna je - dziem do dó - mt do dó - mu
uo - sta - wi - lim kó - mó - re - czke nie wiy - ma kó - mu do dó - mu
mój Bo - że.

Rhythm of Dance Mvts. $\frac{3}{8}$

By contrast, when Hasten-Linger was applied to the second of the two one-bar rhythms identified above, specifically that based on the pattern  in the text and melody, the placement of the lingering and hastening was unrelated to rhythmic density. After all, this one-bar rhythm, unlike the first one, is based on a pattern of even density.

Throughout the application of Hasten-Linger, the dance movements, basically consisting of three steps per bar, were synchronised with the text and melody. For example, when Hasten-Linger was applied to the first one-bar rhythm identified above, the dance movements' pattern of three quavers was synchronised with the text's and melody's pattern . Hence, the hastening occurred through the first and/or second quavers of their pattern, most commonly both of them, and the lingering over the third quaver of their pattern () (see Transcription 41 cited earlier (bar 1)). Similarly, when Hasten-Linger was applied to the second one-bar rhythm identified above, the dance movements' pattern of three quavers was synchronised with the text's and melody's pattern . Hence, the hastening occurred through the first quaver of their pattern, and the lingering over either the second quaver () or, more commonly, the third quaver of their pattern () (see Transcription 42 cited previously (bars 1 and 3)). Consequently, just as in the text and melody, the first and/or second beats of the bar were slightly shortened in duration to the gain of the second or third beats, thus communicating a subtle quickening and compensatory slackening of tempo. The quickening of tempo here, however, if started on the first beat of the bar, was often detrimental to the expression of the dance movements, for it hurried the execution of the arc-shaped foot-slide immediately following the first step. Hence, Hasten-Linger, even if beneficial to the text's and melody's expression, as in bar 8 of Transcription 43, was often avoided during performance, due to its threat to the clear execution of the dancers' arc-shaped foot-slide.

Transcription 43. Vocal Mazurka from Gołaszewo, near Włocławek, in Eastern Kujawy, sung by Antonina Kuczyńska (born 1895), and recorded in 1955 (T 2155/8) (Krzyżaniak *et al.* 1975: 74–75, No. 112M).

Rhythm of Dance Mvts.

A lu lu - lej do wie - czo - ra jaż ma - mu - la przy - dzie z po - la

przy - nie - sie ci ji ka - czusz - ke przy - nie - sie ci ji ka - czo - ra

From the above examination, it is clear that the two main ways of applying *rubato* within the time frame of a bar in Kujawy village mazurkas were each strongly associated with particular one-bar rhythms, Linger-Hasten with one-bar rhythms distinctive to the mazurka, and Hasten-Linger with one-bar rhythms non-distinctive to the mazurka. Both ways, when applied to the one-bar rhythms with which they were strongly associated, were able to aid the expression of at least two of the three constituent elements of Kujawy village mazurkas, namely text, melody and dance movements. Most effective in this respect was Linger-Hasten. It was able to aid the expression of all three elements equally, thus allowing synchronisation between them without one of them having to sacrifice its expression for the sake of the others. For this reason, Linger-Hasten was the dominant way of applying *rubato* to the one-bar rhythms of Kujawy village mazurkas.

Of course, during the performance of Kujawy village mazurkas, *rubato* within the time frame of a bar was not always applied as identified above, nor was it applied constantly. After all, as explained in the Introduction, *rubato* was improvised by the Kujawy people, its application varying according to the mood of the moment. Hence, it

was only natural that Linger-Hasten and Hasten-Linger might sometimes be applied to one-bar rhythms with which they were not strongly associated, and that their application might be started and stopped at whim.

Let us now proceed to the second part of this section, in order to determine how the two ways of applying *rubato* within the time frame of a bar were put into practice during the course of improvisation.

2. The Bar in the Context of the Temporal Whole

The improvisation of *rubato* within the time frame of a bar in Kujawy village mazurkas varied according to the category of sentences in which it was practised. As established earlier in this chapter, there are three main categories of sentences in Kujawy village mazurkas. To repeat here for convenience, they are: firstly, sentences constructed entirely from one-bar rhythms distinctive to the mazurka, hence of strong mazurka character; secondly, sentences constructed entirely from one-bar rhythms non-distinctive to the mazurka, hence of weak mazurka character; and thirdly, sentences constructed from a mixture of one-bar rhythms distinctive and non-distinctive to the mazurka, hence of moderate mazurka character. Due to their differences in rhythmic content and hence character, the three categories of sentences also differed from each other in their use of *rubato*, including its improvisation. Common to all three categories, however, was that the improvisation of *rubato*, whilst spontaneous, was governed by certain guidelines. These guidelines may be identified by examining the improvisation of *rubato* in each category in turn.

First, let us look at the improvisation of *rubato* in the first category of sentences, that is, in sentences constructed entirely from one-bar rhythms distinctive to the mazurka, and hence of strong mazurka character. These sentences, as noted earlier, were more common to the vocal than the instrumental mazurka of Kujawy. They featured *rubato* frequently, especially when slow in tempo (Pawlak 1981: 140, Lange 1988b:

124–125) or when constituting or containing repetition (Sobieska and Sobieski 1963: 252). Since they were constructed entirely from one-bar rhythms distinctive to the mazurka, *rubato* was most often applied in the way strongly associated with these one-bar rhythms, namely Linger-Hasten. Occasionally, however, *rubato* was applied in the way not strongly associated with these one-bar rhythms, namely Hasten-Linger. Significantly, such unusual *rubato* application, whilst spontaneous, occurred only in the context of particular two-bar sub-phrases. This may be clearly seen, if we now focus on the improvisation of *rubato* in the context of two-bar sub-phrases.

As identified earlier in this chapter, there are two main types of sub-phrases in the first category of sentences. The first type, as established earlier, consists of two one-bar rhythms based on patterns with the same kind of density, specifically either the five-note pattern of reversing density or patterns of decreasing density, most commonly  of the “mazurka rhythm” (e.g.  and ). During performance of these sub-phrases, *rubato* was frequently applied at whim to either one or both of the two constituent one-bar rhythms, especially the “mazurka rhythm” (see Transcriptions 44 (CD Example 1) and 45).¹¹⁶ Significantly, however, it was applied only in the way strongly associated with the two constituent one-bar rhythms, namely Linger-Hasten. Hence, there was no unusual *rubato* application in this context.

Transcription 44. Vocal Mazurka from Bytoń, near Radziejów, in Central Kujawy, sung by Marianna Daniel (born 1888), and recorded in 1954 (T 1554/4) (Krzyżaniak *et al.* 1975: 90, No. 137).

Rubato  = 160



A jak by - dziesz woł - ki pa - sła wu - ga - niej sa - ma da sa - ma
no to jo cie ta p'o - cze - kóm p'od k'up - kom sia - na b'o - dej - cie.

¹¹⁶ See, also, other transcriptions by Krzyżaniak *et al.* (1975: 72 (No. 105A), 86 (No. 128), 92–93 (No. 145A), 104 (No. 169C), 128 (Nos. 226B & 226C), 129 (No. 227A)).

Transcription 45. Vocal Mazurka from Popowiczki, near Włocławek, in Eastern Kujawy, sung by Marcjanna Żychniewicz (born 1891), and recorded in 1956 (T 2254/36) (Krzyżaniak *et al.* 1975: 104, No. 169A).

Rubato ♩ = 212

A na - sze miło - dzia - ny wy - so - kiej - go czo - ła

uła - zły chło - pu na wóz wo - sra - ly mu ko - ła.

By contrast, in the context of the second type of sub-phrase, unusual *rubato* application did occur. As established earlier, the second type of sub-phrase consists of two one-bar rhythms based on patterns with different kinds of density, specifically a pattern of decreasing density, most commonly  of the “mazurka rhythm”, and the five-note pattern of reversing density (e.g.  and ). During performance of these sub-phrases, *rubato* was frequently applied at whim to either one or both of the two constituent one-bar rhythms, just as it was during performance of the first type of sub-phrase (see Transcriptions 46 (bars 3–4) and 47 (bars 5–6) (CD Example 2)).¹¹⁷ In addition to Linger-Hasten, however, Hasten-Linger was also applied here. Even though it was not strongly associated with either of the two constituent one-bar rhythms, it was still occasionally applied to one of them (see Transcriptions 48 (bars 5–6) and 49 (bars 3–4) (CD Example 3)). Hence, in the first category of sentences, unusual *rubato* application occurred exclusively in the context of the second type of sub-phrase, Hasten-Linger then applied to one of the two constituent one-bar rhythms at whim.

¹¹⁷ See, also, other transcriptions by Krzyżaniak *et al.* (1975: 60 (No. 70B), 64 (Nos. 81B & 82), 76–77 (No. 112R), 94 (No. 149), 220 (No. 480)).

Transcription 46. Vocal Mazurka from Świerczyn, near Radziejów, in Central Kujawy, sung by Aniela Wasilewska (born 1897), and recorded in 1956 (T 2248/5) (Krzyżaniak *et al.* 1975: 58–59, No. 67D).

$\text{♩} = 150$
 "O - ji cie - le mo - je cie - le "o - ji cze - go po mnie dep - cesz
 na - pot - ka - leś kym - pke tro - wy "o - ji pe - wnie mi jóm zejsz - chesz

Transcription 47. Vocal Mazurka from Sędzin, near Aleksandrów Kujawski, in Northern Kujawy, sung by Maria Kwiatkowska (born 1896), and recorded in 1952 (T 1030/33) (Krzyżaniak *et al.* 1975: 93, No. 146).

Rubato $\text{♩} = 132$
 Ku - mo - ter - ku bój sie Bo - ga "od - pro - wodź me bo zło dro - ga
 na ty dro - dze wil - cy sie - dzóm ku - mo - ter - ku bo me zje - dzóm.

Transcription 48. Instrumental Mazurka (bars 5–8) from Służewo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Józef Wypijewski (born 1910), and recorded in 1952 (T 1036/13) (Krzyżaniak *et al.* 1975: 234, No. 519).

$\text{♩} = 154$

Transcription 49. Vocal Mazurka from Brześć, near Włocławek, in Eastern Kujawy, sung by Aurelia Kalinowska (born 1908), and recorded in 1956 (T 2238/16) (Krzyżaniak *et al.* 1975: 57, No. 66A).

Rubato $\text{♩} = 150$
 Ciy - żą ci wstą - żki Ma - niu - chna ciy - żą ci wstą - żki da wstą - żki
 cze - pe - czek ci nie za - ciy, - ży tu - lek ciy - niu - ski ciy - niu - ski.

Next, let us look at the improvisation of *rubato* in the second category of sentences, that is, in sentences constructed entirely from one-bar rhythms non-distinctive to the mazurka, and hence of weak mazurka character. These sentences, as noted earlier, occurred only in the instrumental mazurka of Kujawy. In contrast to sentences in the first category, they featured *rubato* extremely rarely. In fact, so rarely was *rubato* used in these sentences, that it was applied to just one particular one-bar rhythm, specifically that based on the pattern , and only in the way strongly associated with this one-bar rhythm, namely Hasten-Linger. Furthermore, the application of *rubato* here, whilst spontaneous, occurred only in the context of particular two-bar sub-phrases. This may be clearly seen, if we again focus on the improvisation of *rubato* in the context of two-bar sub-phrases.

As identified earlier in this chapter, sub-phrases in the second category of sentences, like those in the first category, may be divided into two main types. The first type, as established earlier, consists of two one-bar rhythms based on patterns with the same kind of density, specifically patterns of even density, patterns of increasing density or the four-note pattern of reversing density, the first of which is the most common (e.g.  and ). During performance of these sub-phrases, *rubato* was hardly ever applied.¹¹⁸ Only during performance of one particular sub-phrase, specifically , was Hasten-Linger occasionally applied to either one or both of the two constituent one-bar rhythms (see Transcription 50 (bars 1–2, 5–6) (CD Example 4) and Transcription 51 (bars 9–10) (CD Example 5)). Otherwise, *rubato* did not feature in this context.

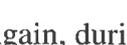
¹¹⁸ In fact, these sub-phrases were usually performed in time, as may be seen in transcriptions by Krzyżaniak *et al.* (1975: 221 (No. 482A), 232 (No. 512)).

Transcription 50. Instrumental Mazurka (bars 1–8) from Lubraniec, near Włocławek, in Eastern Kujawy, performed on Violin by Tadeusz Latecki (born 1920), and recorded in 1955 (T 2165/8) (Krzyżaniak *et al.* 1975: 231, No. 510).



Transcription 51. Instrumental Mazurka (bars 9–14) from Osięciny, near Radziejów, in Central Kujawy, performed on Violin by Józef Zieliński (born 1927), and recorded in 1956 (T 2269/5) (Krzyżaniak *et al.* 1975: 219, No. 478B).



In the context of the second type of sub-phrase, *rubato* featured equally rarely. As established earlier, the second type of sub-phrase consists of two one-bar rhythms based on patterns with different kinds of density, usually a pattern of even density and either the four-note pattern of reversing density or, more commonly, a pattern of increasing density (e.g.  |  and ). Again, during performance of these sub-phrases, *rubato* was hardly ever applied.¹¹⁹ Only during performance of one particular sub-phrase, specifically  , was Hasten-Linger occasionally applied to the first of the two constituent one-bar rhythms (see Transcription 51 (bars 11–12) (CD Example 5)). Hence, in the second category of sentences, the application of *rubato*,

¹¹⁹ Like sub-phrases of the first type, these sub-phrases were usually performed in time, as may be seen in transcriptions by Krzyżaniak *et al.* (1975: 221 (No. 482A), 224 (No. 493A), 232 (No. 512), 234 (No. 520)).

specifically Hasten-Linger, was limited to the context of two particular sub-phrases, one of the first type () and one of the second type ().

Finally, let us look at the improvisation of *rubato* in the third category of sentences, that is, in sentences constructed from a mixture of one-bar rhythms distinctive and non-distinctive to the mazurka, and hence of moderate mazurka character. These sentences, as noted earlier, were equally common to the vocal and instrumental mazurkas of Kujawy. In contrast to sentences in the second category, they featured *rubato* frequently, almost as frequently as sentences in the first category, especially when slow in tempo (Pawlak 1981: 140, Lange 1988b: 124–125) or when constituting or containing repetition (Sobieska and Sobieski 1963: 252). Since they were constructed from both one-bar rhythms distinctive and non-distinctive to the mazurka, they featured both ways of applying *rubato*, namely Linger-Hasten and Hasten-Linger. Significantly, these two ways of applying *rubato*, whilst most often applied to the one-rhythms with which they were strongly associated, were also applied unusually. As in the first category of sentences, however, unusual *rubato* application occurred only in the context of particular two-bar sub-phrases. This may be clearly seen, if we focus, once again, on the improvisation of *rubato* in the context of two-bar sub-phrases.

As identified earlier, sub-phrases in the third category of sentences, like those in the first and second categories, may be divided into two main types. The first type, as established earlier, consists of two one-bar rhythms based on patterns with the same kind of density. The two one-bar rhythms may be either both distinctive to the mazurka, as in the first category (e.g. ), but more often varied in combination (e.g.  and ), or both non-distinctive to the mazurka, as in the second category (e.g. ), but, again, more often varied in combination (e.g.  and ).

If presented with two one-bar rhythms distinctive to the mazurka, performers frequently applied *rubato* at whim to either one or both of them, especially the “mazurka rhythm”¹²⁰, just as they did in the first category of sentences.¹²¹ However, instead of always applying *rubato* in the way strongly associated with the two one-bar rhythms, as they did in the first category, they sometimes applied Hasten-Linger to one of them (see Transcription 52 (bars 1–2)), unusual *rubato* application thus occurring here.

Transcription 52. Instrumental Mazurka (bars 1–4) from Kukawy, near Włocławek, in Eastern Kujawy, performed on Violin by Jan Ambrożewicz (born 1910), and recorded in 1971 (T 3196/39) (Krzyżaniak *et al.* 1975: 228, No. 502B).



By contrast, if presented with two one-bar rhythms non-distinctive to the mazurka, performers applied *rubato* almost as rarely as they did in the second category of sentences, and, as in the second category, never unusually.¹²² In fact, only if presented with two one-bar rhythms based on either the pattern ♪♪♪♪ , as in the second category, or a pattern of increasing density did they occasionally apply *rubato* to either one or both of them, and even then, only in the way strongly associated with them, namely Hasten-Linger (see Transcription 53 (bars 7–8) (CD Example 6) and Transcription 54 (bars 9–10, 13–14)). Hence, in the context of the first type of subphrase, unusual *rubato* application occurred only when both constituent one-bar rhythms

¹²⁰ The “mazurka rhythm”, as readers may recall, is based on the pattern ♪♪♪ .

¹²¹ This may be seen in transcriptions by Krzyżaniak *et al.* (1975: 61 (No. 72B), 65 (No. 85), 65–66 (No. 87B), 72 (No. 105B), 89 (Nos. 135 & 136), 127 (No. 224), 129 (No. 229), 224 (No. 491C), 228 (No. 502B), 231 (No. 511)).

¹²² This may be seen in transcriptions by Krzyżaniak *et al.* (1975: 66 (No. 89), 68 (No. 94A), 95 (No. 151B), 107–108 (No. 176A), 129 (No. 229), 218 (No. 475), 231 (No. 509), 232 (No. 513)).

were distinctive to the mazurka. Hasten-Linger was then applied to one of them at whim.

Transcription 53. Vocal Mazurka from Falborek, near Włocławek, in Eastern Kujawy, sung by Mieczysław Kasprowicz (born 1897), and recorded in 1956 (T 2240/36) (Krzyżaniak *et al.* 1975: 95, No. 151B).

♩ = 180

Po - szły pan - ny na ro - ro - ty za - blóń - dzi - ły mien - dzy pło - ty

mo - dli - ły sie Pa - nu Bo - gu aż sie sia - no ¹ trzy - sło w sto - gu.

Transcription 54. Instrumental Mazurka (bars 9–14) from Kwiatkowo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Władysław Kwiatkowski (born 1903), and recorded in 1955 (T 2162/10) (Krzyżaniak *et al.* 1975: 231, No. 509).

♩ = 144

1. 35"

2.

Greater variety of unusual *rubato* application occurred in the context of the second type of sub-phrase. As established earlier, the second type of sub-phrase consists of two one-bar rhythms based on patterns with different, rather than the same kind of density. The two one-bar rhythms may be both distinctive to the mazurka, as in the first category of sentences (e.g. ) , but more often varied in combination (e.g.  and ) , both non-distinctive to the mazurka, as in the second category of sentences (e.g. ) , but, again, more often varied in combination (e.g.  and ) , or, exclusive to the third category of

sentences, one distinctive and one non-distinctive to the mazurka (e.g.  ,  and ).

If presented with two one-bar rhythms distinctive to the mazurka, performers frequently applied *rubato* at whim to either one or both of them, just as they did in the first category of sentences.¹²³ Most often, as in the first category, they applied *rubato* in the way strongly associated with the two one-bar rhythms, namely Linger-Hasten (see Transcription 55 (bars 1–2) (CD Example 7)). Additionally, as in the first category, they occasionally applied Hasten-Linger to one of them (see Transcription 56 (bars 3–4) (CD Example 8)), unusual *rubato* application thus occurring here.

Transcription 55. Vocal Mazurka from Pocieryn, near Radziejów, in Central Kujawy, sung by Maria Woźniak (born 1894), and recorded in 1956 (T 2267/4) (Krzyżaniak *et al.* 1975: 65, No. 84).

Rubato $\text{♩} = 160$



Ma-tu - lln - ku był tu Ju - da po - ka - zył - woi ró - żne cu - da
a miol ku - rosz - ka da ji złó - ma - ny - go po - wró - seł - kiym zwię - za - ny - go.

Transcription 56. Vocal Mazurka from Latkowo, near Radziejów, in Central Kujawy, sung by Emma Ławniczak (born 1915), and recorded in 1956 (T 2262/1) (Krzyżaniak *et al.* 1975: 88, No. 133B).

$\text{♩} = 120$



Oj da - na da - na da - na nie wyj - de ja za focz - ma - na
bo focz - man je - dzie w dro - ge a ja sa - ma spać nie mo - ge.

By contrast, if presented with two one-bar rhythms non-distinctive to the mazurka, performers applied *rubato* to them almost as rarely as they did in the second category of

¹²³ This may be seen in transcriptions by Krzyżaniak *et al.* (1975: 65 (No. 84), 74–75 (No. 112M), 90 (No. 139C), 99 (No. 161), 226 (No. 497), 232 (No. 513), 234 (No. 519)).

sentences, and, as in the second category, only in the way strongly associated with them, namely Hasten-Linger.¹²⁴ For example, if the first one-bar rhythm was based on the pattern  and the second one-bar rhythm was based on the pattern , performers occasionally applied Hasten-Linger to the first one-bar rhythm, just as they did in the second category of sentences (see Transcription 57 (bars 11–12)).

Additionally, if one of the two one-bar rhythms was based on a pattern of increasing density, such as the pattern , and the other one-bar rhythm was based on the pattern , performers occasionally applied Hasten-Linger to the former one-bar rhythm (see Transcription 58 (bars 3–4) (CD Example 9)). Thus, no unusual *rubato* application occurred here.

Transcription 57. Vocal Mazurka from Bytoń, near Radziejów, in Central Kujawy, sung by Marianna Daniel (born 1888), and recorded in 1954 (T 1555/11) (Krzyżaniak *et al.* 1975: 82, No. 119A).



¹²⁴ This may be seen in transcriptions by Krzyżaniak *et al.* (1975: 74–75 (No. 112C), 82 (No. 119A), 84–85 (No. 124E), 91 (No. 141), 121 (No. 208), 220 (No. 480), 223 (No. 492), 226 (No. 497), 228 (No. 502B), 230 (No. 507), 232 (No. 513)).

Transcription 58. Vocal Mazurka from Kłonówek, near Radziejów, in Central Kujawy, sung by Maria Balcerak (born 1907), and recorded in 1956 (T 2252/30) (Krzyżaniak *et al.* 1975: 74–75, No. 112C).

Unusual *rubato* application did occur, however, when, exclusive to the third category of sentences, performers were presented with one one-bar rhythm distinctive to the mazurka and one one-bar rhythm non-distinctive to the mazurka. In fact, it was when presented with such pairs of one-bar rhythms that performers produced the greatest variety of unusual *rubato* application. Although they often applied Linger-Hasten to the one-bar rhythm distinctive to the mazurka and/or Hasten-Linger to the one-bar rhythm non-distinctive to the mazurka (see Transcription 59 (CD Example 10), Transcription 60 (bars 1–2) (CD Example 11) and Transcription 61 (bars 1–2) (CD Example 12))¹²⁵, they also made unusual use of *rubato*. Either they applied Hasten-Linger to the one-bar rhythm distinctive to the mazurka (see Transcription 62 (bars 1–2) (CD Example 13) and Transcription 63 (bars 3–4) (CD Example 14)) or, uniquely here, they applied Linger-Hasten to the one-bar rhythm non-distinctive to the mazurka (see Transcription 56 cited earlier (bars 1–2) (CD Example 8)). Hence, in the third category of sentences, unusual *rubato* application occurred in the contexts of both types of sub-phrases, so long as at least one of the two constituent one-bar rhythms was distinctive to the mazurka, performers then applying at whim either Hasten-Linger to a one-bar rhythm distinctive to the mazurka or Linger-Hasten to a one-bar rhythm non-distinctive to the mazurka, the latter unique to this category.

¹²⁵ See, also, other transcriptions by Krzyżaniak *et al.* (1975: 64 (No. 83), 79 (No. 114A), 90 (No. 139A), 100 (No. 162D), 101 (No. 163A), 102 (No. 165C), 226 (No. 497)).

Transcription 59. Vocal Mazurka from Seroczki, near Aleksandrów Kujawski, in Northern Kujawy, sung by Maria Wawrzyniak (born 1910), and recorded in 1964 (T 2732/6) (Krzyżaniak *et al.* 1975: 101, No. 163B).

$\text{♩} = 132$ 11''

Dro - bny gro - szek dro - bny bom go dro - bno sia - la
do - bry mój Ja - siu - lek bom ta - kie go chca - la.

Transcription 60. Instrumental Mazurka (bars 7–10) from Kwiatkowo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Władysław Kwiatkowski (born 1903), and recorded in 1955 (T 2162/19) (Krzyżaniak *et al.* 1975: 218, No. 475).

$\text{♩} = 144$ 11''

Transcription 61. Vocal Mazurka from Ruszki, near Radziejów, in Central Kujawy, sung by Helena Czyżnikiewicz (born 1902), and recorded in 1955 (T 2159/4) (Krzyżaniak *et al.* 1975: 127, No. 224).

$\text{♩} = 116$ 25''

A ja za tórn g'ó - rzo - li - nóm we w'ó - de lym upa - dla
nie pi - la - lym kiy - li - sze - czkijm lyl' - ko lysz - kom ja - dla.

Transcription 62. Vocal Mazurka from Radziejów in Central Kujawy, sung by Rozalia Libigocka (born 1904), and recorded in 1954 (T 1550/3) (Krzyżaniak *et al.* 1975: 95, No. 152A).

Rubato $\text{♩} = 160$ 9''

Po - ma - leń - ku z g'ó - sp'ó - dy - nióm bo to nie tak jak z dziew - czy - nom
g'ó - sp'ó - dy - ni za - cho - ru - je a kto nam jes - na - g'ó - tu - je.

Transcription 63. Instrumental Mazurka (bars 1–4) from Kwiatkowo, near Aleksandrów Kujawski, in Northern Kujawy, performed on Violin by Władysław Kwiatkowski (born 1903), and recorded in 1955 (T 2162/22) (Krzyżaniak *et al.* 1975: 220, No. 480).



From the above examination, it is evident that the improvisation of *rubato* within the time frame of a bar in Kujawy village mazurkas, whilst spontaneous, was governed by certain guidelines. These guidelines directed performers how to vary the improvisation of *rubato* according to the category of sentences in which it was practised. They may be summarised as follows.

In the first category of sentences, that is, in sentences constructed entirely from one-bar rhythms distinctive to the mazurka, and hence of strong mazurka character, *rubato* could be applied extremely frequently. Indeed, it could be applied at whim to any of the one-bar rhythms there, especially the “mazurka rhythm”, within the context of any sub-phrase, particularly in sentences which were slow in tempo or which constituted or contained repetition. No matter how frequently it was applied to these one-bar rhythms, however, it almost always had to be applied in the way strongly associated with them, namely Linger-Hasten. Only in the context of the second type of sub-phrase was unusual *rubato* application acceptable, allowing performers to apply Hasten-Linger to one of the two constituent one-bar rhythms at whim.

By contrast, in the second category of sentences, that is, in sentences constructed entirely from one-bar rhythms non-distinctive to the mazurka, and hence of weak mazurka character, *rubato* could be applied only rarely. In fact, it could be applied only to the one-bar rhythm based on the pattern  in the context of the sub-phrases

 . Furthermore, whenever it was applied to this one-bar rhythm, it always had to be applied in the way strongly associated with it, namely Hasten-Linger. Hence, no unusual *rubato* application was acceptable here.

In the third category of sentences, however, that is, in sentences constructed from a mixture of one-bar rhythms distinctive and non-distinctive to the mazurka, and hence of moderate mazurka character, *rubato* could be applied almost as frequently as in the first category, particularly in sentences which were slow in tempo or which constituted or contained repetition. The slightly lower frequency of its application may be attributed to the presence of one-bar rhythms non-distinctive to the mazurka which, when paired together to form sub-phrases, could feature *rubato* only when one of the pair was based on either the pattern  or a pattern of increasing density, and the other was based on either an identical pattern or the pattern  , and even then, only occasionally. In spite of the slightly lower frequency of its application, however, *rubato* in this category could be applied with greater variety than in the first category. This was due to the acceptance of unusual *rubato* application, not only in the context of the second type of sub-phrase as in the first category, but also in the context of the first type, provided that at least one of the two constituent one-bar rhythms was distinctive to the mazurka. Performers could then apply at whim either Hasten-Linger to a one-bar rhythm distinctive to the mazurka, as in the first category, or Linger-Hasten to a one-bar rhythm non-distinctive to the mazurka, the latter unique to this category.

The establishment of the above guidelines concludes this chapter and thus Part I. This part, in addressing the first question arising from the hypothesis, has given us detailed knowledge of the Kujawy village mazurkas' three constituent elements, namely text, melody and dance movements, and of their interaction whilst moving through time together. The first chapter detailed the structure of Kujawy village mazurkas, showing us how text, melody and dance movements interacted with each other, in order to correspond with or at least complement each other structurally. The second chapter

detailed the rhythm or patterned motion of Kujawy village mazurkas, showing us how text, melody and dance movements interacted with each other in order to create the one-bar rhythms of the whole. It also showed us that the application of *rubato* to these one-bar rhythms, which was intended to aid the expression of text, melody and dance movements, was improvised in accordance with certain guidelines, guidelines which, as suggested in the Introduction, possibly served as the foundation upon which Chopin based the application of his own *rubato* within the time frame of a bar.

Let us now proceed to Part II, in order to address the second question arising from the hypothesis, “How might knowledge of Kujawy village mazurkas help us understand *rubato* within the time frame of a bar in Chopin’s mazurkas?”

PART II

**CHOPIN'S MAZURKAS: THE EVOCATION OF KUJAWY VILLAGE
MAZURKAS AS A STUDY OF MOTION THROUGH TIME**

Chopin's mazurkas, we found earlier, feature explicitly only one of the three elements required by performers to apply *rubato* within the time frame of a bar in the style of Kujawy village mazurkas. This element is melody. The other two requisite elements, namely text and dance movements, we did not find, at first glance, to feature there. After examining Chopin's mazurkas more closely, however, we discovered that text and dance movements, whilst not explicit, are suggested there. Chopin's melody, by hinting at text declamation, suggests text, whilst the accompaniment to his melody, by articulating dance rhythm, suggests dance movements. Hence, since text, melody and dance movements all feature in Chopin's mazurkas, it may be possible for performers to apply *rubato* within the time frame of a bar in the style of Kujawy village mazurkas.

In order to explore this possibility, this part of the thesis studies motion through time in the forty-three of Chopin's fifty-five mazurkas published during his lifetime. Corresponding in the presentation to Part I, it examines, firstly, structure in relation to motion, and then motion itself in Chopin's mazurkas. It determines how the motion might have been influenced by the three constituent elements of Kujawy village mazurkas, namely text, melody and dance movements. In particular, it concentrates on how the motion might have been influenced by the three elements' interaction with each other, since, as shown in Part I, this interaction was integral to the performance of Kujawy village mazurkas, including the application of *rubato*. It then considers how pianists might use knowledge of this interaction to apply *rubato* within the time frame of a bar to Chopin's mazurkas in the style of Kujawy village mazurkas. Considering the strong likelihood that Kujawy village mazurkas inspired this type of Chopin's *rubato*, new insights may emerge into how he intended it to be applied during performance.

CHAPTER 3

THE STRUCTURE OF CHOPIN'S MAZURKAS

The forty-three of Chopin's fifty-five mazurkas published during his lifetime vary considerably in length. At one extreme is Mazurka Op. 6 No. 4 which, including repetitions, is only forty bars in length. At the other extreme is Mazurka Op. 56 No. 3 which is two hundred and twenty bars in length. With the exception of Mazurkas Op. 6 Nos. 4 and 5, however, all forty-three of these mazurkas are greater in length than Kujawy village mazurkas. Consequently, they are also more expansive in structure, so much more expansive, in fact, that their largest structural components have no equivalents in Kujawy village mazurkas. Yet, their smallest structural components correspond closely to the structural components of Kujawy village mazurkas, showing signs of having been influenced by the interaction there between text, melody and dance movements. This may be seen by examining the structure of the forty-three of Chopin's mazurkas under discussion, starting with the largest structural units, and then gradually working down to those smallest structural components which refer so strongly to Kujawy village mazurkas.

The structure of each of these mazurkas is outlined in Appendix C, Columns 1–4.¹²⁶ The vast majority comprise three parts, the third part being an exact, abbreviated or modified repetition of the first, following a second part of contrasting material and, usually, different key (see Appendix C, Column 2).¹²⁷ Eight mazurkas contain a third part which is an exact or nearly exact repetition of the first part. These are Op. 6 No. 4, Op. 17 Nos. 1 and 3, Op. 30 No. 1, Op. 33 Nos. 1 and 2, Dbop. 42B and Op. 63 No. 2.

¹²⁶ For a more detailed analysis of the structure of Chopin's mazurkas, see Miketta (1949)

¹²⁷ Only two of the forty-three mazurkas do not conform to this three-part structure. These are Mazurkas Op. 6 No. 5 and Op. 56 No. 1 (Paschałow 1951: 66). The former mazurka begins with a four-bar introduction, followed by just one subject or theme, and the latter mazurka begins with two subjects which alternate with each other to form the pattern of ABABA, followed by three new subjects which form the pattern of CDED to complete the mazurka (see Appendix C).

Fourteen mazurkas contain a third part which is an abbreviated repetition of the first part. These are Op. 6 Nos. 1 and 2, Op. 7 Nos. 1, 2 and 4, Op. 17 No. 2, Op. 24 No. 1, Op. 30 Nos. 2 and 3, Op. 41 Nos. 2 and 3, Op. 50 No. 2, Op. 56 No. 2 and Op. 63 No. 3. The greatest number of mazurkas, nineteen, in fact, contain a third part which is a modified repetition of the first, the modifications often including not only the variation of old material but the addition of new material as well. These are Mazurkas Op. 6 No. 3, Op. 7 No. 3, Op. 17 No. 4, Op. 24 Nos. 2, 3 and 4, Op. 30 No. 4, Op. 33 Nos. 3 and 4, Op. 41 Nos. 1 and 4, Dbop. 42A, Op. 50 Nos. 1 and 3, Op. 56 No. 3, Op. 59 Nos. 1, 2 and 3 and Op. 63 No. 1.¹²⁸

Within each part of Chopin's mazurkas there are generally one to four subjects or themes (see Appendix C, Column 3). Each subject, as noted by Paschałow, may be considered to represent one complete mazurka at a dance gathering (Paschałow 1951: 66). Some subjects resemble the vocal mazurkas of Kujawy, in that they feature a melody which is either unelaborated or simply elaborated by *acciaccature*, mordents, triplets in place of two-note groupings, and other decorative notes of short duration. An example is Subject B (bars 45–60) in Mazurka Op. 59 No. 2 (see Score Excerpt 1).¹²⁹

¹²⁸ New material is particularly extensive in the third parts of Mazurkas Op. 24 No. 4, Op. 41 No. 4, Op. 50 No. 1 and Op. 56 No. 3.

¹²⁹ Other examples include Subjects A (bars 1–16) and B (bars 17–32) in Mazurka Op. 33 No. 2, and Subjects C (bars 33–48, 65–80) and D (bars 49–56) in Mazurka Dbop. 42B.

Score Excerpt 1. Mazurka in A flat major Op. 59 No. 2 by Chopin, Subject B (bars 45–60).

51

** p

4 5

2 3

47

Red *

Red *

53

Red *

Red *

58

Red *

Red *

** Vide Performance Commentary.
*** The variants in bars 46 and 50 should be treated together.

Other subjects resemble more the instrumental mazurkas of Kujawy, in that they feature a melody which is more richly elaborated by the above ornaments. An example is Subject A (bars 1–20, 97–116) in Mazurka Op. 30 No. 4 (see Score Excerpt 2).¹³⁰

¹³⁰ Other examples include Subject B (bars 17–32, 89–102) in Mazurka Op. 41 No. 4, and Subject C (bars 45–64) in Mazurka Op. 59 No. 3.

Score Excerpt 2. Mazurka in C sharp minor Op. 30 No. 4 by Chopin, Subject A
(bars 1–20).

op. 30 nr 4

Allegretto

* Tutaj i w t. 116 niektóre źródła mają arpeggio także przy tym akordzie.
Both here and in bar 116 some sources contain an arpeggio also next to this chord.

Unlike Kujawy village mazurkas, however, which were usually presented in the order of vocal mazurka followed by instrumental mazurka, Chopin's subjects are presented in any order. Even if a subject resembling a vocal mazurka is followed by one resembling an instrumental mazurka (e.g. Subjects A (bars 1–16) and B (bars 17–32) in Mazurka Op. 24 No. 1) (see Score Excerpt 3)), the latter, rather than elaborating upon the former as would have occurred in Kujawy, features a new melody. Hence, Chopin's mazurkas refer only vaguely to the sequence of vocal mazurka followed by instrumental mazurka in Kujawy.

Score Excerpt 3. Mazurka in G minor Op. 24 No. 1 by Chopin, Subjects A (bars 1–16) and B (bars 17–32).

Lento $\text{♩} = 108$ op. 24 nr 1

The score is presented in two systems of six staves each. The first system (bars 1-16) is marked *rubato* and includes a *dolce* marking at bar 12. The second system (bars 17-32) is marked *fz* and includes a first and second ending at the end. The bass clef contains several asterisks under notes, which correspond to the footnote at the bottom of the page.

* Dźwięk *d'* należy powtórzyć.
The note *d'* should be repeated.

Similarly, Chopin's mazurkas make only vague reference to the sequence of *kujawiak* followed by *obertas* found in Kujawy.¹³¹ Some mazurkas by Chopin, due to their metronome marks of 126–152 beats per minute and/or tempo indications such as *Lento ma non troppo*, *Andantino*, *Moderato* and *Allegretto*, resemble the *kujawiak* in tempo.¹³² Others, due to their metronome marks of 180–228 beats per minute and/or tempo indications such as *Presto ma non troppo*, resemble the *obertas* in tempo.¹³³ Further examples, due to their metronome marks of 160–162 beats per minute and/or tempo indications such as *Vivace* and *Allegro non troppo*, fall between the *kujawiak* and *obertas* in tempo.¹³⁴ Significantly, the subjects constituting all of these mazurkas, due to contrasting characters or moods, often lend themselves to subtly different tempi during performance. As a result, in the mazurkas which fall between the *kujawiak* and *obertas* in tempo, one subject may resemble more the *kujawiak* and the next subject more the *obertas* in tempo, thus referring to the sequence of *kujawiak* followed by *obertas* in Kujawy.¹³⁵ Since, however, the tempo change between subjects is executed subtly, if at all, the reference to Kujawy here is only vague. Thus far, therefore, we have found only a weak resemblance between the structure of Chopin's mazurkas and that of Kujawy village mazurkas.

From now on, however, the further we break down the structure of Chopin's mazurkas, the more strongly it resembles the structure of Kujawy village mazurkas.

¹³¹ As identified in Part I, there were two main types of Kujawy village mazurkas in the nineteenth century, namely the *kujawiak*, which was performed at 120–160 beats per minute, and the faster and springier but otherwise identical *obertas*, which was usually performed after the *kujawiak* at 160–180 beats per minute, or even faster.

¹³² Examples include Mazurkas Op. 6 No. 1, Op. 17 No. 2, Op. 24 No. 3, Op. 41 No. 1, Dbop. 42B and Op. 56 No. 3.

¹³³ Examples include Mazurkas Op. 6 No. 4, Op. 6 No. 5 and Op. 7 No. 4.

¹³⁴ Examples include Mazurkas Op. 7 No. 3, Op. 30 No. 3, Op. 50 No. 1 and Op. 63 No. 1.

¹³⁵ Paschałow was one of the first scholars to suggest that Chopin's mazurkas might refer to the sequence of *kujawiak* followed by *obertas* in Kujawy (see Paschałow 1951: 77).

Each subject in Chopin's mazurkas, as in Kujawy village mazurkas, features a melody which usually comprises one to four sentences (see Appendix C, Column 4), each sentence most commonly eight bars long (Marks 1970: 18).¹³⁶ For example, a subject in which the melody comprises one eight-bar sentence is shown in Score Excerpt 4.

Score Excerpt 4. Mazurka in C sharp minor Op. 41 No. 4 by Chopin, Subject C (bars 33–40).

An example of a subject in which the melody comprises four eight-bar sentences is shown in Score Excerpt 5.

¹³⁶ Extensions to eight-bar sentences of the melody shall be discussed later in this chapter.

Score Excerpt 5. Mazurka in A minor Op. 17 No. 4 by Chopin, Subject A (bars 5–36).

The musical score is presented in a system of six systems, each with a grand staff (treble and bass clefs). The key signature is A minor (one flat) and the time signature is 3/4. The score includes various musical notations and performance instructions:

- System 1 (bars 5-8):** The right hand begins with a melodic phrase marked *espressivo*. The left hand provides a harmonic accompaniment of chords. A first fingering (1) is indicated for the final note of the phrase.
- System 2 (bars 9-12):** The right hand continues with a melodic line marked *ten.* (tenuto). The left hand accompaniment includes a *P* (piano) dynamic marking.
- System 3 (bars 13-16):** The right hand features a triplet of eighth notes. The left hand accompaniment is marked *delicatissimo*. A *ten.* marking is present at the end of the system.
- System 4 (bars 17-20):** The right hand has a triplet of eighth notes with a first fingering (1). The left hand accompaniment includes a *ten.* marking and a first fingering (1) for a note.
- System 5 (bars 21-24):** The right hand has a triplet of eighth notes with a first fingering (1). The left hand accompaniment includes a *ten.* marking and a first fingering (1) for a note.
- System 6 (bars 25-28):** The right hand has a triplet of eighth notes with a first fingering (1). The left hand accompaniment includes a *ten.* marking and a first fingering (1) for a note.
- System 7 (bars 29-32):** The right hand has a triplet of eighth notes with a first fingering (1). The left hand accompaniment includes a *ten.* marking and a first fingering (1) for a note.
- System 8 (bars 33-36):** The right hand has a triplet of eighth notes with a first fingering (1). The left hand accompaniment includes a *ten.* marking and a first fingering (1) for a note.

Throughout the score, there are numerous first fingerings (1) and dynamic markings such as *espressivo*, *P*, *delicatissimo*, and *ten.* (tenuto). The score also includes various ornaments and trills, particularly in the right hand.

The only subject in which the melody comprises more than four sentences is one resembling a Kujawy instrumental mazurka, specifically Subject A (bars 1–48, 73–120) in Mazurka Op. 33 No. 3. This subject acquires extra melodic sentences through the use of repetition, just as found earlier in Kujawy instrumental mazurkas themselves. Therefore, in both length and number, melodic sentences in Chopin's subjects closely resemble those in Kujawy village mazurkas.

Earlier in this thesis we learned that, in Kujawy village mazurkas, one melodic sentence, most commonly eight bars long, corresponded to one stanza of text. Since one melodic sentence in Chopin's subjects is also most commonly eight bars long, it may have been designed to correspond to one stanza of text. Additionally, we also learned earlier that, in Kujawy village mazurkas, the number of sentences in the melody, usually totalling one to four, matched the number of stanzas in the text. Since the number of sentences in the melody of Chopin's subjects also usually totals one to four, it may have been selected to match the number of stanzas in a text. The only Kujawy village mazurkas which employed more than four melodic sentences, as learned earlier, were some instrumental ones, their extra melodic sentences allowing extra time for dancing. Since Subject A of Chopin's Mazurka Op. 33 No. 3, mentioned above, resembles a Kujawy instrumental mazurka, its extra melodic sentences may have been inspired by extra dancing time. Hence, based on the above evidence, it is possible that melodic sentences in Chopin's mazurkas have been influenced by, and thus suggest to listeners, the interaction in Kujawy village mazurkas between text, melody and dance movements.

Each eight-bar sentence of the melody in Chopin's mazurkas generally comprises two four-bar phrases, as in Kujawy village mazurkas, both of which end with a cadence (Swartz 1973: 68).¹³⁷ For example, the two four-bar phrases may end with the same

¹³⁷ Although Chopin employs four-bar phrases in his mazurkas, he often obscures the division between them by, for example, overlapping them or slurring against them (see Rothstein 1988 and Swartz 1973: 71–110).

cadence, indeed, the same note, just as in Kujawy village mazurkas (see Score Excerpt 6).

Score Excerpt 6. Mazurka in C major Op. 24 No. 2 by Chopin, Subject C, Sentence C (bars 21–28).

The image displays a musical score for a Mazurka in C major, Op. 24 No. 2 by Chopin, specifically Subject C, Sentence C, covering bars 21 to 28. The score is written for piano and consists of two systems. The first system (bars 21-24) is marked *dolce* and features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (bars 25-28) is marked *ritenuto* and features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Both systems include fingering numbers (1, 2, 3) and dynamic markings (piano, forte) indicated by asterisks. The score is presented in a standard musical notation format with a grand staff (treble and bass clefs) and a key signature of one sharp (F#).

Alternatively, the two four-bar phrases may end with different cadences, the first cadence creating a sense of tension and the second a sense of resolution, again, just as in Kujawy village mazurkas (see Score Excerpt 7).

Score Excerpt 7. Mazurka in B flat minor Op. 24 No. 4 by Chopin, Subject C (bars 53–60).

Additionally, as in Kujawy village mazurkas, either one or both of the two four-bar phrases, particularly if instrumental in nature, may end with one or more strong dynamic stresses, indicated in Chopin's scores by *sforzandi* (*fz*) (see Score Excerpt 8).

Score Excerpt 8. Mazurka in E flat minor Op. 6 No. 4 by Chopin, Subject A (bars 1–8).

Presto ma non troppo $\text{♩} = 76^*$ op. 6 nr 4

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

Therefore, as shown by the above examples, melodic phrases in Chopin's mazurkas closely resemble those in Kujawy village mazurkas, not only in length and number, but also in cadential endings.

We learned earlier that, in Kujawy village mazurkas, one melodic phrase, four bars long and ending with a cadence, corresponded to one couplet of text. Since one melodic phrase in Chopin's mazurkas is also four bars long and ends with a cadence, it may have been designed to correspond to one couplet of text. Additionally, we also learned earlier that, in Kujawy village mazurkas, the strong dynamic stresses which sometimes coincided with the ends of melodic phrases, particularly in instrumental mazurkas, were produced by dancers' foot-stamps. Since *sforzandi* in Chopin's mazurkas sometimes coincide with the ends of melodic phrases, particularly in subjects resembling Kujawy instrumental mazurkas, they may have been inspired by dancers' foot-stamps.¹³⁸ Hence, based on the above evidence, it is possible that melodic phrases in Chopin's mazurkas, like melodic sentences there, have been influenced by, and thus suggest to listeners, the interaction in Kujawy village mazurkas between text, melody and dance movements.

Each four-bar phrase of the melody in Chopin's mazurkas, as in Kujawy village mazurkas, generally consists of two two-bar sub-phrases (Marks 1970: 18, Swartz 1973: 72). Minus elaboration, that is, minus *acciaccature*, mordents, one note of each triplet, and other decorative notes of short duration, these two-bar sub-phrases generally contain four to twelve notes each, just as in Kujawy village mazurkas. The most common two-bar sub-phrases in Chopin's mazurkas, as in Kujawy village mazurkas, are those containing eight notes (see Score Excerpt 9).

¹³⁸ There will be further discussion of Chopin's use of *sforzandi* in the next chapter of this thesis, when the focus is shifted from the structure to the rhythm of his mazurkas.

Score Excerpt 9. Mazurka in C sharp minor Op. 50 No. 3 by Chopin, Subject E (bars 41–60).

The image displays a musical score for a piano piece, specifically a Mazurka in C sharp minor, Op. 50 No. 3 by Frédéric Chopin, Subject E, covering bars 41 to 60. The score is presented in four systems, each with a grand staff (treble and bass clefs).

- System 1 (Bars 41-44):** The right hand features a melodic line with fingerings 1, 2, 3, 3, 5. The left hand has a bass line with a *pp* dynamic marking and a fermata over the first two bars. A *leg* marking is present under the first bar, and an asterisk is under the fourth bar.
- System 2 (Bars 45-51):** The right hand includes a *mezza voce* marking and fingerings 3, 3, 3, 5, 1, 2, 1, 2. The left hand has a steady accompaniment. *leg* markings and asterisks are placed under the first, third, fifth, seventh, ninth, and eleventh bars.
- System 3 (Bars 52-58):** The right hand has fingerings 1, 3, 2, 1. The left hand continues the accompaniment. *leg* markings and asterisks are placed under the first, third, fifth, seventh, ninth, and eleventh bars.
- System 4 (Bars 59-60):** The right hand has fingerings 1, 2. The left hand has a final accompaniment. *leg* markings and asterisks are placed under the first and third bars.

In subjects resembling Kujawy vocal mazurkas, as in Kujawy vocal mazurkas themselves, the second most common two-bar sub-phrases are those containing six or seven notes (see Score Excerpts 10 and 11 (bars 33–40, 43–50)).

Score Excerpt 10. Mazurka in D flat major Op. 30 No. 3 by Chopin, Subject C (bars 41–56).

The musical score excerpt consists of three systems of piano accompaniment for a Mazurka in D-flat major, Op. 30 No. 3 by Chopin, Subject C, covering bars 41 to 56. The music is in 3/4 time. The first system (bars 41-48) features a melodic line in the right hand and a bass line in the left hand. A small inset at the top right shows a two-bar sub-phrase with the markings "sotto voce" and "ben legato". The second system (bars 49-54) includes a "cresc." marking. The third system (bars 55-56) concludes the excerpt. The score includes various musical notations such as slurs, accents, and dynamic markings.

Score Excerpt 11. Mazurka in B major Op. 63 No. 1 by Chopin, Subject D
(bars 33–52).

The image displays a musical score for a piano piece, specifically a Mazurka in B major, Op. 63 No. 1 by Frédéric Chopin, Subject D. The score is presented in three systems, each consisting of a treble and bass clef staff. The key signature is B major (two sharps) and the time signature is 3/4. The first system begins at bar 33 with a piano (*p*) dynamic. The second system starts at bar 40 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third system begins at bar 47. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5). There are also handwritten annotations in red ink, including the word "Red" and an asterisk (*), placed below the bass staff in several measures. The page number - 151 - is located at the bottom center.

By contrast, in subjects resembling Kujawy instrumental mazurkas, as in Kujawy instrumental mazurkas themselves, the second most common two-bar sub-phrases are those containing nine to twelve notes (see Score Excerpts 12 and 13).

Score Excerpt 12. Mazurka in B major Op. 63 No. 1 by Chopin, Subject A (bars 69–94).

The musical score is presented in five systems, each with a treble and bass staff. The key signature is B major (two sharps) and the time signature is 3/4. The first system (bars 69-73) begins with a forte (f) dynamic and a crescendo (cresc.) marking. The second system (bars 74-78) continues with the forte dynamic. The third system (bars 79-83) features a piano (p) dynamic. The fourth system (bars 84-88) returns to a forte dynamic. The fifth system (bars 89-94) concludes with a decrescendo (dim.) marking. The score includes various musical notations such as slurs, ties, and fingerings. Below the bass staff, there are asterisks (*) and circled 'x' marks indicating specific two-bar sub-phrases.

The least common two-bar sub-phrases in Chopin's mazurkas, again, as in Kujawy village mazurkas, are those containing four or five notes, the former the least common of all (see Score Excerpts 14 (bars 21–22) and 15 (bars 19–20)).

Score Excerpt 14. Mazurka in A minor Op. 7 No. 2 by Chopin, Subject B (bars 17–24).

The image shows a musical score excerpt for Chopin's Mazurka in A minor, Op. 7 No. 2, Subject B. The score is in 3/4 time and A minor. It consists of two systems. The first system (bars 17-24) shows a piano (p) dynamic and a crescendo (cresc.) marking. The second system (bars 22-24) includes an ossia (alternative) passage starting at bar 22. The score is written for piano with treble and bass staves.

** Warianły w l. 23 i 27 mogą być użyte dopiero przy ostatnim powrocie tych fraz. Możliwości odczytania wariantu w l. 27 - patrz Komentarz wykonawczy i Źródłowy.
 Variants in bars 23 and 27 can be used only during the last recurrence of those phrases. For the possible readings of the variant in bar 27 - Vide Performance and Source Commentaries.

Score Excerpt 15. Mazurka in B flat minor Op. 24 No. 4 by Chopin, Subject A
(bars 1–20).

Moderato ♩ = 132 op. 24 nr 4

* Autentyczne warianty: L. r. pr. r. Patrz Komentarz wykonawczy i źródłowy.
Authentic variants: L. H. R. H. Vide Performance and Source Commentaries.

Therefore, as shown by the above examples, melodic sub-phrases in Chopin's mazurkas closely resemble those in Kujawy village mazurkas, so closely, in fact, that, minus elaboration, they contain the same number of notes.

Earlier in this thesis we learned that, in Kujawy village mazurkas, one melodic sub-phrase, two bars long, corresponded to one line of text. Since one melodic sub-phrase in Chopin's mazurkas is also two bars long, it may have been designed to correspond to one line of text. Additionally, we learned earlier that, in Kujawy village mazurkas, the number of notes constituting a melodic sub-phrase, generally totalling, minus elaboration, four to twelve, matched the number of syllables constituting a line of text. Since the number of notes constituting a melodic sub-phrase in Chopin's mazurkas also generally totals, minus elaboration, four to twelve, it may have been selected to match the number of syllables constituting a line of text. Even in subjects of an instrumental nature, the number of notes constituting a melodic sub-phrase, whilst more frequently totalling nine, ten, eleven or twelve, is identical in range to the number of syllables constituting a line of text, just as we found earlier in Kujawy instrumental mazurkas. Hence, based on the above evidence, it is possible that melodic sub-phrases in Chopin's mazurkas have been influenced by the interaction in Kujawy village mazurkas between text and melody, to the extent that they might even give listeners a sense of a text moving through time with the melody, one syllable per main melodic note.

Thus far, however, we have found no evidence to suggest that melodic sub-phrases in Chopin's mazurkas have been influenced by the dance movements in Kujawy village mazurkas. As discovered earlier, the dance movements in Kujawy village mazurkas were based on a two-bar sequence, repeated over and over again. Basically, this two-bar sequence, corresponding to one two-bar sub-phrase of the melody, consisted of six successive steps, three steps in the first bar followed by three steps in the second bar.¹³⁹ Interestingly, in Chopin's mazurkas, melodic sub-phrases themselves, apart from their two-bar length, show no signs of having been influenced by the two-bar

¹³⁹ In the vocal mazurka, this two-bar sequence was performed on the spot, whilst facing a music band, whereas in the instrumental mazurka, it was performed with a three hundred and sixty degree whirl, whilst travelling along the perimeter of a circle.

sequence of dance movements in Kujawy village mazurkas. Their accompaniment, however, does show signs of this influence. Whilst considerably varied in form, it often consists of six successive notes or chords, with three notes or chords per bar, just as the two-bar sequence of dance movements consisted of six successive steps, with three steps per bar (see Score Excerpts 5, 6, 9, 10 and 15 cited earlier). Hence, there is evidence to suggest that the accompaniment to melodic sub-phrases in Chopin's mazurkas has been influenced by the dance movements in Kujawy village mazurkas, to the extent that it might even give listeners a sense of dance movements moving through time with the melody, one step per note or chord.

Each two-bar sub-phrase of the melody in Chopin's mazurkas, as in Kujawy village mazurkas, generally consists of two distinctive one-bar rhythms, these one-bar rhythms constituting the smallest structural components of the melody (Windakiewiczowa 1926: 5–7).¹⁴⁰ The majority of two-bar sub-phrases, specifically those containing five to ten notes, are most frequently divided in such a way that their two constituent one-bar rhythms, minus elaboration¹⁴¹, each comprise between one and six notes, with at least one of the two one-bar rhythms comprising four notes, just as in Kujawy village mazurkas. For example, a two-bar sub-phrase containing five notes is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of one note (4+1) (see Score Excerpt 16).¹⁴²

¹⁴⁰ Unlike Kujawy village mazurkas, however, Chopin's mazurkas sometimes feature anacrusis, their one-bar rhythms hence sometimes preceded by an up-beat (see, for example, the first bar of Score Excerpts 18 and 20).

¹⁴¹ "Minus elaboration", as noted earlier, means without *acciaccature*, mordents, one note of each triplet, and other decorative notes of short duration.

¹⁴² Note that in all the score excerpts cited here, *acciaccature*, mordents, trills and one note of each triplet constitute elaboration, and therefore do not count towards the number of notes constituting two-bar sub-phrases or one-bar rhythms.

Score Excerpt 16. Mazurka in E major Op. 6 No. 3 by Chopin, Subject A (bars 17–20).

By the same principle, a two-bar sub-phrase containing six notes is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of two notes (4+2) or vice versa (2+4) (see Score Excerpts 10 (cited earlier) and 17 (bars 17–22, 25–26, 29–30)).

Score Excerpt 17. Mazurka in F minor Op. 63 No. 2 by Chopin, Subject B (bars 17–32).

Similarly, a two-bar sub-phrase containing seven notes is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of three notes (4+3) or vice versa (3+4) (see Score Excerpt 18).

Score Excerpt 18. Mazurka in C major Op. 33 No. 2 by Chopin, Subject A (bars 1–16).

Semplice op. 33 nr 2

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. There are several accents and slurs used for phrasing. The second system continues the melodic and harmonic development. The third system concludes the excerpt with a *Fine* marking. The overall style is characteristic of Chopin's Mazurkas, featuring a mix of folk-like rhythms and sophisticated harmonic language.

By the same principle, a two-bar sub-phrase containing eight notes, whilst often divided into a one-bar rhythm of three notes plus a one-bar rhythm of five notes (3+5) or vice versa (5+3) (see Score Excerpt 19 (bars 33–34, 37–38))¹⁴³, is most frequently divided into two one-bar rhythms of four notes each (4+4) (see Score Excerpt 19 (bars 35–36, 39–40)).

Score Excerpt 19. Mazurka in E major Op. 6 No. 3 by Chopin, Subject C (bars 33–40).

¹⁴³ This division was also found earlier in Kujawy village mazurkas.

Likewise, a two-bar sub-phrase containing nine notes, whilst often divided into a one-bar rhythm of three notes plus a one-bar rhythm of six notes (3+6) or vice versa (6+3) (see Score Excerpt 20 (bars 25–28))¹⁴⁴, is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of five notes (4+5) or vice versa (5+4) (see Score Excerpt 20 (bars 11–12, 15–20)).

Score Excerpt 20. Mazurka in A flat major Op. 50 No. 2 by Chopin, Subject A (bars 9–28).

The image shows a musical score for a Mazurka by Chopin. It consists of four systems of music, each with a treble and bass staff. The key signature is A-flat major (three flats). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingerings. Below the bass staff of each system, there are rhythmic annotations: 'x20' followed by an asterisk, indicating a specific rhythmic pattern. The first system covers bars 9-14, the second bars 15-20, the third bars 21-26, and the fourth bars 27-28.

¹⁴⁴ This division was also found earlier in Kujawy village mazurkas.

Additionally, a two-bar sub-phrase containing ten notes, whilst often divided into two one-bar rhythms of five notes each (5+5) (see Score Excerpt 21 (bars 17–18, 21–22))¹⁴⁵, is most frequently divided into a one-bar rhythm of four notes plus a one-bar rhythm of six notes (4+6) or vice versa (6+4) (see Score Excerpt 22 (bars 89–94, 97–102)).

Score Excerpt 21. Mazurka in C sharp minor Op. 6 No. 2 by Chopin, Subject B (bars 17–24).

The image shows a musical score excerpt for a Mazurka in C sharp minor, Op. 6 No. 2 by Chopin, Subject B, covering bars 17 to 24. The score is written for piano and is in 3/4 time. It consists of two systems of music. The first system (bars 17-20) is marked 'leggiere' and features a melody in the right hand with slurs and accents, and a bass line with chords and a 'Ped' marking. The second system (bars 21-24) is marked 'calando' and continues the melody and bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

¹⁴⁵ This division was also found earlier in Kujawy village mazurkas.

Score Excerpt 22. Mazurka in C sharp minor Op. 41 No. 4 by Chopin, Subject B
(bars 89–102).

The image displays a musical score for a piano piece, specifically a Mazurka in C sharp minor, Op. 41 No. 4 by Frédéric Chopin, Subject B, covering bars 89 to 102. The score is presented in three systems, each with a grand staff (treble and bass clefs).

The first system begins with a dynamic marking of *f* (forte). The right hand features a melodic line with various ornaments and a long slur. The left hand provides a harmonic accompaniment with chords and single notes. Below the bass staff, there are handwritten annotations: "Red" followed by an asterisk, and "Red" followed by an asterisk, repeated across the system.

The second system starts at bar 93. The right hand continues the melodic development with slurs and ornaments. The left hand accompaniment remains consistent. Handwritten annotations below the bass staff include "Red" followed by an asterisk, and "Red" followed by an asterisk, repeated across the system.

The third system starts at bar 98. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment continues. Handwritten annotations below the bass staff include "Red" followed by an asterisk, and "Red" followed by an asterisk, repeated across the system.

The only two-bar sub-phrases which are not divided into one-bar rhythms of four notes are those containing four, eleven, or twelve notes. As in Kujawy village mazurkas, a two-bar sub-phrase containing four notes is most frequently divided into two one-bar rhythms of two notes each (2+2) (see Score Excerpt 23 (bars 73–74, 77–78, 81–82, 85–88)); a two-bar sub-phrase containing eleven notes is most frequently divided into a one-bar rhythm of five notes plus a one-bar rhythm of six notes (5+6) or vice versa (6+5) (see Score Excerpt 24 (bars 41–46)); and a two-bar sub-phrase containing twelve notes is most frequently divided into two one-bar rhythms of six notes each (6+6) (see Score Excerpt 24 (bars 47–48)).

Score Excerpt 23. Mazurka in C major Op. 24 No. 2 by Chopin, Subject E (bars 73–88).

The musical score excerpt consists of three systems of piano accompaniment for a Mazurka in C major, Op. 24 No. 2 by Chopin, Subject E. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system (bars 73-74) shows a two-bar sub-phrase with a 2+2 rhythm. The second system (bars 75-78) shows a two-bar sub-phrase with an 11-note structure (5+6). The third system (bars 79-82) shows a two-bar sub-phrase with a 12-note structure (6+6). The score includes fingering numbers and a 'poco ritenuto' marking.

Score Excerpt 24. Mazurka in E major Op. 6 No. 3 by Chopin, Subject D (bars 41–48).

Therefore, as shown by the above examples, the division of melodic sub-phrases into two one-bar rhythms in Chopin’s mazurkas is identical in principle to that in Kujawy village mazurkas, their one-bar rhythms consequently comprising, minus elaboration, the same number of notes.

Earlier in this thesis we learned that, in Kujawy village mazurkas, one distinctive rhythm of the melody, one bar long, corresponded to one syllabic group of the text. Since one distinctive rhythm of the melody in Chopin’s mazurkas is also one bar long, it may have been designed to correspond to one syllabic group. Additionally, we learned earlier that, in Kujawy village mazurkas, the number of notes constituting a one-bar rhythm of the melody, generally totalling, minus elaboration, one to six, matched the number of syllables constituting a syllabic group.¹⁴⁶ Since the number of notes constituting a one-bar rhythm of the melody in Chopin’s mazurkas also generally totals,

¹⁴⁶ As explained earlier, each line in the text of the Kujawy village mazurkas consisted of two syllabic groups, each group, whilst occasionally replaced by just one syllable, generally comprising two to six syllables, with four syllables most common. Hence, in order to correspond to a line of text, each two-bar sub-phrase of the melody was divided into two one-bar rhythms, each rhythm generally comprising between one and six notes, with four notes most common.

minus elaboration, one to six, it may have been selected to match the number of syllables constituting a syllabic group. Furthermore, we learned earlier that in Kujawy village mazurkas, each one-bar rhythm of the melody occurred simultaneously with three successive steps performed by dancers. Since the accompaniment to each one-bar rhythm of the melody in Chopin's mazurkas often consists of three successive notes or chords, it may have been inspired by dancers' three successive steps. Hence, one-bar rhythms of the melody in Chopin's mazurkas, like the sub-phrases there, show strong signs of having been influenced by the interaction in Kujawy village mazurkas between text, melody and dance movements, and therefore may suggest it to listeners, one syllable per main melodic note and one step per note or chord in the accompaniment.

Let us now proceed to another area for comparison, namely extensions to eight-bar melodic sentences. Although each melodic sentence in Chopin's mazurkas is most commonly eight bars long, with the structural divisions identified above, it is sometimes extended in length, usually by two, four or eight bars. As shown in studies by Marks (1970: 18), Rothstein (1988: 130) and Swartz (1973: 71–110), it may be extended in a wide variety of ways, too numerous to mention here. Commonly, however, it is extended in ways found earlier in Kujawy village mazurkas. For example, it may be extended through the repetition of either the second four-bar phrase (see Score Excerpt 25 (bars 9–12)) or the final two-bar sub-phrase (see Score Excerpt 26 (bars 53–54)).

Score Excerpt 25. Mazurka in G sharp minor Op. 33 No. 1 by Chopin, Subject A
(bars 1–12).

op. 33 nr 1

**** Mesto**

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a treble clef and a bass clef. The tempo marking is **** Mesto**. The key signature is G sharp minor, indicated by four sharps in the key signature. The time signature is 3/4. The score includes various musical notations such as slurs, fingering numbers (1-5), and dynamic markings like 'p' and 'f'. There are also asterisks and a 'Ped' marking in the bass line.

* W źródłach przy kluczu są 4 krzyżyki, a dla uzyskania dźwięków ais użyto krzyżyków przynutowych.
The sources have four sharps in the key signature, and in order to achieve a_{is} - sharps next to notes have been used.

** W niektórych źródłach mylnie odczytane jako Presto, co Chopin skorygował w egzemplarzach lekcyjnych.
Some sources mistakenly read this as Presto, an error which Chopin corrected in pupils' copies.

Score Excerpt 26. Mazurka in F sharp minor Op. 59 No. 3 by Chopin, Subject C, Sentence C (bars 45–54).

The image shows a musical score for a piano piece, specifically a Mazurka in F sharp minor, Op. 59 No. 3 by Frédéric Chopin. The excerpt covers bars 45 to 54. The score is written for piano and consists of two systems of music, each with a treble and bass clef staff. The tempo is marked "in tempo" and the dynamics are "dolce". The key signature is F sharp minor (three sharps: F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and ornaments. Fingerings are indicated by numbers 1-5. There are also some performance markings like "Red" and asterisks. The first system starts at bar 45 and ends at bar 50. The second system starts at bar 50 and ends at bar 54. The notation includes complex rhythmic patterns and melodic lines in both hands.

Alternatively, it may be extended through the addition of new material, such as a new four-bar phrase (see Score Excerpt 27 (bars 9–12)).

Score Excerpt 27. Mazurka in B minor Op. 33 No. 4 by Chopin, Subject A, Sentence A (bars 1–12).

op. 33 nr 4

* Autenrycznoř znajdujĄcego się w niektórych Źródłach okreœlenia *Mesto* jest wĄpliwa. Patrz *Komentarz wykonawczy i Źródłowy*.
The authenticity of the marking *Mesto* occurring in some sources is dubious. *Vide Performance and Source Commentaries*.

Additionally, as in the instrumental mazurkas of Kujawy, the first melodic sentence of a subject may be preceded by a four-bar introduction of highly rhythmic character (see Score Excerpt 28 (bars 25–28)), whilst the final melodic sentence of a subject may be followed by a one- or two-bar conclusion, the latter occasionally consisting of just one note (see Score Excerpt 29 (bar 95)).

Score Excerpt 28. Mazurka in B flat major Op. 17 No. 1 by Chopin, Subject C (bars 25–44).

25 *p* *dolce*

32 *dim.*

39 *D.C. [al Fine senza ripetizione]*

Score Excerpt 29. Mazurka in D flat major Op. 30 No. 3 by Chopin, Subject A
(bars 79–95).

It may be concluded, therefore, that, whilst extensions to eight-bar melodic sentences in Chopin's mazurkas are more varied than those in Kujawy village mazurkas, some of the most common ones, exemplified above, resemble them closely.

We learned earlier in this thesis that, in Kujawy village mazurkas, extensions to eight-bar melodic sentences, when achieved through repetition of the second four-bar phrase or final two-bar sub-phrase, matched extensions to stanzas of text. Perhaps, therefore, extensions to eight-bar melodic sentences in Chopin's mazurkas, when achieved through repetition of the second four-bar phrase or final two-bar sub-phrase, have been designed to match extensions to stanzas of text. We also learned earlier that,

in Kujawy village mazurkas, extensions to eight-bar melodic sentences, when achieved through the addition of either a new four-bar phrase or a short introduction or conclusion, served the leading dancer's wish either to extend the duration of dancing or to signal the start or end of a dance. Perhaps, therefore, extensions to eight-bar melodic sentences in Chopin's mazurkas, when achieved through the addition of either a new four-bar phrase or a short introduction or conclusion, have been inspired by extensions to the duration of dancing or signals for starting or ending a dance. Hence, based on the above evidence, it is possible that even extensions to eight-bar melodic sentences in Chopin's mazurkas have been influenced by, and thus suggest to listeners, the interaction in Kujawy village mazurkas between text, melody and dance movements.

Before concluding this examination, one final aspect of structure is relevant here, namely the strong connection between melodic sentences in Chopin's mazurkas. It is achieved by means of a variety of devices (see Rothstein 1988: 128–129), one of the most common of which, especially in his later mazurkas, is slurring against the melody's sentence structure.¹⁴⁷ When Chopin uses this device, instead of beginning a melodic sentence with a new slur, he continues the slur from the previous melodic sentence (see Score Excerpt 30 (bar 41)). In this way, he gives instructions to play *legato* during the transition from one melodic sentence to the next, thereby strengthening the connection between them, and thus the overall flow of the melody. Interestingly, a similar device was found earlier in Kujawy village mazurkas, except that it involved dancing, rather than slurring against the melody's sentence structure. As explained earlier, when Kujawy dancers used this device, instead of beginning a melodic sentence with a change in the direction of travel, they continued to travel in the same direction as they had been travelling in the previous melodic sentence. As a result, like Chopin's slurs, their dance movements imparted a sense of smooth, continuous motion

¹⁴⁷ For more information on slurring against the melody's sentence structure in Chopin's music, see Higgins (1966: 49–50).

to the transition between one melodic sentence and the next, thereby strengthening the connection between them, and thus the overall flow of the melody. Hence, it may be concluded that slurs, when continuing from the end of one melodic sentence through to the next, play the same role in Chopin's mazurkas as did dance movements in Kujawy village mazurkas, that is, to strengthen the connection between melodic sentences. It is possible, therefore, that the strong connection between melodic sentences in Chopin's mazurkas has been influenced by, and thus suggests to listeners, the interaction in Kujawy village mazurkas between dance movements and melody.

Score Excerpt 30. Mazurka in C sharp minor Op. 41 No. 4 by Chopin, Subjects C (bars 33–40) and D (bars 41–48).

The image displays three systems of musical notation for a piano piece in C sharp minor. The first system (bars 33-40) features a treble clef with a melodic line starting at bar 33, marked with a piano (*p*) dynamic and a *cresc.* (crescendo) instruction. The bass clef provides a harmonic accompaniment. The second system (bars 41-48) continues the melodic line, marked with a piano (*p*) dynamic and a *fz* (forzando) instruction. The third system (bars 45-48) shows the final part of the excerpt, marked with a *dim.* (diminuendo) instruction. The score includes various musical notations such as slurs, fingerings, and dynamic markings. There are also some symbols below the bass line, including a double bass clef symbol and asterisks.

From the above examination, the following conclusions may be drawn about the structure of the forty-three of Chopin's mazurkas published during his lifetime. Clearly, there are four structural components in Chopin's mazurkas which have equivalents in Kujawy village mazurkas. These are the eight-bar sentences, four-bar phrases, two-bar sub-phrases and one-bar rhythms of the melody. All four of these structural components show signs of having been influenced by the interaction in Kujawy village mazurkas between text, melody and dance movements, and therefore may suggest it to listeners during performance. The one to four eight-bar sentences constituting a melody may each suggest to listeners one stanza of text, with additional eight-bar sentences suggesting extra dancing time; the two four-bar phrases constituting an eight-bar sentence may each suggest to listeners one couplet of text, with the *sforzandi* at the ends of phrases suggesting dancers' foot-stamps; the two two-bar sub-phrases constituting a four-bar phrase may each suggest to listeners one line of text, with the accompaniment suggesting dancers' two-bar sequence; and the two one-bar rhythms constituting a two-bar sub-phrase may each suggest to listeners one syllabic group of text, one syllable per main melodic note, with the three successive notes or chords in the accompaniment suggesting dancers' three successive steps, one step per note or chord.

Additionally, there are two other aspects of structure in Chopin's mazurkas which have equivalents in Kujawy village mazurkas. These are the extensions to eight-bar sentences of the melody and the strong connection between melodic sentences. Like the four structural components just summarised, both aspects of structure show signs of having been influenced by the interaction in Kujawy village mazurkas between text, melody and dance movements, and therefore may suggest it to listeners during performance. Extensions to eight-bar sentences of the melody may suggest to listeners extensions to stanzas of text, extensions to the duration of dancing or signals for starting or ending a dance; and strong connections between melodic sentences may suggest to listeners smoothly flowing dance movements which help link two melodic sentences together, and thus bring a greater sense of continuity to the melody's motion. A sense of

continuity, as noted in the Introduction, is integral to the motion of melody, including during the application of *rubato* within the time frame of a bar. This shall become evident in the next chapter which focuses on the motion in Chopin's mazurkas, specifically the rhythm or patterned motion.

CHAPTER 4

THE RHYTHM OR PATTERNED MOTION OF CHOPIN'S MAZURKAS

The rhythm or patterned motion of Chopin's mazurkas, as shown by reports of Chopin's mazurka-playing cited earlier, is distinguished by subtle freedom. Whilst bound to triple metre, it frequently departs from its measure, due to the application of *rubato* within the time frame of a bar. In order to gain a complete understanding of this rhythmic device, this chapter examines the overall rhythm of the forty-three of Chopin's mazurkas published during his lifetime. It is divided into two sections.

The first section examines the rhythm of Chopin's mazurkas, as written in his scores, that is, as written by means of the Western stave system of music notation. It identifies the various patterns which constitute the rhythm when represented by this system, that is, when represented as conforming to the measure of a fixed beat. From this examination, it determines how the various patterns might resemble those constituting the rhythm of Kujawy village mazurkas, and thus how they might have been influenced by the interaction there between text, melody and dance movements.

The second section examines the rhythm of Chopin's mazurkas, as he intended it to be presented in improvised performance, that is, with the application of *rubato* within the time frame of a bar. It identifies the various ways in which the rhythm might depart from the measure of a fixed beat during the application of *rubato*. Throughout this examination, it considers how *rubato* might be applied in the style of Kujawy village mazurkas, and thus suggest to listeners the interaction there between text, melody and dance movements. Considering the strong likelihood that Kujawy village mazurkas inspired Chopin's *rubato* within the time frame of a bar, such a study may provide new insights into a rhythmic device which has long been regarded as something of a mystery.

Section 1. Rhythm represented by the Western Stave System of Music Notation: Patterned Motion which generally conforms to the Measure of a Fixed Beat

Let us now examine the rhythm of Chopin's mazurkas as written in his scores. First, we look at the temporal unit called the bar, identifying the various patterns which constitute the one-bar rhythms. Second, we look at the bar in the context of the temporal whole, determining how the one-bar rhythms, with their various patterns, are put together. This examination should reveal the form which the rhythm would take if it were bound to the measure of a fixed beat. After viewing the rhythm in this form, it should then be easier in the second section to identify how, in actual performance, the rhythm might depart from the measure of a fixed beat during the application of *rubato* within the time frame of a bar.

1. A Temporal Unit: The Bar

The one-bar rhythms of Chopin's mazurkas may be divided into three layers. These are: firstly, the layer of one-bar rhythms created by the melody in its unelaborated form; secondly, the layer of one-bar rhythms created by the melody in its elaborated form; and thirdly, the layer of one-bar rhythms created by the accompaniment. Significantly, these three layers of one-bar rhythms resemble in patterning those in Kujawy village mazurkas created by text, melody and dance movements respectively. Hence, in forming the whole, they might have been influenced by the interaction in Kujawy village mazurkas between text, melody and dance movements. This possibility will now be investigated by looking at each of the three layers of one-bar rhythms in turn, identifying their respective patterns, as notated through the Western stave system, and how these patterns interact with each other.

First, the one-bar rhythms of the melody in its unelaborated form. These one-bar rhythms, as established in Chapter 3, comprise between one and six notes, most commonly four notes. They feature a wide variety of patterns, due to Chopin's fondness

for placing dotted rhythms, such as $\text{♩} \cdot \text{♩}$ and $\text{♩} \cdot \text{♩} \cdot \text{♩}$, or accent markings, such as $>$ and > , on any beat of the bar (see Score Excerpt 31).

Score Excerpt 31. Mazurka in C sharp minor Op. 50 No. 3 by Chopin, Subject C (bars 17–24).

Minus the above-mentioned dotted rhythms and accent markings¹⁴⁸, however, the one-bar rhythms feature thirteen patterns, notated by Chopin in 3/4 metre as follows¹⁴⁹:

Six-note pattern: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Five-note patterns: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Four-note patterns: $\text{♩} \text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩} \text{♩}$

Three-note patterns: $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$

Two-note patterns: $\text{♩} \text{♩}$, $\text{♩} \text{♩}$

One-note pattern: ♩

¹⁴⁸ Chopin's use of dotted rhythms and accent markings is discussed later in this section.

¹⁴⁹ Due to the fact that Chopin sometimes makes use of anacrusis in his mazurkas, the end of the final one-bar rhythm of a melodic sentence or subject, and hence the end of its constituent pattern, may sometimes appear at the beginning of that melodic sentence or subject as an anacrusis (see, for example, Subject A of Mazurka Op. 6 No. 1, shown in Score Excerpt 44).

Examples of one-bar rhythms based on these thirteen patterns may be found in Score Excerpts 32 to 35. One-bar rhythms based on the six-note pattern may be found in Score Excerpt 32 (bars 102 and 103), one-bar rhythms based on the five-note patterns may be found in Score Excerpts 32 (bars 98 and 99) and 35 (bar 1), one-bar rhythms based on the four-note patterns may be found in Score Excerpts 32 (bar 97), 33 (bar 37) and 34 (bar 1), one-bar rhythms based on the three-note patterns may be found in Score Excerpts 32 (bar 100) and 33 (bars 38 and 40), one-bar rhythms based on the two-note patterns may be found in Score Excerpts 33 (bar 44) and 35 (bar 4), and one bar rhythms based on the one-note pattern may be found in Score Excerpts 33 (bar 48) and 34 (bar 16).

Score Excerpt 32. Mazurka in C major Op. 24 No. 2 by Chopin, Subject B (bars 97–104).

Score Excerpt 33. Mazurka in G sharp minor Op. 33 No. 1 by Chopin, Subject A
(bars 37–48).

Musical notation for bars 37 and 38. The key signature is G sharp minor (three sharps: F#, C#, G#). The time signature is 3/4. The notation shows a treble clef with a melodic line and a bass clef with a bass line. A fermata is placed over the final note of bar 38. A finger number '5' is written below the final note of the bass line in bar 38.

Musical notation for bars 38 through 43. The key signature is G sharp minor. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Bar 38 is marked with a fermata and a finger number '4' below the first note. Bar 39 has an asterisk (*) below the first note. Bar 40 has a fermata over the first note. Bar 41 has a fermata over the first note. Bar 42 has a fermata over the first note. Bar 43 has a fermata over the first note.

Musical notation for bars 43 through 48. The key signature is G sharp minor. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Bar 43 is marked with a finger number '4' below the first note. Bar 44 has a fermata over the first note. Bar 45 has a fermata over the first note. Bar 46 has a fermata over the first note. Bar 47 has a fermata over the first note. Bar 48 has a fermata over the first note and a finger number '5' below the final note.

Score Excerpt 34. Mazurka in E minor Op. 41 No. 1 by Chopin, Subject A (bars 1–16).

Andantino op. 41 nr 1

p

4 5 5 4 5 3

2 1 2 2 1

6 2 1

2 1 2 2 1

12 5 4

Score Excerpt 35. Mazurka in G major Op. 50 No. 1 by Chopin, Subject A (bars 1–16).

op. 50 nr 1

Vivace

* Inne lukowanie - patrz Komentarz źródłowy.
Different sturring - vide Source Commentary.

Interestingly, the above thirteen patterns are identical to those identified earlier as constituting the basis of one-bar rhythms of the text in Kujawy village mazurkas.¹⁵⁰ Therefore, they may be divided into the same four categories. These four categories, as identified in Part I, are: patterns of even density, the frequency of notes remaining constant throughout the bar; patterns of decreasing density, the frequency of notes decreasing during the bar; patterns of increasing density, the frequency of notes increasing during the bar; and patterns of reversing density, the frequency of notes either decreasing and then increasing, or increasing and then decreasing (see Table 2).¹⁵¹

¹⁵⁰ The only difference between them is that, whereas in many transcriptions of Kujawy village mazurkas, they are notated in 3/8 metre, in the scores of Chopin's mazurkas, they are notated in 3/4 metre, as is standard notational practice in nineteenth-century piano mazurkas (see Kossakowski 1995: 74–122).

¹⁵¹ Table 2 is an important reference point for discussion throughout this chapter.

Table 2. One-bar Rhythms of the Melody in its Unelaborated Form in Chopin's Mazurkas.

Number of Notes per Bar	Patterns of Even Density	Patterns of Decreasing Density	Patterns of Increasing Density	Patterns of Reversing Density
6	$\frac{3}{4}$			
5		$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
4		$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
3	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	
2		$\frac{3}{4}$	$\frac{3}{4}$	
1	$\frac{3}{4}$			

As in mazurkas generally, the most common of the above thirteen patterns in Chopin's mazurkas are the four patterns of decreasing density and the one pattern which initially decreases before increasing in density, specifically the five-note pattern of reversing density. These five patterns, as noted in Part I, constitute the basis of one-bar rhythms distinctive to the mazurka, in contrast to the other eight of the above thirteen patterns which constitute the basis of one-bar rhythms non-distinctive to the mazurka.¹⁵²

Particularly common in Chopin's mazurkas, again as in mazurkas generally, is the pattern , which, as noted in Part I, constitutes the basis of the so-called "mazurka rhythm".¹⁵³ So common is this pattern, in fact, that it sometimes features throughout

¹⁵² As explained in Part I, one-bar rhythms distinctive to the mazurka are usually more prominent in the mazurka than in other genres, in contrast to one-bar rhythms non-distinctive to the mazurka which are usually more prominent in genres other than the mazurka.

¹⁵³ The one-bar rhythm based on the pattern , as noted earlier, has come to be known by scholars as the "mazurka rhythm", on account of its consistently high popularity in mazurkas generally.

entire sections (see Score Excerpt 36¹⁵⁴), just as found earlier in Kujawy village mazurkas.

Score Excerpt 36. Mazurka in A flat major Op. 50 No. 2 by Chopin, Subject C (bars 60–67).

2a volta: *

60

66

* Patrz Komentarz źródłowy. Vide Source Commentary.

** Patrz Komentarz wykonawczy. Vide Performance Commentary.

All of the patterns shown in Table 2 are frequently modified in Chopin's mazurkas through the addition of emphases. These emphases, whilst wide-ranging in variety, often involve performing one note slightly louder than those preceding or following it, and/or lengthening one rhythmic value by half its duration at the expense of the next, just like the emphases used to modify the thirteen patterns constituting the basis of one-bar rhythms of the text in Kujawy village mazurkas. The performance of one note slightly louder than others, achieved through the performer leaning into this note, is generally indicated in Chopin's scores by either a short accentual wedge (>) (see Score Excerpt 37 (bars 134 and 146)), as in the transcriptions of Kujawy village mazurkas cited in Part I, or a long accentual wedge (>>) (see Score Excerpt 37 (bars 131, 133, 137, 139, 142 and 146)), the latter used by Chopin when he wished for a greater and more expressive leaning into the note than indicated by > (Agosti 1955:

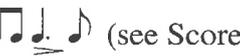
¹⁵⁴ Note that, in Score Excerpt 36, the pattern  features some modifications which are about to be discussed.

Preface, Ekier 1974: 149–150). By contrast, the lengthening of one rhythmic value by half its duration at the expense of the next is generally indicated in Chopin's scores by a dotted rhythm, again, as in the transcriptions of Kujawy village mazurkas cited in Part I. This dotted rhythm, as notated in Chopin's scores, that is, in 3/4 metre, is $\text{♩} \cdot \text{♪}$, the dot representing the lengthening in duration which creates the emphasis (see Score Excerpt 37 (bars 131, 132, 133, 135, 136, 137 and 145)).

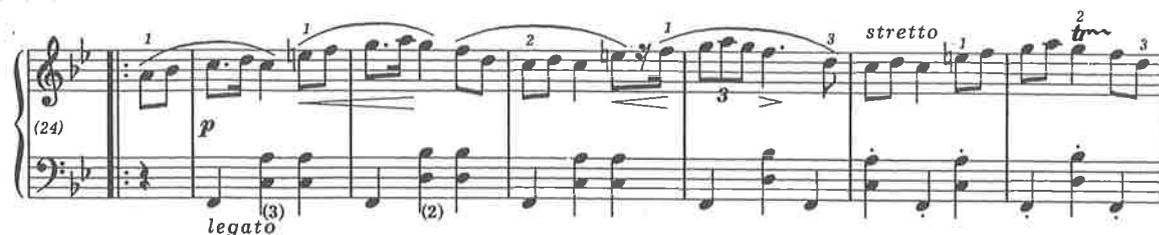
Score Excerpt 37. Mazurka in B flat minor Op. 24 No. 4 by Chopin, Coda (bars 131–146).

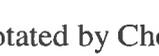
The image shows a musical score excerpt for the Mazurka in B-flat minor, Op. 24 No. 4 by Chopin, Coda (bars 131–146). The score is in 3/4 time and B-flat minor. It features three systems of music. The first system (bars 131-133) is marked 'calando' and 'pp'. The second system (bars 134-137) is marked 'pp' and 'sempre'. The third system (bars 140-146) is marked 'rallentando' and 'smorzando'. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings. There are also asterisks and 'Red' markings below the bass staff in several places.

The above emphases in Chopin's mazurkas, like those used to modify the thirteen patterns constituting the basis of one-bar rhythms of the text in Kujawy village mazurkas, are extremely varied in placement. Most commonly, however, they fall on the longest rhythmic values of patterns, in particular, those long rhythmic values occurring on the second or first beats of the bar, just as found earlier in Kujawy village mazurkas. For instance, as in Kujawy village mazurkas, an emphasis often falls on the third rhythmic value of the pattern $\text{♩} \text{♪} \text{♩}$, that is, on the long rhythmic value occurring on the second beat of the bar. With this emphasis, this pattern is notated by Chopin as


 or, more often,  or  (see Score Excerpts 37 (bars 131, 132, 133, 135, 136, 137 and 145) and 38 (bar 28)).

Score Excerpt 38. Mazurka in B flat major Op. 7 No. 1 by Chopin, Subject B (bars 25–32).



Additionally, as in Kujawy village mazurkas, an emphasis often falls on the first rhythmic value of the patterns  and , that is, on long rhythmic values occurring on the first beat of the bar. With this emphasis, the pattern  is notated by Chopin as  (see Score Excerpt 39 (bars 108, 112, 124 and 128)), whilst the pattern  is notated by Chopin as  or  (see Score Excerpts 39 (bars 117 and 133) and 40 (bars 81, 83, 87 and 95)).

Score Excerpt 39. Mazurka in B minor Op. 33 No. 4 by Chopin, Subject C
(bars 105–136).

105 *f*

111 *dolciss.*

117 *(rall.)* *f*

123 *dolciss.*

130

132

Score Excerpt 40. Mazurka in C sharp minor Op. 30 No. 4 by Chopin, Subject D,
Sentence D' (bars 81–96).

Since emphases most commonly fall on the longest rhythmic values of patterns, pianists have time to execute them subtly, without a sharp attack, just as did singers of the text in Kujawy village mazurkas. By thus executing the emphases, pianists avoid the “exaggerated accentuation which, in [Chopin’s] opinion, took away the poetry from playing and gave it a sort of dry pedantry” (Karasowski¹⁵⁵ in Eigeldinger 1986: 54). Hence, in both basic patterning and the modifications to this patterning just described, one-bar rhythms of the melody in its unelaborated form in Chopin’s mazurkas resemble one-bar rhythms of the text in Kujawy village mazurkas.

¹⁵⁵ Maurycy Karasowski (1823–1892), a contemporary of Chopin, was one of the first published Chopin authors to base his research on first-hand documentation (see Eigeldinger 1986: 92).

Next, let us look at one-bar rhythms of the melody in its elaborated form in Chopin's mazurkas. These one-bar rhythms are, of course, identical to those of the melody in its unelaborated form, except that they may feature elaboration of the basic patterning, that is, of the thirteen patterns identified in Table 2, through the addition of ornaments. Whilst Chopin uses a wide variety of ornaments, he favours those used to elaborate the basic patterning constituting one-bar rhythms of the melody in Kujawy village mazurkas. These ornaments, as identified in Part I, are *acciaccature*, mordents and triplets in place of two-note groupings. They may all be clearly seen in Score Excerpt 41, bars 86, 87, 90, 94, 95, 98, 99 and 100.

Score Excerpt 41. Mazurka in A flat major Op. 50 No. 2 by Chopin, Subject A (bars 84–103).

The image shows three systems of musical notation for a piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system is labeled with the number 84. The second system is labeled with the number 91. The third system is labeled with the number 98. Below the bass clef staff of each system, there are markings consisting of the word 'Red' followed by an asterisk (*). These markings are placed under specific notes in the bass line, indicating ornaments. The ornaments include acciaccature (a small note with a wedge), mordents (a hook-like symbol), and triplets (a '3' over a group of notes). The melody in the treble clef staff is also marked with these ornaments.

In some subjects of Chopin's mazurkas, elaboration of the basic patterning is infrequent, if present at all. For example, in the subject shown in Score Excerpt 42, only one pattern is elaborated by ornaments, specifically ♪♪♪ in bar 87. Such infrequent elaboration of the basic patterning, as shown in Part I, is characteristic of the vocal mazurka of Kujawy.

Score Excerpt 42. Mazurka in C minor Op. 56 No. 3 by Chopin, Subject E (bars 73–88).

*** Jedno ze źródeł podaje w l. 75-78 lukowanie takie jak w l. 123-126.
In bars 75-78 one of the sources gives the same slurring as in bars 123-126.

By contrast, in other subjects of Chopin's mazurkas, elaboration of the basic patterning is frequent. For example, in the subject shown in Score Excerpt 43, three patterns are elaborated by ornaments, specifically ♪♪♪ in bars 10, 12, 14, 18, 20 and 22, ♪♪♪♪♪♪ in bars 15 and 23, and ♪♪♪♪ in bar 16. Such frequent elaboration of the basic patterning, as shown in Part I, is characteristic of the instrumental mazurka of Kujawy.

Score Excerpt 43. Mazurka in F minor Op. 7 No. 3 by Chopin, Subject A (bars 9–24).

The musical score excerpt for Chopin's Mazurka in F minor, Op. 7 No. 3, Subject A (bars 9–24) is presented in four systems. The first system (bars 9–11) is marked *con anima* and *p*. The second system (bars 12–14) is marked *con forza*. The third system (bars 15–17) is marked *rubato*. The fourth system (bars 18–20) is marked *con forza* and *cresc.*. The score features various ornaments, including triplets and sixteenth-note runs, and dynamic markings such as piano, forte, and crescendo.

No matter how frequently the basic patterning is elaborated, however, it remains composed of the thirteen patterns identified in Table 2, just like the basic patterning constituting one-bar rhythms of the melody in Kujawy village mazurkas. Hence, in both basic patterning and the elaboration of this patterning just described, one-bar rhythms of

the melody in its elaborated form in Chopin's mazurkas resemble one-bar rhythms of the melody in Kujawy village mazurkas.

Since the above resemblance is evident in both basic patterning and elaboration of that patterning, perhaps it is also evident in modifications to the patterning. In Chopin's mazurkas, the basic patterning constituting one-bar rhythms of the melody in its elaborated form is frequently modified through the addition of emphases. These emphases are, of course, the same as those used to modify the basic patterning constituting one-bar rhythms of the melody in its unelaborated form. They therefore often involve, as identified earlier, performing one note slightly louder than those preceding or following it, indicated in Chopin's scores by > or >, and/or lengthening one rhythmic value by half its duration at the expense of the next, indicated in Chopin's scores by . Both these kinds of emphases, as noted earlier, most commonly fall on the longest rhythmic values of patterns, in particular, those long rhythmic values occurring on the second or first beats of the bar (See Score Excerpts 37, 38 and 39 cited earlier). In highly elaborated and/or rhythmically dense melodies, however, emphases which involve performing one note slightly louder than others also commonly fall on long rhythmic values occurring on the third beat of the bar, just as found earlier in the instrumental mazurkas of Kujawy. For example, in Score Excerpts 44 and 45 which, due to their frequent elaboration and high rhythmic density, resemble Kujawy instrumental mazurkas, emphases of this kind often fall on the fourth rhythmic value of the pattern ¹⁵⁶ and on the fifth rhythmic value of the pattern , that is, on long rhythmic values occurring on the third beat of the bar, just as in Kujawy instrumental mazurkas (see Score Excerpts 44 (bars 2, 4, 5, 6, 7 and 10) and 45 (bars 49, 50, 51, 52, 57, 58, 59 and 60)).

¹⁵⁶ The pattern , as well as frequently modified by a third-beat emphasis to , is also frequently modified by a weaker first-beat emphasis to  (see, for example, Score Excerpt 45 (bar 49)) or  (see, for example, Score Excerpt 45 (bar 51)). Since this was found earlier to be a common occurrence in Kujawy instrumental mazurkas, and an even more common occurrence in the national *mazur* of Poland, its common occurrence in Chopin's mazurkas could have been inspired by either one or both of these dances.

Score Excerpt 45. Mazurka in C sharp minor Op. 41 No. 4 by Chopin, Subject E
(bars 49–64).

Furthermore, the emphases here, since indicated in Chopin's scores by short accentual wedges ($>$), rather than long ones (\rhd), may be slightly pointed, rather than delicate in their entrance, just like those executed by violinists in Kujawy instrumental mazurkas. Hence, not only in basic patterning and elaboration of this patterning, but also in the modifications to this patterning just described, one-bar rhythms of the melody in its elaborated form in Chopin's mazurkas resemble one-bar rhythms of the melody in Kujawy village mazurkas.

Finally, let us look at one-bar rhythms of the accompaniment in Chopin's mazurkas. As noted in the Introduction, the accompaniment in Chopin's mazurkas takes a variety of different forms, including, for example, repeated chords (see Score Excerpt 46), repeated chords with the fundamental note of the chord falling on the first beat and other notes of the chord falling on the second and third beats of the bar (see Score Excerpt 47), open fifths imitative of bagpipe drones (see Score Excerpt 48) or a mixture of the above (see Score Excerpt 49).

Score Excerpt 46. Mazurka in C major Op. 24 No. 2 by Chopin, Subject A (bars 5–12).

4
il basso sempre legato 5

7

12

Score Excerpt 47. Mazurka in C sharp minor Op. 63 No. 3 by Chopin, Subject A
(bars 1–16).

op. 63 nr 3

Allegretto

Ped * Ped *

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Score Excerpt 48. Mazurka in E major Op. 6 No. 3 by Chopin, Subject A (bars 1–8).

op. 6 nr 3

Vivace $\text{♩} = 60$

Score Excerpt 49. Mazurka in A minor Op. 59 No. 1 by Chopin, Coda (bars 115–130).

No matter what form the accompaniment takes, however, its one-bar rhythms, as shown in Score Excerpts 46 to 49, are most commonly based on the pattern notated by Chopin as $\text{♩} \text{♩} \text{♩}$. Significantly, this pattern was found earlier to constitute the basis of one-bar rhythms of the dance movements in Kujawy village mazurkas, each crotchet representing the duration of one step. Hence, in their basic pattern $\text{♩} \text{♩} \text{♩}$, one-bar rhythms of the accompaniment in Chopin's mazurkas resemble one-bar rhythms of the dance movements in Kujawy village mazurkas.

The pattern $\text{♩} \text{♩} \text{♩}$ identified above articulates, that is, marks the entry of all three beats of the bar in Chopin's mazurkas. In this respect, it differs from five of the thirteen patterns constituting the basis of one-bar rhythms of the melody, specifically the same five patterns from which it was found to differ in Kujawy village mazurkas, that is, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$, $\text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩}$. As found in Kujawy village mazurkas, these five

patterns articulate only one or two beats of the bar, rather than all three of them.  and  articulate just the first and second beats,  and  just the first and third beats, and  just the first beat. Additionally, other patterns constituting the basis of one-bar rhythms of the melody in Chopin's mazurkas, when modified through the addition of emphases involving the lengthening of one rhythmic value at the expense of the next () , also articulate only one or two beats of the bar. For example, as found in Kujawy village mazurkas,  , when modified to  , articulates just the first and second beats, and  , when modified to  , articulates just the first and third beats. The beats which are not articulated by the above patterns, however, are clearly perceptible in the accompaniment of Chopin's mazurkas, just as they were in the dance movements of Kujawy village mazurkas, due to their articulation by the pattern  (see Score Excerpt 50 (bars 1, 3, 4, 5, 8, 9, 11, 12 and 16)). Therefore, as we concluded of one-bar rhythms of the dance movements in Kujawy village mazurkas, it is the one-bar rhythms of the accompaniment in Chopin's mazurkas which communicate the beat most clearly and consistently.

Score Excerpt 50. Mazurka in F minor Op. 63 No. 2 by Chopin, Subject A (bars 1–16).

op. 63 nr 2

Lento

* Dopuszczalny wariant tego akordu: (jak w t. 53).
 A permissible variant of this chord: (as in bar 53).

The beat is still clearly communicated by one-bar rhythms of the accompaniment, even when their basic pattern is modified through the addition of emphases. This is because the emphases, rather than comprising a lengthening of one rhythmic value at the expense of the next (♩ ♩), which would disrupt the articulation of the beat, most often comprise strong dynamic stresses which can only make the articulation of the beat clearer. Interestingly, these strong dynamic stresses, indicated in Chopin's scores by *fz* or *ffz*, generally resemble in placement those used to modify the basic pattern constituting the one-bar rhythms of the dance movements in Kujawy village mazurkas. For example, in Score Excerpt 51, the basic pattern ♩ ♩ ♩ in the accompaniment is modified in bars 62 and 64 to ♩ ♩ ♩, a strong dynamic stress falling on the first beat of

the bar, just as occurred in the dance movements of Kujawy village mazurkas during the execution of crouches and foot-stamps (see Score Excerpt 51 (bars 62 and 64)).

Score Excerpt 51. Mazurka in A flat major Op. 59 No. 2 by Chopin, Subject C (bars 60–68).

The image shows a musical score excerpt for a Mazurka in A-flat major, Op. 59 No. 2 by Chopin, Subject C, covering bars 60 to 68. The score is written for piano and consists of two systems. The first system covers bars 60 to 63, and the second system covers bars 64 to 68. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The right hand (treble clef) features a melodic line with slurs, accents, and fingering numbers (1, 2, 3, 4, 5). The left hand (bass clef) provides a rhythmic accompaniment with chords, triplets, and dynamic markings such as *fz* (forzando) and *p* (piano). There are also asterisks and slurs in the bass line, possibly indicating specific performance techniques or phrasing. The score is presented in a standard musical notation format with a grand staff.

Additionally, in Score Excerpt 52, the basic pattern ♩ ♩ ♩ in the accompaniment is modified in bar 40 to ♩ ♩ ♩, a strong dynamic stress falling on the third beat of the bar and marking the cadence there, just as occurred in the dance movements of Kujawy village mazurkas during the execution of foot-stamps (see Score Excerpt 52 (bar 40)).

Score Excerpt 52. Mazurka in F minor Op. 7 No. 3 by Chopin, Subject B (bars 25–40).

The musical score excerpt for Mazurka in F minor Op. 7 No. 3 by Chopin, Subject B (bars 25–40) is presented in three systems. The first system (bars 25–32) is marked *stretto* and *p* (piano). The second system (bars 33–40) is marked *dolce* (softly) and *tr* (trill). The third system (bars 41–42) is marked *fz* (forzando). The score includes various musical notations such as slurs, accents, and dynamic markings.

Only rarely, however, are strong dynamic stresses marked underneath the accompaniment, as in Score Excerpts 51 and 52, and thus directed to be applied to the accompaniment alone. Usually, they are marked in between the accompaniment and melody, as in Score Excerpt 53, and thus directed to be applied, not only to the accompaniment, but to the melody as well.¹⁵⁷ Yet, even when applied to the melody as well, strong dynamic stresses applied to the accompaniment still generally resemble in

¹⁵⁷ Perhaps, Chopin directed strong dynamic emphases to be applied to the melody and accompaniment simultaneously, rather than to the accompaniment alone, in order either to increase the strength of emphases or to ensure that the melody would not be drowned out by the accompaniment during the execution of emphases.

placement those used to modify the basic pattern constituting one-bar rhythms of the dance movements in Kujawy village mazurkas. This is exemplified by Score Excerpt 53 in which the basic pattern ♩ ♩ ♩ in the accompaniment is modified in bars 32 and 36 to ♩ ♩ ♩, its strong dynamic stresses, although shared with the melody, falling on the second and third beats of the bar and marking the cadence there, just as occurred in the dance movements of Kujawy village mazurkas during the execution of foot-stamps (see Score Excerpt 53 (bars 32 and 36)).

Score Excerpt 53. Mazurka in C major Op. 56 No. 2 by Chopin, Subject C (bars 29–36).

** W jednym ze źródeł łuk jest w tych miejscach przerywany.
In one of the sources the slur is broken here.

Hence, not only in their basic pattern ♩ ♩ ♩, but in the strong dynamic stresses which modify this pattern, one-bar rhythms of the accompaniment in Chopin's mazurkas resemble one-bar rhythms of the dance movements in Kujawy village mazurkas.

Strong dynamic stresses in Chopin's mazurkas, indicated in his scores by *fz* or *ffz*, relate in various ways to the emphases in the melody identified earlier, specifically the emphases indicated in his scores by $>$, \gg and ♩ ♩. For instance, they may coincide with these emphases, thus reinforcing them or vice versa, just like strong dynamic

stresses in the dance movements of Kujawy village mazurkas (see Score Excerpt 54 (bars 12 and 16)).

Score Excerpt 54. Mazurka in E flat minor Op. 6 No. 4 by Chopin, Subject B (bars 9–16).

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

Alternatively, they may serve as a substitute for these emphases and thus take their place in highlighting the longest notes of the melody, again, just like strong dynamic stresses in the dance movements of Kujawy village mazurkas (see Score Excerpt 55 (bar 11)).

Score Excerpt 55. Mazurka in A minor Dbop. 42A by Chopin, Subject B (bars 9–16).

The image displays a musical score for a Mazurka in A minor, Op. 42A by Chopin, Subject B, covering bars 9 through 16. The score is presented in two systems, each with a grand staff (treble and bass clefs). The first system begins at bar 10, marked with a forte dynamic (*f*). The melody in the treble clef features a series of eighth notes with slurs and accents, while the bass clef provides a steady accompaniment of chords. The second system continues from bar 15. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4.

Finally, and by contrast, they may diverge from these emphases, thus drawing attention away from them, again, just like strong dynamic stresses in the dance movements of Kujawy village mazurkas (see Score Excerpt 56 (bars 5, 9, 17 and 21)).

Score Excerpt 56. Mazurka in E minor Op. 17 No. 2 by Chopin, Subject A (bars 1–24).

Lento ma non troppo ♩ = 144 op. 17 nr 2

The score is presented in five systems, each with a piano (upper) and bass (lower) staff. The key signature is E minor (one sharp) and the time signature is 3/4. The tempo is marked "Lento ma non troppo" with a quarter note equal to 144 beats per minute. The piece is Op. 17 No. 2. The score includes various musical notations such as slurs, fermatas, and dynamic markings. The dynamic marking "f" (forte) is used throughout. The tempo marking "leggiere" (light) appears in the fifth system. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

Therefore, as shown by the above examples, strong dynamic stresses in Chopin's mazurkas, in their relationship to the melody's emphases indicated by > , > and ♩ ♩, resemble strong dynamic stresses in the dance movements of Kujawy village mazurkas.

Thus concludes this examination of the three layers of one-bar rhythms in Chopin's mazurkas. In summary, the three layers, as written in Chopin's scores, that is, as written by means of the Western stave system of music notation, are: firstly, one-bar rhythms of the melody in its unelaborated form, based on the thirteen patterns shown in Table 2; secondly, one-bar rhythms of the melody in its elaborated form, identical to the above, except featuring elaboration of the thirteen patterns through the addition of ornaments; and thirdly, one-bar rhythms of the accompaniment, based on the pattern ♩ ♩ ♩. These three layers of one-bar rhythms, as shown by the above examination, resemble in patterning those in Kujawy village mazurkas, the first layer resembling one-bar rhythms of the text, the second layer one-bar rhythms of the melody, and the third layer one-bar rhythms of the dance movements. There is also evidence to suggest that, in forming the whole, the three layers of one-bar rhythms have been influenced by the interaction in Kujawy village mazurkas between text, melody and dance movements. For example, we learned earlier that, in Kujawy village mazurkas, the first and second layer of one-bar rhythms, created by text and melody respectively, were based on the same thirteen patterns as each other, due to text's close interaction with melody. Since the first and second layer of one-bar rhythms in Chopin's mazurkas are also based on the same thirteen patterns as each other, they may have been influenced by text's close interaction with melody, and therefore may suggest it to listeners during performance. Additionally, we learned earlier that, in Kujawy village mazurkas, the third layer of one-bar rhythms, created by dance movements, often articulated the beat on behalf of the other two layers of one-bar rhythms, achievable only through dance movements' close interaction with text and melody. Since the third layer of one-bar rhythms in Chopin's mazurkas also often articulates the beat on behalf of the other two

layers of one-bar rhythms, it may have been influenced by dance movements' close interaction with text and melody, and therefore may suggest it to listeners during performance. By suggesting this interaction to listeners, the three layers of one-bar rhythms in Chopin's mazurkas are perceived as a unified whole, distinguished, basically, by thirteen patterns in the melody, whilst the accompaniment articulates the beat.

Let us now proceed to the second part of this section, in order to determine how the one-bar rhythms of Chopin's mazurkas are put together.

2. The Bar in the Context of the Temporal Whole

The one-bar rhythms of Chopin's mazurkas, as shown in Chapter 3, are put together to form sentences which are most commonly eight bars in length. Broadly speaking, these sentences may be divided into three main categories, according to the particular kinds of one-bar rhythms from which they are constructed. These three categories are, significantly, the same as those identified earlier in Kujawy village mazurkas. To repeat here for convenience, they are: firstly, sentences constructed from one-bar rhythms which are distinctive to the mazurka; secondly, sentences constructed from one-bar rhythms which are non-distinctive to the mazurka; and thirdly, sentences constructed from both of the above kinds of one-bar rhythms.¹⁵⁸ As found earlier in Kujawy village mazurkas, each of the three categories of sentences in Chopin's mazurkas, since unique in rhythmic content, has its own individual character. This may be clearly seen by examining each category of sentences in Chopin's mazurkas in turn.

¹⁵⁸ The categorisation of each sentence in the forty-three of Chopin's mazurkas published during his lifetime is shown in Appendix C, Column 5, sentences belonging to the first category indicated by "1", sentences belonging to the second category indicated by "2", and sentences belonging to the third category indicated by "3".

First, let us look at sentences constructed from one-bar rhythms which are distinctive to the mazurka. These sentences are especially common to the subjects in Chopin's mazurkas which resemble Kujawy vocal mazurkas, as, indeed, we found in Kujawy vocal mazurkas themselves. They are constructed from one-bar rhythms which, since distinctive to the mazurka, are based on either a pattern of decreasing density or the five-note pattern of reversing density, the latter decreasing then increasing in density.¹⁵⁹ These one-bar rhythms are paired together in various ways to form sub-phrases of rhythmic diversity, indeed, of even greater rhythmic diversity than in Kujawy village mazurkas. Despite their greater rhythmic diversity, however, these sub-phrases, like those in Kujawy village mazurkas, may be divided into two main types: firstly, sub-phrases in which the two constituent one-bar rhythms are based on patterns with the same kind of density; and secondly, sub-phrases in which the two constituent one-bar rhythms are based on patterns with different kinds of density.¹⁶⁰

In the first type of sub-phrase, the two constituent one-bar rhythms are most commonly based on patterns of decreasing density. Particularly prominent is the one-bar rhythm based on the pattern  which, as noted earlier, is known by music scholars as the "mazurka rhythm". It is most frequently paired with an identical one-bar rhythm to form a sub-phrase of eight notes (), just as in Kujawy village mazurkas.¹⁶¹ Additionally, it is also frequently paired either with the one-bar rhythm based on the pattern  to form sub-phrases of seven notes ( or ) or, as in Kujawy village mazurkas, with the one-bar rhythm based on the

¹⁵⁹ As identified earlier, the patterns of decreasing density are , ,  and , and the five-note pattern of reversing density is  (see Table 2).

¹⁶⁰ The type(s) of sub-phrases used by Chopin in each of his first-category sentences are shown in Appendix C, Column 6, the first type indicated by "1" and the second type indicated by "2".

¹⁶¹ Examples of this sub-phrase in the context of Chopin's first-category sentences may be found in his Mazurkas Op. 7 No. 2 (Subjects C (bars 33–40, 49–56) and D (bars 41–48)), Op. 24 No. 1 (Subject C (bars 33–48)), Op. 33 No. 1 (Subject B (bars 13–20)), Op. 33 No. 4 (Subject D (bars 137–168)), Op. 41 No. 4 (Subject A (bars 119–126)), Op. 50 No. 2 (Subjects C (bars 60–67, 76–83) and D (bars 68–75)), Op. 50 No. 3 (Subject E (bars 41–60)) and Op. 63 No. 3 (Subject C (bars 33–48)).

pattern  to form a sub-phrase of six notes ().¹⁶² Consequently, first-category sentences in Chopin's mazurkas may comprise continuous repetition of one of these sub-phrases (see Score Excerpts 57, 58 and 59)¹⁶³, including the continuous repetition of  or  found in Kujawy village mazurkas (see Score Excerpts 57 and 58). Alternatively, they may comprise a combination of these sub-phrases (see Score Excerpts 60 and 61), including the combination of  and  found in Kujawy village mazurkas (see Score Excerpt 60).

Score Excerpt 57. Mazurka in C sharp minor Op. 41 No. 4 by Chopin, Subject A (bars 119–126).



¹⁶² Examples of these sub-phrases in the context of Chopin's first-category sentences may be found in his Mazurkas Op. 6 No. 1 (Subject C (bars 41–56)), Op. 7 No. 2 (Subject D (bars 41–48)), Op. 7 No. 3 (Subject C (bars 41–56)), Op. 24 No. 4 (Subject E (bars 115–130)), Op. 30 No. 2 (Subjects A (bars 1–16) and C (bars 33–48)), Op. 59 No. 3 (Coda (bars 147–154)) and Op. 63 No. 1 (Subject D (bars 33–52)).

¹⁶³ Note that, in all Score Excerpts cited in this section, sub-phrases may feature elaboration by means of the ornaments discussed earlier (e.g. *acciaccature*, mordents and triplets in place of two-note groupings), as well as modifications by means of the emphases discussed earlier (e.g. $>$, $>$, , and ).

Score Excerpt 58. Mazurka in B minor Op. 30 No. 2 by Chopin, Subject C (bars 33–48).

Musical score for Mazurka in B minor Op. 30 No. 2 by Chopin, Subject C (bars 33–48). The score is in 3/4 time and B minor. It consists of three systems of piano accompaniment. The first system (bars 33-36) features a melody in the right hand with a *p* dynamic and a bass line with chords marked with asterisks. The second system (bars 37-42) is marked *(poco ritenuto)* and *(p)*. The third system (bars 43-48) concludes with a triplet in the right hand.

Score Excerpt 59. Mazurka in B flat minor Op. 24 No. 4 by Chopin, Subject E (bars 115–130).

Musical score for Mazurka in B flat minor Op. 24 No. 4 by Chopin, Subject E (bars 115–130). The score is in 3/4 time and B flat minor. It consists of three systems of piano accompaniment. The first system (bars 115-120) features a melody in the right hand with a *p* dynamic and a bass line with chords marked with asterisks. The second system (bars 121-126) continues the melody and bass line. The third system (bars 127-130) is marked *ritenuto* and *dim.*, ending with a final chord.

Score Excerpt 60. Mazurka in F sharp minor Op. 6 No. 1 by Chopin, Subject C
 (bars 41–56).

(40) *scherz.* *fz* *fz*

45 *fz* *fz*

* Patrz Komentarz wykonawczy i Źródłowy.
 Vide Performance and Source Commentaries.

49 *fz* *fz*

53 *fz* *ritenuto*

Score Excerpt 61. Mazurka in F minor Op. 7 No. 3 by Chopin, Subject C (bars 41–56).

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

By contrast, in the second type of sub-phrase, only one of the two constituent one-bar rhythms is based on a pattern of decreasing density. The other is based on the five-note pattern of reversing density. Again, the “mazurka rhythm” is prominent. It is paired with the one-bar rhythm based on the five-note pattern of reversing density to form sub-phrases of nine notes ($\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$), just as in Kujawy village mazurkas.¹⁶⁴ Also prominent, although far less so, is the one-bar rhythm based on the pattern $\text{♩} \text{♩} \text{♩}$. It is paired with the one-bar rhythm based on the five-note pattern of reversing density to form sub-phrases of eight notes ($\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ or

¹⁶⁴ Examples of these sub-phrases in the context of Chopin’s first-category sentences may be found in his Mazurkas Op. 6 No. 4 (Subject A (bars 1–8, 17–24)), Op. 7 No. 1 (Subjects B (bars 25–32) and C (bars 45–52)), Op. 50 No. 1 (Subject C (bars 41–56)) and Op. 56 No. 1 (Subject E (bars 181–196)).


¹⁶⁵ Consequently, first-category sentences in Chopin's mazurkas may comprise continuous repetition of one of these sub-phrases, including the continuous repetition of  found in Kujawy village mazurkas (see Score Excerpt 62). Alternatively, they may comprise a combination of these sub-phrases with sub-phrases of the first type (e.g.  or ) (see Score Excerpts 19 (cited earlier), 63 and 64), including the combination of  and  found in Kujawy village mazurkas (see Score Excerpt 63 (top voice)). Whatever the combination, first-category sentences in Chopin's mazurkas, like those in Kujawy village mazurkas, bear a strong mazurka character, due to the constant use of one-bar rhythms based on patterns which either initially or continuously decrease in density.

Score Excerpt 62. Mazurka in E flat minor Op. 6 No. 4 by Chopin, Subject A (bars 17–24).



¹⁶⁵ Examples of these sub-phrases in the context of Chopin's first-category sentences may be found in his Mazurkas Op. 6 No. 2 (Subject C (bars 33–48)), Op. 6 No. 3 (Subject C (bars 33–40)), Op. 50 No. 1 (Subject C (bars 41–56)) and Op. 59 No. 1 (Subject A (bars 1–12, 79–90)).

The second category of sentences in Chopin's mazurkas is by far the smallest of the three categories. Its sentences generally occur only in the subjects which resemble Kujawy instrumental mazurkas, as, indeed, we found in Kujawy instrumental mazurkas themselves. They are constructed from one-bar rhythms which are non-distinctive to the mazurka, but only those based on patterns of even or increasing density¹⁶⁶, not those based on the four-note pattern of reversing density.¹⁶⁷ These one-bar rhythms are paired together in various ways to form sub-phrases as rhythmically diverse as in Kujawy village mazurkas. Yet, as in Kujawy village mazurkas, sub-phrases here, like those in the first category of sentences, conform to just two main types, one in which the two constituent one-bar rhythms are based on patterns with the same kind of density, and the other in which the two constituent one-bar rhythms are based on patterns with different kinds of density.¹⁶⁸

In the first type of sub-phrase, the two constituent one-bar rhythms, whilst sometimes based on patterns of increasing density, are most commonly based on patterns of even density. Particularly prominent is the one-bar rhythm based on the pattern . It is most frequently paired with an identical one-bar rhythm to form a sub-phrase of twelve notes () , just as in Kujawy village mazurkas.¹⁶⁹ Additionally, it may also be paired with the one-bar rhythm based on the pattern  to form a sub-phrase of seven notes () , this sub-phrase generally occurring in

¹⁶⁶ As identified earlier, the patterns of even density are ,  and , and the patterns of increasing density are , ,  and  (see Table 2).

¹⁶⁷ The four-note pattern of reversing density () is thus even less popular here than in the second category of sentences in Kujawy village mazurkas.

¹⁶⁸ The type(s) of sub-phrases used by Chopin in each of his second-category sentences are shown in Appendix C, Column 6, the first type indicated by "1" and the second type indicated by "2".

¹⁶⁹ Examples of this sub-phrase in the context of Chopin's second-category sentences may be found in his Mazurkas Op. 24 No. 3 (Coda (bars 36–43)), Op. 33 No. 3 (Coda (bars 121–135)), Op. 41 No. 2 (Subject B (bars 5–8, 25–28, 55–58, 67–70)) and Op. 56 No. 1 (Subject B (bars 45–80, 103–142)).

the last two bars of sentences.¹⁷⁰ Consequently, second-category sentences in Chopin's mazurkas may comprise continuous repetition of the sub-phrase  either throughout the entire sentence (see Score Excerpt 65), as found in Kujawy village mazurkas, or until the last two bars of the sentence, when it may be substituted by the sub-phrase  (see Score Excerpt 66).¹⁷¹

¹⁷⁰ Examples of this sub-phrase in the context of Chopin's second-category sentences may be found in his Mazurkas Op. 24 No. 3 (Coda (bars 36–43)), Op. 33 No. 3 (Subject A (bars 1–48, 73–120) and Coda (bars 121–135)) and Op. 41 No. 2 (Subject B (bars 71–75)).

¹⁷¹ Significantly, in Kujawy village mazurkas, one sentence belonging to the second category was also found to comprise continuous repetition of the sub-phrase  until the last two bars of the sentence, when this sub-phrase was substituted by another, just as in the Chopin mazurka shown in Score Excerpt 66 (refer back to Transcription 29). The other sub-phrase, however, instead of taking the form , chosen by Chopin, took the form .

Score Excerpt 65. Mazurka in B major Op. 56 No. 1 by Chopin, Subject B (bars 45–80).

Poco più mosso
leggiero

45 *p*

51

57

63

69 *sempre*

75 *legato* *(poco) rallentando*

Score Excerpt 66. Mazurka in A flat major Op. 24 No. 3 by Chopin, Coda (bars 36–43).

Like the first type of sub-phrase, the second type also favours one-bar rhythms based on patterns of even density. In the case of the second type, however, only one of the two constituent one-bar rhythms is based on such a pattern. The other is based on a pattern of increasing density, thus forming sub-phrases such as $\text{♪♪♪♪} | \text{♪♪♪}$, $\text{♪♪♪♪} | \text{♪♪♪♪}$, $\text{♪♪♪} | \text{♪♪♪♪}$ and $\text{♪} | \text{♪} | \text{♪} | \text{♪}$, as in Kujawy village mazurkas, as well as $\text{♪♪♪♪} | \text{♪♪♪}$.¹⁷² Usually, second-category sentences in Chopin's mazurkas use the above sub-phrases in combination with sub-phrases of the first type (e.g. $\text{♪♪♪♪} | \text{♪♪♪♪}$) (see Score Excerpt 67), just as in Kujawy village mazurkas. Only exceptionally do they use the above sub-phrases on their own, the sentence shown in Score Excerpt 68, for example, using the sub-phrase $\text{♪♪♪} | \text{♪♪♪♪}$ (see Score Excerpt 68). No matter which sub-phrases are in use, however, sentences here, in contrast to those in the first category, bear a weak mazurka character, due to the absence of one-bar rhythms based on patterns which either initially or continuously decrease in density. In fact, due to the prominence of one-bar rhythms based on patterns of either even or increasing density, these sentences, like those in Kujawy village mazurkas, tend

¹⁷² Examples of these sub-phrases in the context of Chopin's second-category sentences may be found in his Mazurkas Op. 33 No. 3 (Subject A (bars 1–48, 73–120)), Op. 41 No. 1 (Subject B (bars 17–32, 41–56)), Op. 41 No. 2 (Subject B (bars 5–8, 13–20, 25–28, 33–38, 55–75)) and Op. 63 No. 1 (Subject C (bars 25–32)).

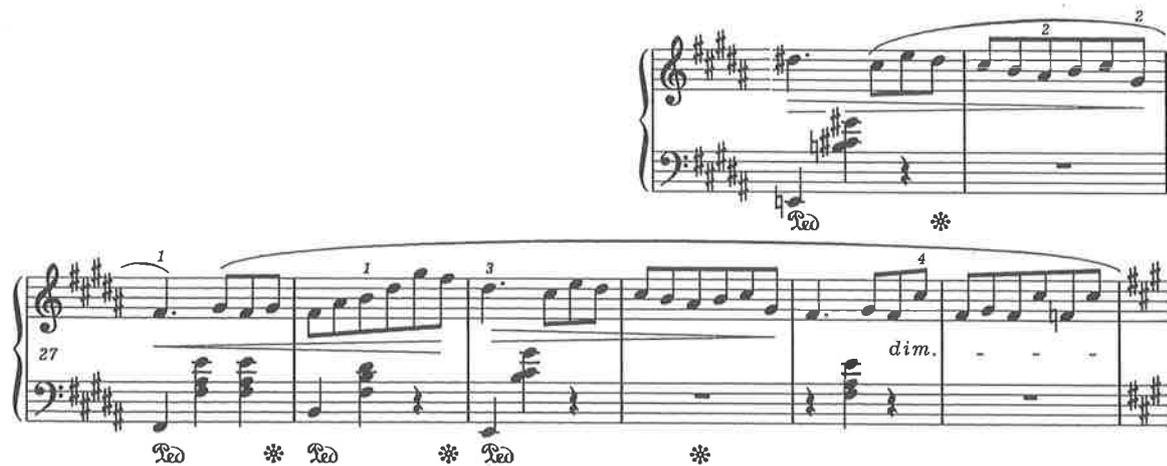
towards the character of a waltz, thus temporarily diverging from the mazurka dance type.¹⁷³

Score Excerpt 67. Mazurka in B major Op. 41 No. 2 by Chopin, Subject B (bars 55–75).

The image displays a musical score excerpt for Chopin's Mazurka in B major, Op. 41 No. 2, Subject B, covering bars 55 to 75. The score is written for piano and is in B major and 3/4 time. It is organized into four systems of music. The first system (bars 55-61) shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system (bars 62-66) continues the melodic and rhythmic patterns. The third system (bars 67-72) includes a trill in the right hand and a triplet in the left hand. The fourth system (bars 73-75) concludes with a 'dim.' marking and a final cadence. The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and performance instructions (trills, triplets).

¹⁷³ For more information about the character of the waltz in Chopin's Mazurkas, see Koszewski 1963: 197–198.

Score Excerpt 68. Mazurka in B major Op. 63 No. 1 by Chopin, Subject C
(bars 25–32).

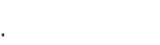


The third and final category of sentences in Chopin's mazurkas is the largest of the categories. Its sentences are as common to the subjects which resemble Kujawy vocal mazurkas as to those which resemble Kujawy instrumental mazurkas, as, indeed, we found in Kujawy village mazurkas themselves. They are constructed from both one-bar rhythms distinctive to the mazurka and one-bar rhythms non-distinctive to the mazurka, that is, both the one-bar rhythms used to construct sentences in the first category and the one-bar rhythms used to construct sentences in the second category. These one-bar rhythms, as in Kujawy village mazurkas, are paired together to form sub-phrases which are more rhythmically diverse than in the first two categories, due, firstly, to the greater variety of one-bar rhythms in use, secondly, to the more frequent use of one-bar rhythms which, in the first two categories, occur only occasionally, such as the one-bar rhythm based on the pattern ♪♪♪♪♪ , and thirdly, to the use of a one-bar rhythm which, in the first two categories, does not occur at all, specifically the one-bar rhythm based on the pattern ♪♪♪ . In spite of their greater rhythmic diversity, however, sub-phrases here, like those in the first two categories of sentences, conform to two main types, just as we found in Kujawy village mazurkas.

The first type of sub-phrase, as in the first two categories of sentences, contains two one-bar rhythms based on patterns with the same kind of density. The two one-bar

rhythms may be both distinctive to the mazurka¹⁷⁴ as in the first category, but more often varied in combination, thus frequently forming not only sub-phrases identified in the first category¹⁷⁵ but also other sub-phrases, including  and  found in Kujawy village mazurkas.¹⁷⁶ Alternatively, the two one-bar rhythms may be both non-distinctive to the mazurka¹⁷⁷ as in the second category, but, again, more often varied in combination, thus frequently forming not only sub-phrases identified in the second category¹⁷⁸ but also other sub-phrases, including ,  and  found in Kujawy village mazurkas.¹⁷⁹ Consequently, third-category sentences in Chopin's mazurkas, like those in Kujawy village mazurkas, may comprise a combination of these sub-phrases, specifically of those containing one-bar rhythms distinctive to the mazurka and those containing one-bar rhythms non-distinctive to the mazurka. This may be seen in Score Excerpts 23 (cited earlier) and 69, the former

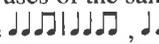
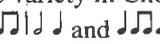
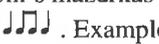
¹⁷⁴ Sub-phrases of the first type in Chopin's third-category sentences which contain two one-bar rhythms distinctive to the mazurka are indicated in Appendix C, Column 6, by "1(D+D)", "1" standing for "sub-phrase of the first type" and "D" standing for "one-bar rhythm distinctive to the mazurka".

¹⁷⁵ These sub-phrases, as identified earlier, include , ,  and . Examples of them in the context of Chopin's third-category sentences may be found in his Mazurkas Op. 7 No. 2 (Subject A (bars 1–16)), Op. 7 No. 3 (Subject B (bars 25–40)), Op. 50 No. 1 (Subject A (bars 1–16, 25–40, 57–72)) and Dbop. 42B (Subject A (bars 1–16, 81–96)).

¹⁷⁶ Examples of these sub-phrases in the context of Chopin's third-category sentences may be found in his Mazurkas Op. 17 No. 3 (Subject A (bars 1–16, 25–40)) and Op. 41 No. 3 (Subject B (bars 17–32, 69–82)).

¹⁷⁷ Sub-phrases of the first type in Chopin's third-category sentences which contain two one-bar rhythms non-distinctive to the mazurka are indicated in Appendix C, Column 6, by "1(ND+ND)", "1" standing for "sub-phrase of the first type" and "ND" standing for "one-bar rhythm non-distinctive to the mazurka".

¹⁷⁸ These sub-phrases, as identified earlier, include  and . Examples of them in the context of Chopin's third-category sentences may be found in his Mazurka Op. 56 No. 2 (Subject E (bars 53–68)).

¹⁷⁹ Other sub-phrases of the same variety in Chopin's mazurkas which we also found in Kujawy village mazurkas include ,  and . Examples of these sub-phrases and of those listed in the text in the context of Chopin's third-category sentences may be found in his Mazurkas Op. 17 No. 2 (Subject C (bars 37–52)), Op. 24 No. 2 (Subject E (bars 73–88)), Op. 30 No. 4 (Subject D (bars 65–96)), Op. 33 No. 4 (Subject B (bars 49–64, 89–104)), Op. 50 No. 3 (Subject G (bars 141–156)), Op. 56 No. 3 (Coda (bars 189–220)) and Op. 63 No. 3 (Subject B (bars 17–32)).

combining $\text{♪♪♪♪} | \text{♪♪♪♪}$ with $\text{♪} | \text{♪} | \text{♪} | \text{♪}$, and the latter combining $\text{♪♪♪♪} | \text{♪♪♪♪}$ with $\text{♪♪♪♪} | \text{♪♪♪♪}$.

Score Excerpt 69. Mazurka in A minor Op. 59 No. 1 by Chopin, Subject E, Sentence E (bars 57–64).

Far more common in Chopin’s third-category sentences, however, is the second type of sub-phrase, just as in Kujawy village mazurkas. It contains two one-bar rhythms based on patterns with different kinds of density, as in the first two categories of sentences. The two one-bar rhythms may be both distinctive to the mazurka¹⁸⁰ as in the first category, but more often varied in combination, thus frequently forming not only sub-phrases identified in the first category¹⁸¹ but also other sub-phrases, including $\text{♪♪♪♪} | \text{♪♪♪♪}$ found in Kujawy village mazurkas.¹⁸² Alternatively, the two one-bar

¹⁸⁰ Sub-phrases of the second type in Chopin’s third-category sentences which contain two one-bar rhythms distinctive to the mazurka are indicated in Appendix C, Column 6, by “2(D+D)”, “2” standing for “sub-phrase of the second type” and “D” standing for “one-bar rhythm distinctive to the mazurka”.

¹⁸¹ These sub-phrases, as identified earlier, include $\text{♪♪♪♪} | \text{♪♪♪♪}$, $\text{♪♪♪♪} | \text{♪♪♪♪}$ and $\text{♪♪♪♪} | \text{♪♪♪♪}$. Examples of them in the context of Chopin’s third-category sentences may be found in his Mazurkas Op. 7 No. 1 (Subject A (bars 1–24, 33–44, 53–64)) and Op. 50 No. 1 (Subject D (bars 73–88)).

¹⁸² Examples of this sub-phrase in the context of Chopin’s third-category sentences may be found in his Mazurka Op. 6 No. 2 (Subject B (bars 17–24)).

rhythms may be both non-distinctive to the mazurka¹⁸³ as in the second category, but, again, more often varied in combination, thus frequently forming not only sub-phrases identified in the second category¹⁸⁴ but also other sub-phrases, including ,  and  found in Kujawy village mazurkas.¹⁸⁵ The sub-phrases identified thus far, however, do not serve as the sole constituents of third-category sentences in Chopin's mazurkas. Rather, as in Kujawy village mazurkas, they are used in combination with, usually, other sub-phrases of this type, that is, sub-phrases which are exclusive to the third category.¹⁸⁶

Sub-phrases which are exclusive to the third category of sentences in Chopin's mazurkas contain one one-bar rhythm which is distinctive to the mazurka and one one-bar rhythm which is non-distinctive to the mazurka.¹⁸⁷ The one-bar rhythm distinctive to the mazurka is based, of course, on either a pattern of decreasing density or, less commonly, the five-note pattern of reversing density. It is most frequently paired with a one-bar rhythm based on a pattern of even density, thus forming sub-phrases such as

¹⁸³ Sub-phrases of the second type in Chopin's third-category sentences which contain two one-bar rhythms non-distinctive to the mazurka are indicated in Appendix C, Column 6, by "2(ND+ND)", "2" standing for "sub-phrase of the second type" and "ND" standing for "one-bar rhythm non-distinctive to the mazurka".

¹⁸⁴ These sub-phrases, as identified earlier, include ,  and . Examples of them in the context of Chopin's third-category sentences may be found in his Mazurkas Op. 6 No. 5 (Subject A (bars 5–20)), Op. 17 No. 3 (Subject B (bars 17–24)), Op. 41 No. 4 (Subject B (bars 17–32, 89–102)) and Dbop. 42A (Subject A (bars 1–8, 17–24, 33–40, 77–84, 93–100)).

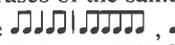
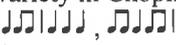
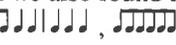
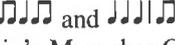
¹⁸⁵ Examples of these sub-phrases in the context of Chopin's third-category sentences may be found in his Mazurkas Op. 7 No. 3 (Subject A (bars 9–24, 85–105)), Op. 41 No. 1 (Subject A (bars 1–16, 57–68)) and Op. 50 No. 3 (Subject G (bars 141–156)).

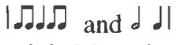
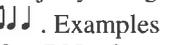
¹⁸⁶ Only occasionally are the second-type sub-phrases identified thus far not used in combination with other second-type sub-phrases, that is, those exclusive to the third category. On these occasions, they are used in combination with first-type sub-phrases, as may be seen in Chopin's Mazurkas Op. 6 No. 5 (Subject A (bars 5–20)) and Op. 7 No. 3 (Subject B (bars 25–40)).

¹⁸⁷ Sub-phrases of the second type in Chopin's third-category sentences which contain one one-bar rhythm distinctive to the mazurka and one one-bar rhythm non-distinctive to the mazurka are indicated in Appendix C, Column 6, by "2(D+ND)", "2" standing for "sub-phrase of the second type", "D" standing for "one-bar rhythm distinctive to the mazurka" and "ND" standing for "one-bar rhythm non-distinctive to the mazurka".

 , just as in Kujawy village mazurkas.¹⁸⁸

Almost as frequently, it is paired with a one-bar rhythm based on a pattern of increasing density, thus forming sub-phrases such as  ,  and  , again, just as in Kujawy village mazurkas.¹⁸⁹ It is also paired, although far less frequently, with the one-bar rhythm based on the four-note pattern of reversing density, thus forming sub-phrases such as  ,  and  , yet again, just as in Kujawy village mazurkas.¹⁹⁰ Consequently, third-category sentences in Chopin's mazurkas may comprise continuous repetition of one of these sub-phrases, including the continuous repetition of  ,  or  found in Kujawy village mazurkas (see Score Excerpts 70, 71 and 72). Alternatively, they may comprise a combination of these sub-phrases either with each other (see Score Excerpt 73) or with sub-phrases of the first type (e.g.  , see Score Excerpt 74) and/or other sub-phrases of the second type (e.g.  , see Score Excerpt 75), including the combination of  and  found in Kujawy village mazurkas (see Score Excerpt 74). All of these sentences, in common with those in the first category, bear the character of a mazurka, due to their prominent use of one-bar rhythms based on patterns which either initially or continuously decrease in density. As in Kujawy village mazurkas, however, these sentences, since also using one-bar

¹⁸⁸ Other sub-phrases of the same variety in Chopin's mazurkas which we also found in Kujawy village mazurkas include  ,  ,  ,  ,  ,  ,  and  . Examples of these sub-phrases and of those listed in the text may be found in Chopin's Mazurkas Op. 6 No. 2 (Subject B (bars 17–24)), Op. 24 No. 2 (Subject B (bars 13–20, 45–56, 97–104)), Op. 24 No. 3 (Subject A (bars 1–12, 25–36)), Op. 33 No. 4 (Subject A (bars 1–48, 65–88, 169–192)), Op. 41 No. 3 (Subject A (bars 1–16, 53–68)), Op. 56 No. 3 (Subject F (bars 89–104)), Op. 59 No. 2 (Subject A (bars 1–44, 69–88)) and Op. 63 No. 3 (Subject B (bars 17–32)).

¹⁸⁹ Other sub-phrases of the same variety in Chopin's mazurkas which we also found in Kujawy village mazurkas include  ,  ,  ,  and  . Examples of these sub-phrases and of those listed in the text may be found in Chopin's Mazurkas Op. 7 No. 3 (Subject D (bars 57–76)), Op. 24 No. 2 (Subject C (bars 21–36)), Dbop. 42A (Subject A (bars 1–8, 17–24, 33–40, 77–84, 93–100)), Dbop. 42B (Subject D (bars 49–56)), Op. 50 No. 3 (Subject F (bars 61–76)), Op. 56 No. 3 (Subject H (bars 181–188)) and Op. 59 No. 3 (Subject A (bars 1–16, 25–44, 97–114)).

¹⁹⁰ Examples of these sub-phrases may be found in Chopin's Mazurkas Op. 17 No. 1 (Subject C (bars 25–44)), Op. 24 No. 1 (Subject B (bars 17–32)) and Op. 33 No. 4 (Subject A (bars 1–48, 65–88, 169–192)).

rhythms based on patterns with other kinds of density, intermittently soften their mazurka character, in contrast to sentences in the first category which communicate it strongly all the time.

Score Excerpt 70. Mazurka in F sharp minor Op. 6 No. 1 by Chopin, Subject B (bars 17–24).

The image displays a musical score excerpt for the Mazurka in F sharp minor, Op. 6 No. 1 by Frédéric Chopin, specifically Subject B, covering bars 17 through 24. The score is written for piano and consists of two systems of staves. The first system (bars 17-20) features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with slurs and fingerings (3, 2, 4, 1), while the left hand provides a rhythmic accompaniment with slurs and fingerings (5, 1, 1). Dynamic markings include *ff* and *ffs*. The second system (bars 21-24) continues the piece, with the right hand playing a melodic line that includes a *rall.* (rallentando) marking and fingerings (3, 4, 5). The left hand continues with slurs and fingerings (5, 5). Dynamic markings include *f*, *ffs*, and *ffs*. The score is marked with *Red* and asterisks (*) under the first and third measures of the first system, and the first measure of the second system.

Score Excerpt 71. Mazurka in A flat major Op. 41 No. 3 by Chopin, Subject A
(bars 1–16).

Allegretto op. 41 nr 3

The score is presented in four systems, each with a treble and bass clef staff. The first system (bars 1-4) is marked *dolce*. The second system (bars 5-8) includes fingering numbers (1, 2, 3, 4, 5) and dynamic markings. The third system (bars 9-12) features a double asterisk (**). The fourth system (bars 13-16) also includes a double asterisk (**). The word "Red" is written below the bass staff in several places, and asterisks (*) are placed between bars in the bass staff.

* Patrz Komentarz wykonawczy. Warianty w tych i analogicznych taktach należy traktować łącznie.
Vide Performance Commentary. Variants in these and analogous bars should be treated jointly.

** Warianty rytmiczne jak w t. 6 i 8.
Rhythmic variants as in bars 6 and 8.

Score Excerpt 72. Mazurka in C sharp minor Op. 50 No. 3 by Chopin, Subject H
(bars 173–180).

* Inne palcowanie - patrz Komentarz wykonawczy.
Different fingering - vide Performance Commentary.

Score Excerpt 73. Mazurka in B flat minor Op. 24 No. 4 by Chopin, Subject A
(bars 37–52).

Score Excerpt 74. Mazurka in F sharp minor Op. 6 No. 1 by Chopin, Subject A,
Sentence A (bars 1–8).

op. 6 nr 1

$\text{♩} = 132$

Score Excerpt 75. Mazurka in B flat major Op. 17 No. 1 by Chopin, Subject A
(bars 1–8).

op. 17 nr 1

Vivo e risoluto $\text{♩} = 160$

* W egzemplarzu lekcyjnym Chopin dopisał jeden luk nad pierwszymi czterema taktami. Patrz Komentarz wykonawczy.
In a pupils' copy Chopin added a single slur over the first four bars. Vide Performance Commentary.

As shown by the above examination, the three main categories of sentences in Chopin's mazurkas are each distinct in rhythmic content and hence in character, just as we found in Kujawy village mazurkas. At one extreme are sentences belonging to the first category. They are constructed from one-bar rhythms based on patterns which either initially or continuously decrease in density, hence possessing a strong mazurka character. At the other extreme are sentences belonging to the second category. They are constructed from one-bar rhythms based on patterns of even and increasing density, rather than decreasing density, hence tending towards the character of a waltz, rather than a mazurka. Between these two extremes are sentences belonging to the third category. They are constructed, not only from one-bar rhythms based on patterns which either initially or continuously decrease in density, but also from one-bar rhythms based on patterns of other kinds of density, hence possessing the character of a mazurka, but less strongly than sentences in the first category.

From the above examination, however, we have gained only partial insight into the rhythm of Chopin's mazurkas, since we have looked at it only as represented by the Western stave system of music notation, that is, with the measure of a fixed beat. Therefore, let us now proceed to the next section in order to look at the rhythm as Chopin intended it to be presented in improvised performance, that is, with the application of *rubato* within the time frame of a bar.

Section 2. Rhythm in Improvised Performance: Patterned Motion which frequently departs from the Measure of a Fixed Beat, due to the Application of *Rubato* within the Time Frame of a Bar

This section corresponds in its presentation to the first section. First, it looks at the temporal unit called the bar, considering the various ways in which *rubato* might be applied to the one-bar rhythms of Chopin's mazurkas. Second, it looks at the bar in the context of the temporal whole, considering how the various ways of applying *rubato* might be put into practice during the course of improvisation. Throughout this

examination, it considers how *rubato* might be applied in the style of Kujawy village mazurkas, that is, the style most likely to have inspired Chopin's *rubato* within the time frame of a bar. Such a study may provide new insights into this type of *rubato* in Chopin's mazurkas, including indications of it in his scores, indications which direct it to be applied, not in one fixed way, but in many different ways, in keeping with Chopin's improvisatory spirit.

1. A Temporal Unit: The Bar

Rubato, according to its style of application in Kujawy, may be applied to the one-bar rhythms of Chopin's mazurkas in two main ways. These are, as identified in Part I, "Linger-Hasten" and "Hasten-Linger". Only one of these two ways may be applied at a time, according to the Kujawy style of *rubato* application, usually the way which, at the moment of its application, best aids the expression of all three elements affected by it. These three elements, as identified in Kujawy village mazurkas, are text, melody and dance movements, the first suggested by the melody in Chopin's mazurkas, and the last suggested by the accompaniment. Since all three of these elements in Chopin's mazurkas are affected by *rubato*, when it is applied in the Kujawy style, they interact closely, as did their counterparts in Kujawy village mazurkas, so that they are always synchronised. This may be seen by examining Linger-Hasten and Hasten-Linger in turn, as applied in the Kujawy style to the one-bar rhythms of Chopin's mazurkas.

By far the most common way in which *rubato* may be applied to the one-bar rhythms of Chopin's mazurkas, according to its style of application in Kujawy, is Linger-Hasten. It may be applied especially often in subjects resembling Kujawy vocal mazurkas, since such was the case in Kujawy vocal mazurkas themselves. In order to apply it in the Kujawy style, performers are required to linger over one or more rhythmic values at the beginning of the bar, and then hasten through one or more later in the bar to make up for lost time, just as did performers of Kujawy village mazurkas.

Consequently, the first beat of the bar is slightly lengthened in duration at the expense of the second and/or third beats, usually the second beat of the bar, thus communicating a subtle slackening and compensatory quickening of tempo.

Linger-Hasten, according to its style of application in Kujawy, may be most often applied to the one-bar rhythms of Chopin's mazurkas which are distinctive to the mazurka. As noted earlier, these one-bar rhythms feature, basically, either patterns of decreasing density or the five-note pattern of reversing density in the melody and its suggested text¹⁹¹, accompanied by a frequent articulation of the beat in the suggested dance movements. In particular, Linger-Hasten may be applied to the so-called "mazurka rhythm" which, as noted earlier, features, basically, the pattern  in the melody and suggested text. During the application of Linger-Hasten to this one-bar rhythm, the lingering, in order to conform to its style of application in Kujawy, needs to occur over the densest part of the melody's and suggested text's pattern. In other words, the lingering needs to occur over the rhythmic values in their pattern which are of shortest duration and thus most closely grouped together, that is, over the first two quavers ( ¹⁹²) (see Score Excerpt 76 (bar 70)), just as identified in Kujawy village mazurkas. Consequently, the first beat of the bar is slightly lengthened in duration, thus communicating a subtle slackening of tempo. By slackening the tempo here, performers have extra time to articulate notes of the melody, and hence syllables of the suggested text, which might otherwise have run into one another and thus have been unintelligible to listeners. In this way, the lingering in Linger-Hasten brings greater clarity of expression to the melody and suggested text in Chopin's mazurkas, just as it did to the melody and text in Kujawy village mazurkas.

¹⁹¹ As identified earlier, the patterns of decreasing density are , ,  and , and the five-note pattern of reversing density is  (see Table 2).

¹⁹² , as explained in the Introduction, signifies a subtle lingering over, that is, a slight lengthening in duration of the rhythmic value(s) above which it is placed.

Score Excerpt 76. Mazurka in A flat major Op. 17 No. 3 by Chopin, Subject C
 (bars 65–80) with added *rubato* symbols (∩ and ∪).

Conversely, the hastening in Linger-Hasten, in order to conform to its style of application in Kujawy, needs to occur through the sparsest part of the melody's and suggested text's pattern. In other words, the hastening needs to occur through the rhythmic values in their pattern which are of longest duration and thus most widely spaced apart from others, that is, through either one or both of the two crotchets, usually the crotchet falling on the second beat of the bar ( ¹⁹³) (see Score Excerpt 76 (bar

¹⁹³ ∪, as explained in the Introduction, signifies a subtle hastening through, that is, a slight shortening in duration of the rhythmic value(s) above which it is placed.

70)), just as identified in Kujawy village mazurkas. Consequently, the second beat is slightly shortened in duration, thus communicating a subtle quickening of tempo. By quickening the tempo here, performers are able to make up for lost time without causing notes of the melody, and hence syllables of the suggested text, to run into each other and thus become unintelligible to listeners. Hence, the hastening in Linger-Hasten ensures that there is continuity in the motion of the melody and suggested text in Chopin's mazurkas, without disturbing the clarity of their expression, just as it did for the melody and text in Kujawy village mazurkas.

At the same time as aiding the expression of the melody and suggested text, Linger-Hasten, when applied in the Kujawy style, also aids the expression of the suggested dance movements in Chopin's mazurkas, that is, the dance movements suggested by the accompaniment. As noted earlier, the suggested dance movements in Chopin's mazurkas basically consist of three steps per bar which, rhythmically, are based on the pattern ♩ ♩ ♩, each crotchet representing the duration of one step. During the application of Linger-Hasten, the lingering, in order to conform to its style of application in Kujawy, needs to occur over the rhythmic value in the above pattern representing the duration of the first step of the bar, that is, over the first of the three crotchets (♩ ♩ ♩) (see Score Excerpt 76 cited previously (bar 70)), just as identified in Kujawy village mazurkas. Consequently, the first beat of the bar is slightly lengthened in duration, as in the melody and suggested text, thus communicating a subtle slackening of tempo. By slackening the tempo here, performers have extra time to suggest to listeners the arc-shaped foot-slide which, in Kujawy village mazurkas, immediately followed the first step of the bar. Hence, the lingering in Linger-Hasten brings greater clarity of expression, not only to the melody and suggested text in Chopin's mazurkas, but also to the suggested dance movements there, just as it did to the dance movements in Kujawy village mazurkas.

Subsequent to the lingering, the hastening in Linger-Hasten, in order to conform to its style of application in Kujawy, needs to occur, usually, through the rhythmic value in the above pattern representing the duration of the second step of the bar, that is, through the second of the three crotchets (♩ ♪ ♩) (see Score Excerpt 76 cited previously (bar 70)), just as identified in Kujawy village mazurkas. Consequently, the second beat of the bar is slightly shortened in duration, as in the melody and suggested text, thus communicating a subtle quickening of tempo. The third beat of the bar then arrives on time, thus marking the end of the subtle quickening of tempo. Interestingly, it is the suggested dance movements, rather than the melody or suggested text, which most consistently communicate the third beat arriving on time, just as we found of the dance movements in Kujawy village mazurkas. This is due to their more frequent articulation of this beat. As demonstrated in the first section of this chapter, the melody and suggested text sometimes do not articulate the third beat of the bar. If, for instance, their pattern in the “mazurka rhythm” is modified by means of a second-beat emphasis to ♪ ♪ ♩, they articulate just the first and second beats.¹⁹⁴ Hence, when Linger-Hasten is applied, they are unable to communicate the third beat arriving on time (♪ ♪ ♩), thus leaving listeners unclear as to whether the subtle quickening of tempo ends on this beat or continues through it. The suggested dance movements, however, since articulating the third beat in their pattern ♩ ♩ ♩, are able to communicate it arriving on time (♩ ♪ ♩) (see Score Excerpt 76 cited previously (bar 78)), just like the dance movements in Kujawy village mazurkas, the subtle quickening of tempo thus clearly ending there.

By articulating the third beat of the bar, the suggested dance movements in Chopin’s mazurkas, are able, not only to communicate the conclusion of Linger-Hasten, but also to confirm that, in spite of disturbances to the triple-metre rhythm, there are still

¹⁹⁴ Additionally, as noted in the first section of this chapter, the melody’s and suggested text’s patterns ♪ ♪ and ♩ ♩ also articulate just the first and second beats of the bar, not the third.

three beats in a bar. In contrast to the suggested dance movements, however, the melody and suggested text, by sometimes omitting to articulate the third beat, may cause listeners to doubt its existence. This is especially likely to occur when Linger-Hasten is applied to their pattern  just discussed. Due to the application of Linger-Hasten, the first two quavers of this pattern, beginning on the first beat of the bar, amount to slightly more than their notated duration of one beat, and the subsequent dotted crotchet of this pattern, beginning on the second beat of the bar, amounts to slightly less than its notated duration of one and a half beats (). Since these two amounts of time follow one another consecutively and are of extremely similar duration, listeners may perceive them to represent one whole beat each or perhaps, in the case of slower mazurkas, two whole beats each. Hence, when the final quaver of the pattern is played, listeners may perceive it to be articulating the arrival of a new beat. Once they realise, however, that the final quaver lasts for an amount of time which is too short to represent a beat, they may, in the confusion of the moment, disregard this amount of time altogether. Consequently, at such moments, they may perceive the rhythm of Chopin's mazurkas to be bound to 2/4 or 4/4, rather than the notated 3/4 metre.

Significantly, as noted in the Introduction, when Chopin himself played his mazurkas, some listeners did perceive the rhythm to be bound to 2/4 or 4/4 metre, just as described above. For example, the German pianist and conductor Charles Hallé (1819–1895) perceived the rhythm of many of Chopin's mazurkas to be bound to 4/4 metre. He attributed it to Chopin's "dwelling so much longer on the first note in the bar" (Hallé in Eigeldinger 1986: 72) which, as shown above, may occur in Chopin's mazurkas, if Linger-Hasten is applied to them in the Kujawy style. More specifically, the German composer and master of French opera Giacomo Meyerbeer (1791–1864) perceived the rhythm of Chopin's Mazurka Op. 33 No. 2 to be bound to 2/4 metre. This was attributed by Chopin's student Wilhelm von Lenz (1809–1883) to "the third beat losing some of its value" (Lenz in Eigeldinger 1986: 73) which, as shown above, listeners may perceive to occur in Chopin's mazurkas, if, again, Linger-Hasten is applied to them in the

Kujawy style. It is possible, therefore, that when Chopin gave listeners the impression of 2/4 or 4/4 metre which, according to the above reports, he did whilst performing many of his mazurkas, including Mazurka Op. 33 No. 2, he might have been applying Linger-Hasten in the Kujawy style. This possibility is confirmed by the fact that many of his mazurkas, including Mazurka Op. 33 No. 2, feature the one-bar rhythm identified above as most likely to give the impression of 2/4 or 4/4 metre, if Linger-Hasten is applied to it in the Kujawy style, namely the “mazurka rhythm” with the modification of a second-beat emphasis (). In fact, the first subject of Mazurka Op. 33 No. 2 features this one-bar rhythm more often than any other, as shown in Score Excerpt 77 (bars 2, 3, 6, 7, 10, 11, 14 and 15).¹⁹⁵

Score Excerpt 77. Mazurka in C major Op. 33 No. 2 by Chopin, Subject A (bars 1–16) with added *rubato* symbols ( and ).

Semplice op. 33 nr 2



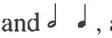
¹⁹⁵ Note that, in Score Excerpt 77, the “mazurka rhythm” (bars 2, 3, 6, 7, 10, 11, 14 and 15) features the modification, not only of a second-beat emphasis, but also of a weaker first-beat emphasis.

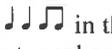
For the application of Linger-Hasten to accord completely with the Kujawy style, however, it needs to vary from one performance of Chopin's mazurkas to the next, in keeping with the improvisatory spirit, not only of the Kujawy people, but of Chopin himself. Particularly, performers need to vary the degree to which the first beat of the bar is lengthened in duration at the expense of the second beat, just as did performers of Kujawy village mazurkas. In order to achieve the same degree of variation as in Kujawy village mazurkas, the first beat of the bar, represented in Chopin's scores by a crotchet, needs to be subtly lengthened to any duration between  and , with  the average duration, just as identified in Part I. Subsequently, the second beat of the bar, also represented in Chopin's scores by a crotchet, needs to be subtly shortened to any duration between  and , with  the average duration, again, just as identified in Part I. Since both the first and second beats vary so significantly in duration, the melody, suggested text and suggested dance movements in Chopin's mazurkas need to be in constant interaction, as were their counterparts in Kujawy village mazurkas, so that they are always synchronised. Only then can a subtle slackening and compensatory quickening of tempo be communicated as clearly and convincingly as in Kujawy village mazurkas.

By contrast, the least common way in which *rubato* may be applied to the one-bar rhythms of Chopin's mazurkas, according to its style of application in Kujawy, is Hasten-Linger. Like Linger-Hasten, it may be applied most often in subjects resembling Kujawy vocal mazurkas, but only slightly more often than in subjects resembling Kujawy instrumental mazurkas, since such was the case in Kujawy village mazurkas themselves. In order to apply it in the Kujawy style, performers are required to hasten through one or more rhythmic values at or near the beginning of the bar, and then use the time gained here to linger over one or more rhythmic values later in the bar, just as did performers of Kujawy village mazurkas. Consequently, the first and/or second beats of the bar are slightly shortened in duration to the gain of the second or third beats, thus communicating a subtle quickening and compensatory slackening of tempo.

Hasten-Linger, according to its style of application in Kujawy, may be most often applied to the one-bar rhythms of Chopin's mazurkas which are non-distinctive, rather than distinctive to the mazurka. As noted earlier, these one-bar rhythms feature, basically, patterns of even density, patterns of increasing density or the four-note pattern of reversing density in the melody and its suggested text¹⁹⁶, accompanied by a frequent articulation of the beat in the suggested dance movements. In particular, Hasten-Linger may be applied to two of these one-bar rhythms, specifically those featuring, basically, the patterns  and  in the melody and suggested text. In both cases, Hasten-Linger, if applied in the Kujawy style, aids the expression of the melody and suggested text, but in different ways.

For Hasten-Linger to be applied in the Kujawy style to the first of the two one-bar rhythms identified above, specifically that based on the pattern  in the melody and suggested text, the hastening needs to occur through the sparsest part and the lingering over the densest part of the melody's and suggested text's pattern, as for the application of Linger-Hasten. In other words, the hastening needs to occur through the rhythmic values in their pattern which are of longest duration and thus most widely spaced apart from others, that is, through the first and/or second crotchets, most commonly both of them (), and the lingering needs to occur over the rhythmic values in their pattern which are of shortest duration and thus most closely grouped together, that is, over the last two quavers () (see Score Excerpt 78 (bars 1, 3 and 5))¹⁹⁷, just as identified in Kujawy village mazurkas. Consequently, the first and/or second beats of the bar, most commonly both of them, are slightly shortened in duration to the gain of the third beat, thus communicating a subtle quickening and compensatory

¹⁹⁶ As identified earlier, the patterns of even density are ,  and , the patterns of increasing density are ,  and , and the four-note pattern of reversing density is  (see Table 2).

¹⁹⁷ Note that, in Score Excerpt 78, the one-bar rhythm based on the pattern  in the melody and suggested text (bars 1, 3 and 5) features the modification of a weak third-beat emphasis.

slackening of tempo. By slackening the tempo here, performers are able to spend more time over notes or suggested syllables which, due to their close proximity to each other, might otherwise have been difficult to articulate clearly. Hence, Hasten-Linger, when applied in the Kujawy style to the first of the two one-bar rhythms identified above, aids the expression of the melody and suggested text in Chopin's mazurkas by clarifying their articulation, just as it did for the melody and text in Kujawy village mazurkas.

Score Excerpt 78. Mazurka in E minor Op. 41 No. 1 by Chopin, Subject A, Sentence A (bars 1–8) with added *rubato* symbols (∩ and ∪).

Andantino op. 41 nr 1

The image shows a musical score excerpt for Chopin's Mazurka in E minor, Op. 41 No. 1, Subject A, Sentence A, bars 1-8. The tempo is marked 'Andantino' and the dynamic is 'p'. The score is in 3/4 time and E minor. It features a piano (p) dynamic and includes rubato symbols (∩ and ∪) above the notes. The first system shows the first four bars, and the second system shows the next four bars. The notation includes fingerings (1-5) and articulation marks.

By contrast, for Hasten-Linger to be applied in the Kujawy style to the second of the two one-bar rhythms identified above, specifically that based on the pattern  in the melody and suggested text, the placement of the lingering and hastening need bear no relation to rhythmic density. As explained in Part I, this one-bar rhythm, unlike the first one, is based on a pattern of even density. It therefore contains neither a sparsest part through which to hasten, nor a densest part over which to linger. Nevertheless, Hasten-Linger, according to its style of application in Kujawy, may still be applied to this one-bar rhythm, so long as the hastening occurs through the first and second

quavers of the melody's and suggested text's pattern, and the lingering over either the third and fourth quavers () (see Score Excerpt 79 (bar 19)) or, more commonly, the fifth and sixth quavers of this pattern () (see Score Excerpt 79 (bar 23)), as identified in Kujawy village mazurkas. Consequently, the first beat of the bar is slightly shortened in duration to the gain of the second or third beats, thus communicating a subtle quickening and compensatory slackening of tempo. By slackening the tempo here, performers are able to highlight a part of the melody and suggested text which, in Kujawy village mazurkas, featured a return to the communication of meaningful, rather than nonsensical words. Hence, Hasten-Linger, when applied in the Kujawy style to the second of the two rhythms identified above, aids the expression of the melody and suggested text in Chopin's mazurkas, not by clarifying their articulation, as it did when applied to the first one-bar rhythm, but by emphasising their focal points to listeners, just as it did for the melody and text in Kujawy village mazurkas.

Score Excerpt 79. Mazurka in F sharp minor Op. 59 No. 3 by Chopin, Subject B (bars 17–24) with added *rubato* symbols (∩ and ∪).



Throughout the application of Hasten-Linger to the above one-bar rhythms, the suggested dance movements in Chopin's mazurkas, for the Kujawy style of applying Hasten-Linger to be maintained, need to be synchronised with the melody and suggested text. For example, during the application of Hasten-Linger to the first one-bar rhythm identified above, the suggested dance movements' pattern of three crotchets needs to be synchronised with the melody's and suggested text's pattern , the hastening thus needing to occur through the first and/or second crotchets of their pattern, most commonly both of them, and the lingering over the third crotchet of their pattern () , as identified in Kujawy village mazurkas (see Score Excerpt 78 cited earlier (bars 1, 3 and 5)). Similarly, during the application of Hasten-Linger to the second one-bar rhythm identified above, the suggested dance movements' pattern of three crotchets needs to be synchronised with the melody's and suggested text's pattern , the hastening thus needing to occur through the first crotchet of their pattern, and the lingering over either the second crotchet () (see Score Excerpt 79 cited previously (bar 19)) or, more commonly, the third crotchet of their pattern () (see Score Excerpt 79 cited previously (bar 23)), again, as identified in Kujawy village mazurkas. Consequently, the first and/or second beats of the bar are slightly shortened in duration to the gain of the second or third beats, as in the melody and suggested text, thus communicating a subtle quickening and compensatory slackening of tempo. The quickening of tempo here, however, if started on the first beat of the bar, is often detrimental to the expression of the suggested dance movements, since the particular dance movement suggested here is the one in Kujawy village mazurkas which required the greatest amount of time to execute clearly, namely the arc-shaped foot-slide. Hence, even if beneficial to the melody's and suggested text's expression, Hasten-Linger needs to be used with caution in Chopin's mazurkas, as it was in Kujawy village mazurkas, due to the harm it may cause to the expression of the suggested dance movements.

Clearly, Linger-Hasten and Hasten-Linger, when applied in the Kujawy style to the one-bar rhythms of Chopin's mazurkas, are each strongly associated with particular

one-bar rhythms, just as in Kujawy village mazurkas. Linger-Hasten is strongly associated with one-bar rhythms which are distinctive to the mazurka, particularly the “mazurka rhythm” based on the pattern , whilst Hasten-Linger is strongly associated with one-bar rhythms which are non-distinctive to the mazurka, particularly those based on the patterns  and . Their application to these one-bar rhythms, when modelled on the Kujawy style, aids the expression of at least two of the three elements affected by it, namely melody, suggested text and suggested dance movements. Most effective in this respect and thus by far the most popular of the two ways of applying *rubato*, as found in Kujawy village mazurkas, is Linger-Hasten. Its application to those one-bar rhythms which are distinctive to the mazurka aids the expression of all three elements equally, thus allowing synchronisation between them, without one of them having to sacrifice its expression for the sake of the others. Thus, *rubato* within the time frame of a bar in Chopin’s mazurkas, when applied in the style of Kujawy village mazurkas, that is, the style most likely to have inspired it, depends largely upon the kinds of one-bar rhythms to which it is applied. If the one-bar rhythms are distinctive to the mazurka, *rubato* may be applied frequently and usually takes the form of Linger-Hasten, whereas if the one-bar rhythms are non-distinctive to the mazurka, *rubato* may be applied much less frequently and usually takes the form of Hasten-Linger.

According to its style of application in Kujawy, however, *rubato* within the time frame of a bar in Chopin’s mazurkas does not always have to be applied as identified above, nor does its application have to be constant. As found in Kujawy village mazurkas, Linger-Hasten and Hasten-Linger may sometimes be applied to one-bar rhythms with which they are not strongly associated, and their application may be started and stopped at whim. This is due to the fact that the Kujawy style of *rubato* application, as established in Part I, is founded upon improvisation. Linger-Hasten and Hasten-Linger are thus spontaneously varied in application to suit the mood of the

moment. Such spontaneity is in keeping with the improvisatory spirit, not only of the Kujawy people, but of Chopin himself.

Let us now proceed to the second part of this section, in order to determine how Linger-Hasten and Hasten-Linger, according to their style of application in Kujawy, may be improvised during the performance of Chopin's mazurkas.

2. The Bar in the Context of the Temporal Whole

The improvisation of *rubato* within the time frame of a bar in Chopin's mazurkas, according to Kujawy guidelines for its practice identified in Part I, may vary according to the category of sentences in which it is practised. As established earlier in this chapter, there are three main categories of sentences in Chopin's mazurkas. To repeat here for convenience, they are: firstly, sentences constructed entirely from one-bar rhythms distinctive to the mazurka, hence of strong mazurka character; secondly, sentences constructed entirely from one-bar rhythms non-distinctive to the mazurka, hence of weak mazurka character; and thirdly, sentences constructed from a mixture of one-bar rhythms distinctive and non-distinctive to the mazurka, hence of moderate mazurka character. Since these three categories of sentences differ from each other in rhythmic content and hence character, it is natural that they should also differ from each other in their use of *rubato*, including its improvisation. In order to explore these differences, let us now examine the improvisation of *rubato*, as practised according to Kujawy guidelines, in each category of sentences in turn.

First, let us look at the improvisation of *rubato* in the first category of sentences, that is, in sentences constructed entirely from one-bar rhythms distinctive to the mazurka, and hence of strong mazurka character. These sentences, as noted earlier, are most common to subjects resembling the vocal mazurkas of Kujawy. They may feature *rubato* frequently, according to Kujawy guidelines for its improvisation, especially

when slow in tempo, like the sentence shown in Score Excerpt 80¹⁹⁸, or when constituting or containing repetition, like the sentence shown in Score Excerpt 81. Chopin's placement of the term *rubato* over repeated material in the latter sentence confirms that *rubato* may be applied frequently there.¹⁹⁹ Since the sentences under discussion here are constructed entirely from one-bar rhythms distinctive to the mazurka, *rubato* may most often be applied in the way strongly associated with these one-bar rhythms, namely Linger-Hasten. Occasionally, however, according to Kujawy guidelines for its improvisation, *rubato* may be applied in the way not strongly associated with these one-bar rhythms, namely Hasten-Linger. Significantly, as found in Kujawy village mazurkas, such unusual *rubato* application, whilst spontaneous, may occur only in the context of particular two-bar sub-phrases. This may be clearly seen, if we now focus on the improvisation of *rubato* in the context of two-bar sub-phrases.

Score Excerpt 80. Mazurka in G minor Op. 24 No. 1 by Chopin, Subject C, Sentence C (bars 33–40).

* Dźwięk as' należy również powtórzyć.
The sound as' should be also repeated.

¹⁹⁸ The mazurka containing this sentence, namely Mazurka Op. 24 No. 1, is marked *Lento*.

¹⁹⁹ As noted in the Introduction, prior to 1836, Chopin occasionally marked the term *rubato* in the scores of his mazurkas, specifically Mazurkas Op. 6 No. 1, Op. 6 No. 2, Op. 7 No. 1, Op. 7 No. 3, Op. 24 No. 1 and Op. 24 No. 2 published during his lifetime, and Op. 67 No. 3 published after his death.

Score Excerpt 81. Mazurka in B flat major Op. 7 No. 1 by Chopin, Subject C
(bars 45–52).

As identified earlier in this chapter, there are two main types of sub-phrases in the first category of sentences. The first type, as established earlier, consists of two one-bar rhythms based on patterns with the same kind of density, specifically either the five-note pattern of reversing density or patterns of decreasing density, most commonly ♪♪♪|♪♪♪ of the “mazurka rhythm” (e.g. ♪♪♪|♪♪♪ and ♪♪♪|♪♪♪). During performance of these sub-phrases, *rubato*, according to Kujawy guidelines for its improvisation, may frequently be applied at whim to either one or both of the two constituent one-bar rhythms, especially the “mazurka rhythm”. As found in Kujawy village mazurkas, however, it may be applied only in the way strongly associated with the two constituent one-bar rhythms, namely Linger-Hasten (see Score Excerpts 82 (CD Example 15) and 83 (CD Example 16)). Hence, no unusual *rubato* application may occur in this context.

Score Excerpt 82. Mazurka in C sharp minor Op. 63 No. 3 by Chopin, Subject C
(bars 33–48) with added *rubato* symbols (∩ and ∪).

33 *sotto voce*

38 *rit.* *

44 *cresc.* *ten.*

Score Excerpt 83. Mazurka in B flat minor Op. 24 No. 4 by Chopin, Subject E
(bars 115–130) with added *rubato* symbols (∩ and ∪).

By contrast, in the context of the second type of sub-phrase, there may occur unusual *rubato* application. As established earlier, the second type of sub-phrase consists of two one-bar rhythms based on patterns with different kinds of density, specifically a pattern of decreasing density, most commonly ♪♪♪ of the “mazurka rhythm”, and the five-note pattern of reversing density (e.g. ♪♪♪♪♪ , ♪♪♪♪♪ , ♪♪♪♪♪ and ♪♪♪♪♪). During performance of these sub-phrases, *rubato*, according to Kujawy guidelines for its improvisation, may frequently be applied as for sub-phrases of the first type. Thus, it may frequently be applied at whim to either one or both of the two constituent one-bar rhythms in the way strongly associated with them, namely Linger-Hasten (see Score Excerpt 84 (bars 43–44, 49–50, 51–52) (CD Example 17) and Score Excerpt 85 (bars 35–36, 43–44) (CD Example 18)). In addition to Linger-Hasten, however, Hasten-Linger may also be applied here. As found in Kujawy village

mazurkas, even though Hasten-Linger is not strongly associated with either of the two constituent one-bar rhythms, it may still occasionally be applied to one of them (see Score Excerpt 86 (bars 57–58, 61–62) (CD Example 19) and Score Excerpt 87 (bars 11–12) (CD Example 20)). Hence, in the first category of sentences in Chopin’s mazurkas, unusual *rubato* application may occur exclusively in the context of the second type of sub-phrase, Hasten-Linger then applicable to one of the two constituent one-bar rhythms at whim.

Score Excerpt 84. Mazurka in G major Op. 50 No. 1 by Chopin, Subject C (bars 41–56) with added *rubato* symbols (∩ and ∪).

The image displays a musical score for Chopin's Mazurka in G major, Op. 50 No. 1, Subject C, covering bars 41 to 56. The score is arranged in three systems, each with a treble and bass staff. The first system (bars 43-48) features a complex melodic line in the treble with triplets and slurs, and a bass line with rhythmic patterns and fingerings. Rubato symbols (∩ and ∪) are placed above the bass line notes. A 'ten.' marking is above bar 48. The second system (bars 49-54) continues the melodic and bass lines, with a forte (f) dynamic marking in bar 53. Rubato symbols are also present in the bass line. Asterisks are placed below the bass line in bars 53 and 54. The third system (bars 55-56) shows the final bars of the excerpt, with a '35' marking below the bass line in bar 55.

Score Excerpt 85. Mazurka in C sharp minor Op. 6 No. 2 by Chopin, Subject C
 (bars 33–48) with added *rubato* symbols (∩ and ∪).

The musical score is presented in three systems. The first system (bars 32-39) begins with a piano (*p*) dynamic and a marking ** gajo*. The melody line features several *rubato* symbols (∩ and ∪) above it. The bass line consists of chords and rhythmic patterns, with asterisks and *gajo* markings below. The second system (bars 40-45) starts with a forte (*f*) dynamic. The melody line continues with *rubato* symbols. The bass line features chords and rhythmic patterns, with asterisks and *gajo* markings below. The third system (bars 46-48) begins with a *decresc.* marking. The melody line continues with *rubato* symbols. The bass line features chords and rhythmic patterns.

* W autografie wcześniejszej wersji w tym miejscu określenie *naïvement*.
 The autograph of the earlier version contains the marking *naïvement* in this passage.

Score Excerpt 86. Mazurka in E major Op. 6 No. 3 by Chopin, Subject E (bars 49–64)
with added *rubato* symbols (∩ and ∪).

Score Excerpt 87. Mazurka in A minor Op. 59 No. 1 by Chopin, Subject A (bars 1–12)
with added *rubato* symbols (∩ and ∪).

* Patrz Komentarz Źródłowy.
Vide Source Commentary.

Next, let us look at the improvisation of *rubato* in the second category of sentences, that is, in sentences constructed entirely from one-bar rhythms non-distinctive to the mazurka, and hence of weak mazurka character. These sentences, as noted earlier, may be found only in subjects resembling the instrumental mazurkas of Kujawy. In contrast to sentences in the first category, they may feature *rubato* extremely infrequently, according to Kujawy guidelines for its improvisation, if at all. The fact that Chopin did not mark the term *rubato* on second-category sentences confirms that *rubato* may hardly ever feature here. Indeed, according to Kujawy guidelines for its improvisation, *rubato* may feature so rarely in these sentences that it may be applied only to the one-bar rhythm based on the pattern , and only in the way strongly associated with this one-bar rhythm, namely Hasten-Linger. Furthermore, as found in Kujawy village mazurkas, the application of *rubato* here, whilst spontaneous, is limited to the context of particular two-bar sub-phrases. This may be clearly seen, if we again focus on the improvisation of *rubato* in the context of two-bar sub-phrases.

As identified earlier in this chapter, sub-phrases in the second category of sentences, like those in the first category, may be divided into two main types. The first type, as established earlier, consists of two one-bar rhythms based on patterns with the same kind of density, specifically patterns of even density or patterns of increasing density, the former most common (e.g.  and ). During performance of these sub-phrases, *rubato*, according to Kujawy guidelines for its improvisation, may hardly ever be applied. As found in Kujawy village mazurkas, only during performance of one particular sub-phrase, specifically  may Hasten-Linger occasionally be applied to either one or both of the two constituent one-bar rhythms (see Score Excerpt 88 (bars 38–39) (CD Example 21) and Score Excerpt 89 (bars 131–132) (CD Example 22)). Hence, *rubato* may feature only occasionally in this context.

Score Excerpt 88. Mazurka in A flat major Op. 24 No. 3 by Chopin, Coda (bars 36–43) with added *rubato* symbols (∩ and ∪).

Score Excerpt 89. Mazurka in D major Op. 33 No. 3 by Chopin, Coda, Sentence D' (bars 129–135) with added *rubato* symbols (∩ and ∪).

* Niektóre źródła przedłużają *smorzando* do końca utworu (bez  w przedostatnim taktcie). Autentyczność tej wersji nie jest pewna.
Some sources prolong *smorzando* to the end of the composition (without  in bar 134). The authenticity of this version is uncertain.

In the context of the second type of sub-phrase, by contrast, *rubato* may feature not even occasionally. As established earlier, the second type of sub-phrase consists of

two one-bar rhythms based on patterns with different kinds of density, specifically a pattern of even density and a pattern of increasing density (e.g.  and ). During performance of these sub-phrases, *rubato*, according to Kujawy guidelines for its improvisation, may never be applied (see Score Excerpt 90 (CD Example 23)). As found in Kujawy village mazurkas, only during performance of a sub-phrase never used in Chopin's mazurkas, specifically , may Hasten-Linger occasionally be applied to the first of the two constituent one-bar rhythms. Hence, in the second category of sentences in Chopin's mazurkas, the application of *rubato*, specifically Hasten-Linger, is limited to the context of just one sub-phrase of the first type ().

Score Excerpt 90. Mazurka in B major Op. 63 No. 1 by Chopin, Subject C (bars 25–32).



Finally, let us look at the improvisation of *rubato* in the third category of sentences, that is, in sentences constructed from a mixture of one-bar rhythms distinctive and non-distinctive to the mazurka, and hence of moderate mazurka character. These sentences, as noted earlier, are equally common to subjects resembling Kujawy vocal mazurkas and subjects resembling Kujawy instrumental mazurkas. In contrast to sentences in the second category, they may feature *rubato* frequently, according to Kujawy guidelines for its improvisation, almost as frequently as sentences

in the first category, especially when slow in tempo, like the sentence shown in Score Excerpt 91, or when constituting or containing repetition, like the second sentence of each subject shown in Score Excerpts 43 (cited earlier), 44 (cited earlier), 92 and 93. Chopin's placement of the term *rubato* at the beginning of all of the sentences just mentioned confirms that *rubato* may be applied frequently there. Since the sentences under discussion here are constructed from both one-bar rhythms distinctive and non-distinctive to the mazurka, they may feature both ways of applying *rubato*, namely Linger-Hasten and Hasten-Linger. According to Kujawy guidelines for their improvisation, both ways of applying *rubato*, whilst most often applicable to the one-rhythms with which they are strongly associated, may also be applied unusually. As found in Kujawy village mazurkas, however, unusual *rubato* application here, like that in the first category of sentences, may occur only in the context of particular two-bar sub-phrases. This may be clearly seen, if we focus, once again, on the improvisation of *rubato* in the context of two-bar sub-phrases.

Score Excerpt 91. Mazurka in G minor Op. 24 No. 1 by Chopin, Subject A, Sentence A (bars 1–8).

The image shows a musical score for a piano piece. At the top left, it is marked "Lento" with a tempo of "♩ = 108". The title "op. 24 nr 1" is at the top right. The score consists of two systems of music. The first system has a treble clef with a melody and a bass clef with a piano accompaniment. The word "rubato" is written in the piano part. There are several asterisks (*) under the piano part, indicating specific rhythmic or phrasing points. The second system continues the melody and piano accompaniment. The score includes various musical notations such as slurs, ties, and fingering numbers.

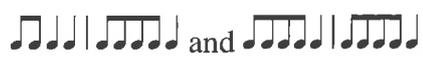
Score Excerpt 92. Mazurka in C sharp minor Op. 6 No. 2 by Chopin, Subject A
(bars 57–72).

The image displays a musical score excerpt for a Mazurka in C sharp minor, Op. 6 No. 2 by Chopin, Subject A, covering bars 57 to 72. The score is written for piano and is in 3/4 time. It features a treble and bass clef system. The key signature is C sharp minor (three sharps: F#, C#, G#). The music is characterized by its rhythmic complexity, including triplets and syncopation. The score includes various performance instructions such as *p* (piano), *con forza* (with force), *rubato*, and *f* (forte). The bass line is marked with *Ped* (pedal) and asterisks, indicating specific pedaling techniques. The excerpt begins with a dynamic of *p* and includes a *rubato* section. The piece concludes with a *con forza* section marked *f*.

Score Excerpt 93. Mazurka in C major Op. 24 No. 2 by Chopin, Subject C (bars 21–36).

The musical score excerpt consists of three systems of music, each with a treble and bass clef staff. The first system (bars 21-22) is marked *dolce* and features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (bars 23-28) is marked *ritenuto* and continues the melody with various ornaments and phrasing. The third system (bars 29-36) is marked *rubato* and *ritenuto*, showing a more expressive and slower section of the piece. The score includes dynamic markings like *dolce*, *ritenuto*, and *rubato*, as well as fingering numbers and slurs. The bass clef accompaniment is marked with *Ped* and asterisks to indicate pedaling.

As identified earlier, sub-phrases in the third category of sentences, like those in the first and second categories, may be divided into two main types. The first type, as established earlier, consists of two one-bar rhythms based on patterns with the same kind of density. The two one-bar rhythms may be either both distinctive to the mazurka as in the first category (e.g. ) , but more often varied in combination (e.g.

 and , or both non-distinctive to the mazurka as in the second category (e.g. ) , but, again, more often varied in combination (e.g.  and ).

If the two one-bar rhythms are both distinctive to the mazurka, *rubato*, according to Kujawy guidelines for its improvisation, may frequently be applied at whim to either one or both of them, especially the “mazurka rhythm”²⁰⁰, just as in the first category of sentences. Unlike in the first category, however, Linger-Hasten is not the only way in which *rubato* may be applied to the two one-bar rhythms. Sometimes, as found in Kujawy village mazurkas, Hasten-Linger may be applied to one of them, even though it is not strongly associated with them (see Score Excerpt 94 (bars 45–46) (CD Example 24) and Score Excerpt 95 (bars 27–28) (CD Example 25)), unusual *rubato* application thus acceptable here.

²⁰⁰ The “mazurka rhythm”, as readers may recall, is based on the pattern .

Score Excerpt 94. Mazurka in G sharp minor Op. 33 No. 1 by Chopin, Subject A
(bars 37–48) with added *rubato* symbols (∩ and ∪).

The musical score excerpt consists of two systems of piano music. The first system starts at bar 38 and ends at bar 42. The second system starts at bar 43 and ends at bar 48. The key signature is G sharp minor (three sharps: F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. There are also added rubato symbols (∩ and ∪) and a double asterisk symbol (*).

(see Score Excerpt 96 (bars 199–200, 201–202) (CD Example 26) and Score Excerpt 97 (bars 17–18, 25–26) (CD Example 27)). Hence, in the context of the first type of sub-phrase, unusual *rubato* application may occur only when both constituent one-bar rhythms are distinctive to the mazurka, Hasten-Linger then applicable to one of them at whim.

Score Excerpt 96. Mazurka in C minor Op. 56 No. 3 by Chopin, Coda, Sentences J (bars 189–196) and J' (bars 197–204) with added *rubato* symbols (∩ and ∪).

The image displays four systems of musical notation for Chopin's Mazurka in C minor, Op. 56 No. 3. The first system (bars 189-196) features a piano staff with dynamics *f* and *p*, and a bass staff with a triplet of eighth notes. The second system (bars 194-196) shows a melodic line in the piano staff with a slur and a *rubato* symbol (∩) above it. The third system (bars 199-202) includes a piano staff with a slur and a *rubato* symbol (∩) above it, and a bass staff with a triplet of eighth notes. The fourth system (bars 204) shows the final measure of the excerpt. Rubato symbols (∩ and ∪) are placed below the piano staff in various positions to indicate timing adjustments.

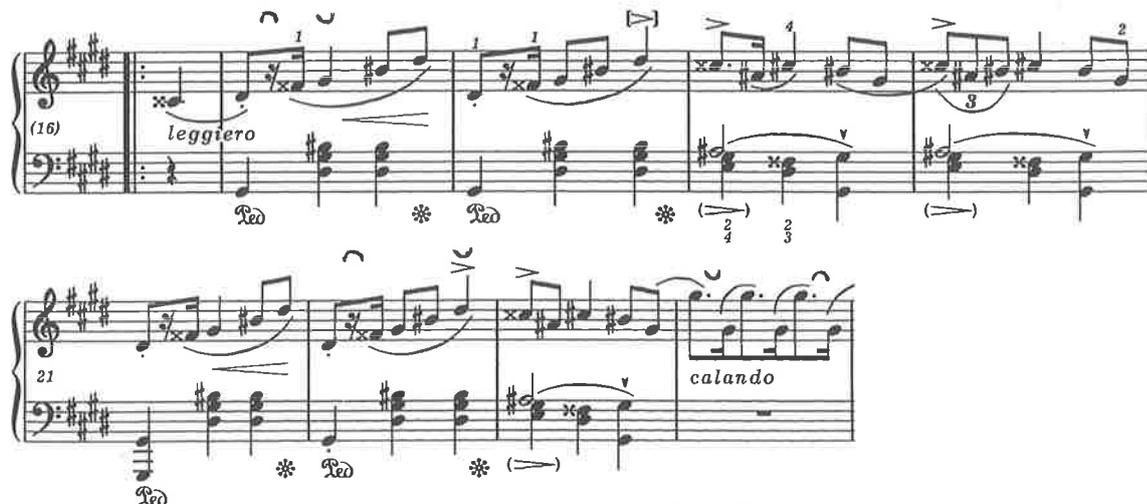
Score Excerpt 97. Mazurka in C sharp minor Op. 63 No. 3 by Chopin, Subject B
 (bars 17–32) with added *rubato* symbols (\cap and \cup).

Greater variety of unusual *rubato* application may occur in the context of the second type of sub-phrase. As established earlier, the second type of sub-phrase consists of two one-bar rhythms based on patterns with different kinds, rather than the same kind of density. The two one-bar rhythms may be both distinctive to the mazurka as in the first category of sentences (e.g. $\text{♪♪♪♪} | \text{♪♪♪♪}$), but more often varied in combination (e.g. $\text{♪♪♪♪} | \text{♪♪♪♪}$), both non-distinctive to the mazurka as in the second category of

sentences (e.g. ) , but, again, more often varied in combination (e.g. ) and ) , or, exclusive to the third category of sentences, one distinctive and one non-distinctive to the mazurka (e.g. ) , ) and )).

If the two one-bar rhythms are both distinctive to the mazurka, *rubato*, according to Kujawy guidelines for its improvisation, may be applied as for this pair of one-bar rhythms in the first category of sentences. Thus, as in the first category, it may frequently be applied at whim to either one or both one-bar rhythms, most often in the way strongly associated with them, namely Linger-Hasten (see Score Excerpt 98 (bars 17–18, 21–22) (CD Example 28) and Score Excerpt 99 (bars 17–18) (CD Example 29)). Additionally, as in the first category, Hasten-Linger may occasionally be applied to one of them (see Score Excerpt 99 (bars 19–20) (CD Example 29)), unusual *rubato* application thus acceptable here.

Score Excerpt 98. Mazurka in C sharp minor Op. 6 No. 2 by Chopin, Subject B (bars 17–24) with added *rubato* symbols (\cap and \cup).



Score Excerpt 99. Mazurka in C minor Op. 56 No. 3 by Chopin, Subject B (bars 17–24) with added *rubato* symbols (∩ and ∪).

By contrast, if the two one-bar rhythms are both non-distinctive to the mazurka, *rubato*, according to Kujawy guidelines for its improvisation, may never be applied unusually, just as in the second category of sentences. Unlike in the second category, however, it may still occasionally be applied to one of these one-bar rhythms, provided that, as found in Kujawy village mazurkas, it is applied to a one-bar rhythm based on a pattern of increasing density which is paired with a one-bar rhythm based on the pattern ♩ ♪ ♪²⁰¹, and it is applied in the way strongly associated with this one-bar rhythm,

²⁰¹ In Kujawy village mazurkas, *rubato*, as discovered in Part I, may also be applied to a one-bar rhythm based on the pattern ♪ ♪ ♪ ♪ ♪ which is paired with a one-bar rhythm based on the pattern ♩ ♪ ♪. Since, however, this pair of one-bar rhythms, as noted earlier, does not exist in Chopin's mazurkas, *rubato* may not be applied to it here.

namely Hasten-Linger (see Score Excerpt 100 (bars 9–10) (CD Example 30)), unusual *rubato* application thus not occurring here.

Score Excerpt 100. Mazurka in E minor Op. 41 No. 1 by Chopin, Subject A (bars 1–16) with added *rubato* symbols (\cap and \cup).

Andantino op. 41 nr 1

Unusual *rubato* application may occur, however, when, exclusive to the third category of sentences, one of the two one-bar rhythms is distinctive to the mazurka and the other is non-distinctive to the mazurka. In fact, it is such pairs of one-bar rhythms which, according to Kujawy guidelines for the improvisation of *rubato*, may inspire the greatest variety of unusual *rubato* application from performers. As found in Kujawy village mazurkas, although performers may often apply Linger-Hasten to the one-bar rhythm distinctive to the mazurka and/or Hasten-Linger to the one-bar rhythm non-distinctive to the mazurka (see Score Excerpt 101 (bars 1–2, 5–6) (CD Example 31), Score Excerpt 102 (bars 33–34, 35–36, 41–42, 43–44) (CD Example 32) and Score

Excerpt 103 (bars 13–14, 17–18) (CD Example 33)), they may also make unusual use of *rubato*. Specifically, they may apply at whim either Hasten-Linger to the one-bar rhythm distinctive to the mazurka (see Score Excerpt 104 (bars 9–10) (CD Example 34)) or, uniquely here, Linger-Hasten to the one-bar rhythm non-distinctive to the mazurka (see Score Excerpt 105 (bars 61–62) (CD Example 35)). Hence, in the third category of sentences, unusual *rubato* application may occur in the contexts of both types of sub-phrases, so long as at least one of the two constituent one-bar rhythms is distinctive to the mazurka, performers then free to apply at whim either Hasten-Linger to a one-bar rhythm distinctive to the mazurka or Linger-Hasten to a one-bar rhythm non-distinctive to the mazurka, the latter unique to this category.

Score Excerpt 101. Mazurka in C sharp minor Op. 6 No. 2 by Chopin, Introduction (bars 1–8) with added *rubato* symbols (∩ and ∪).

♩. = 63
sotto voce
op. 6 nr 2

p legato

Score Excerpt 102. Mazurka in A minor Dbop. 42B by Chopin, Subject C (bars 33–48)
with added *rubato* symbols (∩ and ∪).

The musical score is presented in three systems, each with a treble and bass clef. The first system (bars 33-38) shows a melody in the right hand with a 12-measure slur and a 5-measure slur, and a bass line with a 2-measure slur. The second system (bars 39-44) shows a melody in the right hand with a 5-measure slur and a 4-measure slur, and a bass line with a 1-measure slur. The third system (bars 45-48) shows a melody in the right hand with a 3-measure slur and a 5-measure slur, and a bass line with a 5-measure slur. Rubato symbols (∩ and ∪) are placed above the slurs in the first system, and below the slurs in the second and third systems.

Score Excerpt 103. Mazurka in A flat major Op. 24 No. 3 by Chopin, Subject B
(bars 13–20) plus Link (bars 21–24) with added *rubato* symbols
(\cap and \cup).

The musical score is presented in three systems. The first system (bars 13-20) begins with a piano introduction marked with a *p* dynamic and a '*' symbol below. It features a melodic line in the right hand with fingerings (1, 4, 1) and a bass line with fingerings (5, 4, 5, 4, 5, 4, 3). The second system (bars 16-20) continues the piece, including a *p* dynamic and a 'Ped' marking. The third system (bars 21-24) is the 'Link' section, ending with a '*' symbol. The score includes various musical notations such as fingerings, slurs, and articulation marks.

Score Excerpt 104. Mazurka in F sharp minor Op. 59 No. 3 by Chopin, Subject A
(bars 1–16) with added *rubato* symbols (∩ and ∪).

op. 59 nr 3

Vivace

The score consists of three systems of music, each with a treble and bass clef staff. The first system (bars 1-5) starts with a dynamic marking of *f*. The second system (bars 6-11) and the third system (bars 12-16) continue the piece. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4, 5). Rubato symbols, consisting of a crescent moon (∩) and a cup (∪), are placed above the notes in several measures to indicate tempo fluctuations. The bass line features a steady accompaniment of chords and single notes, often marked with asterisks and the word *ped* (pedal). The treble line features more complex melodic patterns with triplets and slurs.

* Patrz Komentarz Źródłowy.
Vide Source Commentary.

Score Excerpt 105. Mazurka in C major Op. 24 No. 2 by Chopin, Subject D
 (bars 57–72) with added *rubato* symbols (∩ and ∪).

The musical score excerpt consists of three systems of music. The first system (bars 57-62) begins with the instruction 'a tempo' and 'dolce'. The second system (bars 63-68) features dynamics 'f' and 'p'. The third system (bars 69-72) is marked 'sempre piano e legato'. The score includes various performance markings such as accents (>), slurs, and fingerings (1, 2, 3, 4, 5). Rubato symbols (∩ and ∪) and asterisks (*) are placed below the bass staff to indicate specific rhythmic patterns and tempo fluctuations.

Clearly, the improvisation of *rubato* within the time frame of a bar in Chopin’s mazurkas, when practised according to Kujawy guidelines, that is, the guidelines upon which it is most likely to have been based, is determined largely by the category of sentences in which it is practised. First-category sentences, that is, sentences constructed entirely from one-bar rhythms distinctive to the mazurka, signify that *rubato* may frequently be applied to any one-bar rhythm, especially the “mazurka rhythm”, so long as it is almost always applied in the way strongly associated with this one-bar rhythm, namely Linger-Hasten. Only in the context of the second type of sub-phrase may performers apply *rubato* unusually, specifically Hasten-Linger to one of the two constituent one-bar rhythms at whim. By contrast, second-category sentences, that is,

sentences constructed entirely from one-bar rhythms non-distinctive to the mazurka, signify that *rubato* may occasionally be applied only to the one-bar rhythm based on the pattern  in the context of the sub-phrase , and only in the way strongly associated with this one-bar rhythm, namely Hasten-Linger. Thus, performers may not apply *rubato* unusually here. Third-category sentences, however, that is, sentences constructed from a mixture of one-bar rhythms distinctive and non-distinctive to the mazurka, signify that *rubato* may be applied almost as frequently as in first-category sentences, the frequency of *rubato* application significantly lower only in the context of sub-phrases consisting of two one-bar rhythms non-distinctive to the mazurka. Additionally, they signify that *rubato* may be applied with great variety, indeed, with much greater variety than in first-category sentences, due to the opportunity for unusual *rubato* application, not only in the context of the second type of sub-phrase as in first-category sentences, but also in the context of the first type, provided that at least one of the two constituent one-bar rhythms is distinctive to the mazurka. Performers may then apply at whim either Hasten-Linger to a one-bar rhythm distinctive to the mazurka or, exclusive to this category, Linger-Hasten to a one-bar rhythm non-distinctive to the mazurka. Thus, the three categories of sentences in Chopin's mazurkas, in particular, the kinds of one-bar rhythms employed there and the pairing together of these one-bar rhythms into sub-phrases, provide directions on how *rubato* within the time frame of a bar may be improvised during performance, and therefore serve as indications for it in Chopin's scores.

Thus concludes this chapter and hence the second part of this thesis. This part, in addressing the second question arising from the hypothesis, found that knowledge of Kujawy village mazurkas helps us understand both the structure and rhythm of Chopin's mazurkas, including, in the case of rhythm, *rubato* within the time frame of a bar. Chapter 3 found that the structure of Chopin's mazurkas contains many components which, through their length, endings, number of notes or slurring, suggest interaction between text, melody and dance movements. Similarly, Chapter 4 found

that the rhythm of Chopin's mazurkas is composed of three layers of distinctive, self-contained one-bar rhythms which, through their patterning, suggest interaction between text, melody and dance movements. Additionally, and most significantly, it found that there are indications in Chopin's scores for applying *rubato* to these one-bar rhythms, indications which, whilst providing performers with directions on *rubato* application, allow them to vary it from one performance to the next, in keeping with Chopin's improvisatory spirit. Hence, the knowledge of Kujawy village mazurkas which we gained in Part I, particularly of the interaction there between text, melody and dance movements, has proven to be most significant in helping us understand *rubato* within the time frame of a bar in Chopin's mazurkas.

CONCLUSIONS

The preceding two parts of this thesis thoroughly explored the hypothesis that the interaction of text, melody and dance movements in Kujawy village mazurkas provides a key to understanding *rubato* within the time frame of a bar in Chopin's mazurkas. From this study, we have gained, broadly speaking, four new insights into Chopin's *rubato* within the time frame of a bar.

Firstly, we have learned that there are two main ways in which *rubato* within the time frame of a bar may be applied to Chopin's mazurkas. By far the most common way, namely Linger-Hasten, is strongly associated with one-bar rhythms distinctive to the mazurka, in contrast to the least common way, namely Hasten-Linger, which is strongly associated with one-bar rhythms non-distinctive to the mazurka.

Secondly, we have learned that the aim of applying *rubato* within the time frame of a bar to Chopin's mazurkas is to aid the expression of the melody, its suggested text, and the dance movements suggested by the accompaniment. Whilst the application of Hasten-Linger to its associated one-bar rhythms aids the expression of the melody and suggested text, the application of Linger-Hasten to its associated one-bar rhythms also aids the expression of the suggested dance movements, hence the predominance of Linger-Hasten.

Thirdly, we have learned that the communication of *rubato* within the time frame of a bar in Chopin's mazurkas may be achieved more effectively by the suggested dance movements than by the melody or suggested text. For example, during the application of Linger-Hasten to the "mazurka rhythm", modified by a second-beat durational emphasis, the melody and suggested text are unable to make clear to listeners the end of the hastening. This is because, in their patterning (, they do not articulate the particular beat of the bar whose arrival on time marks the end of the hastening, that is, the third beat. The suggested dance movements, however, do articulate this beat in their

patterning (), and, therefore, are able to make clear to listeners the end of the hastening.

Fourthly and finally, we have learned that the main indications for *rubato* within the time frame of a bar in the scores of Chopin's mazurkas are the three categories of sentences, in particular, their constituent one-bar rhythms and the pairing together of these one-bar rhythms into sub-phrases. These indications direct performers on how frequently to apply *rubato*, and whether to apply Linger-Hasten or Hasten-Linger. At the same time, they allow performers to vary the application of *rubato* from one performance to the next, in keeping with Chopin's improvisatory spirit.

Significantly, the above insights have helped to elucidate those aspects of Chopin's *rubato* identified in the Introduction as unclear to us.

For example, we now understand better why Chopin's application of *rubato* to many of his mazurkas, such as Op. 33 No. 2, gave listeners the impression of 2/4 or 4/4, rather than the notated 3/4 metre. It was most likely because, during his application of Linger-Hasten to the "mazurka rhythm" modified by a second-beat durational emphasis, listeners were focussing more on the pattern in the melody and suggested text () than on that in the suggested dance movements (). As shown in this thesis, the pattern in the melody and suggested text, in contrast to that in the suggested dance movements, is metrically ambiguous. The group of two subtly lengthened quavers, beginning on the first beat of the bar, and the subsequent subtly shortened dotted crotchet, beginning on the second beat of the bar, since each lasts for about the same amount of time, may each be perceived by listeners as representing one whole beat or perhaps, in the case of slower mazurkas, two whole beats. Therefore, when listeners hear the final quaver of the pattern, they may perceive it as articulating the arrival of a new beat. Once they realise, however, that this quaver lasts for an amount of time which is too short to represent a beat, they may, in the confusion of the moment, disregard this

amount of time altogether. Consequently, at such moments, they may perceive the metre to be 2/4 or 4/4, rather than the notated 3/4.

We also now understand better the meaning of the term *rubato* in the scores of Chopin's mazurkas. From previous studies, we had learned that there are two different contexts in which Chopin marked the term *rubato*, firstly, at the beginning of a mazurka (Op. 24 No. 1, Op. 67 No. 3), and secondly, at repeated material in a mazurka (Op. 6 No. 1 (bar 9), Op. 6 No. 2 (bar 65), Op. 7 No. 1 (bar 49), Op. 7 No. 3 (bars 17 and 93), Op. 24 No. 2 (bar 29)). The type of *rubato* which Chopin had in mind here, however, had not been established. This thesis has brought us closer to establishing this type. It has shown that both the contexts in which Chopin marked the term *rubato* coincide with points at which *rubato* within the time frame of a bar may be applied particularly frequently. The first context coincides with first- or third-category sentences which are relatively slow in tempo, identified in this thesis as places where *rubato* within the time frame of a bar may be applied particularly frequently, whilst the second context coincides with first- or third-category sentences which constitute or contain repetition, again, identified in this thesis as those points at which this kind of *rubato* may be applied particularly frequently. Hence, there is strong evidence to suggest that the term *rubato* in the scores of Chopin's mazurkas refers to *rubato* within the time frame of a bar.

Additionally, we can now verify that, as suspected by music scholars, there are, indeed, other indications for *rubato* within the time frame of a bar in the scores of Chopin's mazurkas, specifically the three categories of sentences, their constituent one-bar rhythms and the pairing together of these one-bar rhythms into sub-phrases. These indications, like those for Chopin's other two types of *rubato* discussed in the Introduction, primarily serve other ends. In fact, primarily, they serve as components of structure or rhythm. Hence, their directions on *rubato* application may not even be noticed during performance, unless performers have the knowledge required to identify

them. As shown in this thesis, performers need to understand the interaction in Kujawy village mazurkas between text, melody and dance movements; it is this interaction which provides a key to understanding *rubato* within the time frame of a bar in Chopin's mazurkas.

Although this thesis has provided new insights into this type of *rubato*, further research needs to be undertaken into it. For example, research needs to be undertaken into how it was applied in the earliest recordings of Chopin's mazurkas. Notable amongst these recordings are those by the Polish pianists Aleksander Michałowski (1851–1938) and Raoul Koczalski (1885–1948), both of whom studied with Chopin's student Mikuli (see Methuen-Campbell 1981: 71–77). These recordings, since they were made by students of a Chopin student, may feature a style of *rubato* application founded upon that of Chopin. Hence, from these recordings, it may be possible to identify some of the features of Chopin's style of *rubato* application. It may then be interesting to compare these features with those of the style of *rubato* application in Kujawy village mazurkas, since it was this style which most likely inspired Chopin. Any features found to be different from those in Kujawy village mazurkas will require further investigation.

Research also needs to be undertaken into the other two types of *rubato* in Chopin's mazurkas, and how they might be used in combination with the type studied here. The other two types of *rubato*, as identified in the Introduction, are, firstly, the type which affects only the melody, and secondly, the type which, like the type investigated here, affects the entire musical substance, but whose application begins and ends in different bars, rather than in the same one. Since *rubato* within the time frame of a bar in Chopin's mazurkas involves close interaction between three elements, namely melody, suggested text and suggested dance movements, so too might the other two types of *rubato* found there. If so, then they may be studied by means of the same

method, that is, by examining motion through time, this method being applicable to all three elements.

Additionally, this method may be used to study *rubato* in other works by Chopin, considering that many of them contain at least two of the above three elements, specifically melody and suggested text and/or suggested dance movements. Examples of these works are his ballades, polonaises, écossaises, waltzes and concerti. This method may also be used to study *rubato* in works by other composers, since many of them also contain at least two of the above three elements, even if the suggested elements are only vaguely and intermittently perceptible. Examples of these works are sonatas by Mozart (1756–1791), waltzes by Liszt (1811–1886), the habanera-influenced *La soirée dans Grenade* by Debussy (1862–1918) and *Improvisations on Hungarian Peasant Songs* by Bartók (1881–1945). If *rubato* in such works is studied through this method in the future, performers may learn how to apply it, not only musically, but also with due sense of poetry and dance.

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APPENDICES

APPENDIX A

LIST OF CHOPIN'S MAZURKAS

A(i) Mazurkas published during Chopin's lifetime, as presented in Series A, Volume 4 of the Polish National Edition of Chopin's works (see Ekier 1974: 44–46).

Opus Number	Title	Date of Composition
Op. 6	Five Mazurkas (f#, c#, E, eb, C ²⁰²)	Before 1832
Op. 7	Four Mazurkas (Bb, a, f, Ab)	Before 1832
Op. 17	Four Mazurkas (Bb, e, Ab, a)	Before 1833
Op. 24	Four Mazurkas (g, C, Ab, bb)	1833–1836
Op. 30	Four Mazurkas (c, b, Db, c#)	1835–1837
Op. 33	Four Mazurkas (g#, C, D, b)	1836–1838
Op. 41	Four Mazurkas (e, B, Ab, c#)	1838–1839
Dbop. 42A ²⁰³	Mazurka in A minor (dedicated to his friend Emile Gaillard)	1839–1840
Dbop. 42B	Mazurka in A Minor (from the album <i>La France Musicale</i>) ²⁰⁴	1839–1841
Op. 50	Three Mazurkas (G, Ab, c#)	1841–1842
Op. 56	Three Mazurkas (B, C, c)	1843

²⁰² This Mazurka in C major does not feature in the earliest impression of the first French, German and English editions of Chopin's works. It appears in the successive impression of the first French edition as Op. 6 No. 5, and in the successive impression of the first German edition as Op. 7 No. 5. Editors of the Polish National Edition believe that the first French edition is most likely to accord with Chopin's intentions, since "Chopin remained in direct contact with his French publisher" (Ekier & Kamiński 1998c: 10).

²⁰³ Dbop. is an abbreviation of the Polish phrase "dzieło bez opusu" which means "work without opus number".

²⁰⁴ This mazurka is usually identified as "from the album *Notre Temps*", the album in which it was first published in Germany (1842). In the Polish National Edition, however, it is identified as "from the album *La France Musicale*", the album in which it was first published in France (1841). Its score in the Polish National Edition is based largely on the version in which it appears in the album *La France Musicale*, hence its identification by this album's name (Ekier & Kamiński 1998c: 20–21).

Op. 59	Three Mazurkas (a, A \flat , f \sharp)	1845
Op. 63	Three Mazurkas (B, f, c \sharp)	1846

A(ii) Mazurkas which were not formally published until after Chopin's death, as presented in Series B, Volume 1 of the Polish National Edition of Chopin's works (see Ekier 1974: 61–63).

National Edition No.	Title	Op. No. by Fontana	Date of Completion
WN 7 ²⁰⁵	Mazurka in B flat major		1825–1826
WN 8	Mazurka in G major		1825–1826
WN 13	Mazurka in A minor	Op. 68 No. 2	c. 1827
WN 24	Mazurka in C major	Op. 68 No. 1	c. 1830
WN 25	Mazurka in F major	Op. 68 No. 3	c. 1830
WN 26	Mazurka in G major	Op. 67 No. 1	c. 1830 (1835?)
WN 41	Mazurka in B flat major (dedicated to Alexandrine Wołowska)		1832
WN 45	Mazurka in A flat major (from the album of Maria Szymanowska)		1834
WN 47	Mazurka in C major	Op. 67 No. 3	1835
WN 59	Mazurka in A minor	Op. 67 No. 4	1846
WN 64	Mazurka in G minor	Op. 67 No. 2	1848–1849
WN 65	Mazurka in F minor	Op. 68 No. 4	1849

²⁰⁵ WN stands for *Wydanie Narodowe* [National Edition]. In this edition, works which were not formally published until after Chopin's death are numbered in chronological order WN 1, WN 2, WN 3,....WN 65.

APPENDIX B

KEY TO SYMBOLS IN TRANSCRIPTIONS

The following symbols are used in the transcriptions of Kujawy village mazurka melodies cited in this thesis (Pawlak in Krzyżaniak *et al.* 1975: 14–15):



slight upward or downward deviation in pitch



upward or downward glissandi



breathing pause, slightly lengthening the duration of the bar, thus disturbing the metre



breathing pause, without disturbing the metre



subtle lengthening and compensatory shortening of rhythmic values



numerals above/below the stave, indicating the order in which melodic variations are executed during repetition

APPENDIX C

STRUCTURE OF CHOPIN'S 43 MAZURKAS PUBLISHED DURING HIS LIFETIME

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 6 No. 1	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 2(D+ND)
		B	B (bars 17–24)	3	2(D+ND)
		A	A (bars 25–32)	3	1(D+D), 2(D+ND)
			A' (bars 33–40)	3	1(D+D), 2(D+ND)
	II	C	C (bars 41–48)	1	1
			C' (bars 49–56)	1	1
	III	A	A (bars 57–64)	3	1(D+D), 2(D+ND)
			A' (bars 65–72)	3	1(D+D), 2(D+ND)
Op. 6 No. 2	I	Intro	Intro (bars 1–8)	3	2(D+D), 2(D+ND)
		A	A (bars 9–16)	3	1(D+D), 2(D+ND)
		B	B (bars 17–24)	3	1(D+D), 2(D+D), 2(D+ND)
		A	A (bars 25–32)	3	1(D+D), 2(D+ND)
		II	C	C (bars 33–40)	1
C' (bars 41–48)				1	1, 2

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 6 No. 2 (cont.)	III	Intro	Intro (bars 49–56)	3	2(D+D), 2(D+ND)
		A	A (bars 57–64)	3	1(D+D), 2(D+ND)
			A (bars 65–72)	3	1(D+D), 2(D+ND)
Op. 6 No. 3	I	A	Intro (bars 1–4) + A (bars 5–8)	3	1(ND+ND), 2(D+ND)
		B	B (bars 9–16)	3	1(D+D), 2(D+ND)
		A	A (bars 17–20)	3	2(D+ND)
		B	B (bars 21–28)	3	1(D+D), 2(D+ND)
		A	A (bars 29–32)	3	2(D+ND)
	II	C	C (bars 33–40)	1	1, 2
		D	D (bars 41–48)	3	1(ND+ND), 2(D+ND)
		E	E (bars 49–56)	1	1, 2
			E (bars 57–64)	1	1, 2
	III	A	A (bars 65–68)	3	2(D+ND)
		B	B (bars 69–76)	3	1(D+D), 2(D+ND)
		A	A (bars 77–80)	3	2(D+ND)
		B	B (bars 81–86)	3	1(D+D), 2(D+ND)
		Coda	F (bars 87–90)	3	1(D+D), 2(D+D), 2(D+ND)
Op. 6 No. 4	I	A	A (bars 1–8)	1	2

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 6 No. 4 (cont.)	II	B	B (bars 9–16)	3	1(D+D), 2(ND+ND), 2(D+ND)
	III	A	A (bars 17–24)	1	2
Op. 6 No. 5		Intro	Intro (bars 1–4)	2	1
		A	A (bars 5–12)	3	1(D+D), 2(ND+ND)
			A' (bars 13–20)	3	1(D+D), 2(ND+ND)
Op. 7 No. 1	I	A	A (bars 1–12)	3	1(D+D), 2(D+D), 2(D+ND)
			A (bars 13–24)	3	1(D+D), 2(D+D), 2(D+ND)
		B	B (bars 25–32)	1	1, 2
		A	A (bars 33–44)	3	1(D+D), 2(D+D), 2(D+ND)
	II	C	C (bars 45–52)	1	1, 2
	III	A	A (bars 53–64)	3	1(D+D), 2(D+D), 2(D+ND)
Op. 7 No. 2	I	A	A (bars 1–8)	3	1(D+D), 2(ND+ND), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 2(ND+ND), 2(D+ND)
		B	B (bars 17–24)	3	1(ND+ND), 2(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 7 No. 2 (cont.)	I (cont.)	A	A' (bars 25–32)	3	1(D+D), 2(ND+ND), 2(D+ND)
	II	C	C (bars 33–40)	1	1
		D	D (bars 41–48)	1	1
		C	C (bars 49–56)	1	1
	III	A	A (bars 1–8)	3	1(D+D), 2(ND+ND), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 2(ND+ND), 2(D+ND)
		B	B (bars 17–24)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
		A	A' (bars 25–32)	3	1(D+D), 2(ND+ND), 2(D+ND)
Op. 7 No. 3	I	Intro	Intro (bars 1–8)	3	2(D+ND)
		A	A (bars 9–16)	3	2(ND+ND), 2(D+ND)
			A (bars 17–24)	3	2(ND+ND), 2(D+ND)
	II	B	B (bars 25–32)	3	1(D+D), 1(ND+ND), 2(D+D)
			B (bars 33–40)	3	1(D+D), 1(ND+ND)
		C	C (bars 41–48)	1	1
			C (bars 49–56)	1	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 7 No. 3 (cont.)	II (cont.)	D	D (bars 57–64)	3	1(D+D), 2(D+ND)
			D' (bars 65–76)	3	1(D+D), 1(ND+ND), 2(D+ND)
	III	Intro	Intro (bars 77– 84)	3	2(D+ND)
		A	A (bars 85–92)	3	2(ND+ND), 2(D+ND)
			A' (bars 93– 105)	3	1(D+D), 2(D+ND)
Op. 7 No. 4	I	A	A (bars 1–8)	3	1(ND+ND), 2(D+ND)
		B	B (bars 9–16)	3	1(D+D), 2(ND+ND), 2(D+ND)
		A	A (bars 17–24)	3	1(ND+ND), 2(D+ND)
	II	C	C (bars 25–32)	3	1(D+D), 1(ND+ND), 2(D+ND)
		D	D (bars 33–36)	3	2(D+ND)
	III	A	A (bars 37–44)	3	1(ND+ND), 2(D+ND)
Op. 17 No. 1	I	A	A (bars 1–8)	3	2(D+D), 2(D+ND)
		B	B (bars 9–16)	3	1(D+D), 2(D+ND)
		A	A (bars 17–24)	3	2(D+ND)
	II	C	Intro (bars 25– 28) + C (bars 29–36)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 17 No. 1 (cont.)	II (cont.)	C (cont.)	C' (bars 37–44)	3	1(D+D), 2(D+ND)
	III	A	A (bars 1–8)	3	2(D+D), 2(D+ND)
		B	B (bars 9–16)	3	1(D+D), 2(D+ND)
		A	A (bars 17–24)	3	2(D+ND)
Op. 17 No. 2	I	A	A (bars 1–12)	3	1(D+D), 1(ND+ND), 2(D+ND)
			A' (bars 13–24)	3	1(D+D), 2(D+ND)
	II	B	B (bars 25–36)	3	1(D+D), 2(D+ND)
		C	C (bars 37–52)	3	1(D+D), 1(ND+ND), 2(D+ND)
	III	A	A" (bars 53– 68)	3	1(D+D), 1(ND+ND), 2(D+ND)
Op. 17 No. 3	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 1(ND+ND), 2(D+D)
		B	B (bars 17–24)	3	1(D+D), 2(ND+ND), 2(D+ND)
		A	A (bars 25–32)	3	1(D+D), 1(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 17 No. 3 (cont.)	I (cont.)	A (cont.)	A' (bars 33–40)	3	1(D+D), 1(ND+ND), 2(D+D), 2(D+ND)
	II	C	C (bars 41–48)	3	1(D+D), 1(ND+ND)
			C' (bars 49–56)	1	1
		D	D (bars 57–64)	3	2(D+D), 2(D+ND)
		C	C (bars 65–72)	3	1(D+D), 1(ND+ND)
			C' (bars 73–80)	1	1
	III	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 1(ND+ND), 2(D+D)
		B	B (bars 17–24)	3	1(D+D), 2(ND+ND), 2(D+ND)
		A	A (bars 25–32)	3	1(D+D), 1(ND+ND), 2(D+ND)
			A' (bars 33–40)	3	1(D+D), 1(ND+ND), 2(D+D), 2(D+ND)
Op. 17 No. 4	I	Intro	Intro (bars 1–4)	3	1(ND+ND), 2(D+ND)
		A	A (bars 5–12)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 17 No. 4 (cont.)	I (cont.)	A (cont.)	A' (bars 13–20)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
			A (bars 21–28)	3	1(D+D), 1(ND+ND), 2(D+ND)
			A' (bars 29–36)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
		B	B (bars 37–44)	3	1(D+D), 2(D+ND)
		A	A (bars 45–52)	3	1(D+D), 1(ND+ND), 2(D+ND)
			A' (bars 53–60)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
	II	C	C (bars 61–68)	3	1(D+D), 2(D+ND)
			C' (bars 69–76)	3	1(D+D), 2(D+ND)
			C (bars 77–84)	3	1(D+D), 2(D+D), 2(D+ND)
			C'' (bars 85– 92)	3	1(D+D), 2(D+ND)
	III	A	A (bars 93– 100)	3	1(D+D), 1(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 17 No. 4 (cont.)	III (cont.)	A (cont.)	A' (bars 101– 108)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
		Coda	D (bars 109– 116)	3	2(D+ND)
			D' (bars 117– 128)	3	2(D+ND)
			Intro (bars 129–132)	3	1(ND+ND), 2(D+ND)
Op. 24 No. 1	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A (bars 9–16)	3	1(D+D), 2(D+ND)
		B	B (bars 17–24)	3	1(D+D), 2(D+D), 2(D+ND)
			B (bars 25–32)	3	1(D+D), 2(D+ND)
	II	C	C (bars 33–40)	1	1
			C (bars 41–48)	1	1
	III	A	A (bars 49–56)	3	1(D+D), 2(D+ND)
			A' (bars 57–64)	3	2(D+D), 2(ND+ND), 2(D+ND)
Op. 24 No. 2	I	Intro	Intro (bars 1–4)	2	1
		A	A (bars 5–12)	3	2(D+D), 2(D+ND)
		B	B (bars 13–20)	3	1(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 24 No. 2 (cont.)	I (cont.)	C	C (bars 21–28)	3	2(D+ND)
			C (bars 29–36)	3	1(ND+ND), 2(D+ND)
		A	A (bars 37–44)	3	2(D+D), 2(D+ND)
		B	B' (bars 45–56)	3	1(ND+ND), 2(D+ND)
	II	D	D (bars 57–64)	3	1(D+D), 2(D+ND)
			D' (bars 65–72)	3	1(D+D), 2(D+ND)
		E	E (bars 73–80)	3	1(D+D), 1(ND+ND)
			E' (bars 81–88)	3	1(D+D), 1(ND+ND)
	III	A	A (bars 89–96)	3	2(D+D), 2(D+ND)
		B	B (bars 97– 104)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
		Coda	Intro' (bars 105–112)	2	1
			Intro" (bars 113–120)	3	1(D+D), 2(D+ND)
Op. 24 No. 3	I	A	A (bars 1–12)	3	1(D+D), 2(D+ND)
	II	B	B (bars 13–20) + Link (bars 21–24)	3	1(ND+ND), 2(D+ND)
	III	A	A (bars 25–36)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 24 No. 3 (cont.)	III (cont.)	Coda	C (bars 36–43)	2	1
Op. 24 No. 4	I	A	Intro (bars 1–4) + A (bars 5– 12)	3	1(ND+ND), 2(D+ND)
			A' (bars 13–20)	3	2(D+ND)
		B	B (bars 21–28)	3	1(D+D), 1(ND+ND), 2(D+ND)
			B' (bars 29–36)	3	1(D+D), 1(ND+ND), 2(D+ND)
		A	A (bars 37–44)	3	2(D+ND)
			A' (bars 45–52)	3	2(D+ND)
	II	C	C (bars 53–60)	3	2(D+D), 2(D+ND)
		D	D (bars 61–76)	3	2(ND+ND), 2(D+ND)
			D' (bars 77–94)	3	1(ND+ND), 2(D+ND)
	III	A	Intro' (bars 95– 98) + A (bars 99–106)	3	1(ND+ND), 2(D+ND)
			A' (bars 107– 114)	3	2(D+ND)
		E	E (bars 115– 122)	1	1
			E' (bars 123– 130)	1	1
		Coda	F (bars 131– 146)	1	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 30 No. 1	I	A	A (bars 1–8)	3	2(D+D), 2(D+ND)
			A (bars 9–16)	3	2(D+D), 2(D+ND)
	II	B	B (bars 17–24)	3	1(D+D), 2(D+ND)
			B' (bars 25–36)	3	1(ND+ND), 2(D+ND)
	III	A	A (bars 37–44)	3	2(D+D), 2(D+ND)
			A' (bars 45–53)	3	1(D+D), 2(D+D), 2(D+ND)
Op. 30 No. 2	I	A	A (bars 1–8)	1	1
			A (bars 9–16)	1	1
		B	B (bars 17–24)	3	1(D+D), 2(D+D), 2(D+ND)
			B (bars 25–32)	3	1(D+D), 2(D+D), 2(D+ND)
	II	C	C (bars 33–40)	1	1
			C (bars 41–48)	1	1
	III	B	B (bars 49–56)	3	1(D+D), 2(D+D), 2(D+ND)
			B' (bars 57–64)	1	1, 2
Op. 30 No. 3	I	Intro	Intro (bars 1–8)	3	1(D+D), 1(ND+ND)
		A	A (bars 9–24)	1	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE	
Op. 30 No. 3 (cont.)	II	B	B (bars 25–32)	3	1(ND+ND), 2(D+ND)	
			B' (bars 33–40)	3	1(ND+ND), 2(D+ND)	
		C	C (bars 41–48)	3	1(D+D), 2(D+ND)	
			C (bars 49–56)	3	1(D+D), 2(D+ND)	
			D	D (bars 57–64)	3	1(D+D), 2(D+ND)
				D' (bars 65–72) + Link (bars 73–78)	3	1(D+D), 2(D+ND)
			III	A	A' (bars 79–95)	3
Op. 30 No. 4	I	A	Intro (bars 1–4) + A (bars 5– 12)	3	1(D+D), 2(D+D), 2(D+ND)	
			A' (bars 13–20)	3	1(D+D), 2(D+D), 2(D+ND)	
		B	B (bars 21–32)	1	1	
		C	C (bars 33–40)	3	1(D+D), 1(ND+ND), 2(D+ND)	
			C' (bars 41–48)	3	1(D+D), 2(D+ND)	
			C (bars 49–56)	3	1(D+D), 1(ND+ND), 2(D+ND)	
				C' (bars 57–64)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 30 No. 4 (cont.)	II	D	D (bars 65–80)	3	1(D+D), 1(ND+ND), 2(D+D), 2(ND+ND), 2(D+ND)
			D' (bars 81–96)	3	1(D+D), 1(ND+ND), 2(D+D), 2(ND+ND), 2(D+ND)
	III	A	Intro (bars 97– 100) + A (bars 101–108)	3	1(D+D), 2(D+D), 2(D+ND)
			A' (bars 109– 116)	3	1(D+D), 2(D+D), 2(D+ND)
		B	B' (bars 117– 132)	1	1
		Coda	E (bars 133– 139)	3	1(D+D), 2(D+ND)
Op. 33 No. 1	I	A	A (bars 1–12)	3	1(D+D), 2(D+ND)
	II	B	B (bars 13–20)	1	1
		C	C (bars 21–28)	3	1(ND+ND), 2(D+ND)
			C (bars 29–36)	3	1(ND+ND), 2(D+ND)
	III	A	A (bars 37–48)	3	1(D+D), 2(D+ND)
Op. 33 No. 2	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 33 No. 2 (cont.)	II	B	B (bars 17–24)	3	1(D+D), 2(D+ND)
			B (bars 25–32)	3	1(D+D), 2(D+ND)
	III	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 2(D+ND)
Op. 33 No. 3	I	A	A (bars 1–8)	2	1, 2
			A (bars 9–16)	2	1, 2
			A' (bars 17–24)	2	1, 2
			A' (bars 25–32)	2	1, 2
			A (bars 33–40)	2	1, 2
			A (bars 41–48)	2	1, 2
	II	B	B (bars 49–56)	1	1
			B' (bars 57–64)	1	1
		C	C (bars 65–72)	1	1
	III	A	A (bars 73–80)	2	1, 2
			A (bars 81–88)	2	1, 2
			A' (bars 89–96)	2	1, 2
			A' (bars 97– 104)	2	1, 2
			A (bars 105– 112)	2	1, 2
			A (bars 113– 120)	2	1, 2

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 33 No. 3 (cont.)	III (cont.)	Coda	D (bars 121– 128)	3	1(ND+ND), 2(D+ND)
			D' (bars 129– 135)	2	1, 2
Op. 33 No. 4	I	A	A (bars 1–12)	3	1(D+D), 2(D+ND)
			A' (bars 13–24)	3	1(ND+ND), 2(D+ND)
			A (bars 25–36)	3	1(D+D), 2(D+ND)
			A' (bars 37–48)	3	2(ND+ND), 2(D+ND)
		B	B (bars 49–56)	3	2(D+ND)
			B' (bars 57–64)	3	1(ND+ND), 2(D+ND)
		A	A (bars 65–76)	3	1(D+D), 2(D+ND)
			A' (bars 77–88)	3	2(ND+ND), 2(D+ND)
		B	B (bars 89–96)	3	2(D+ND)
			B' (bars 97– 104)	3	1(ND+ND), 2(D+ND)
	II	C	C (bars 105– 120)	3	1(D+D), 2(D+ND)
			C (bars 121– 136)	3	1(D+D), 2(D+ND)
		D	D (bars 137– 144)	1	1
			D' (bars 145– 152)	1	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 33 No. 4 (cont.)	II (cont.)	D (cont.)	D (bars 153– 160)	1	1
			D" (bars 161– 168)	1	1
	III	A	A (bars 169– 180)	3	1(D+D), 2(D+ND)
			A" (bars 181– 192)	3	1(D+D), 2(D+ND)
		Coda	E (bars 193– 200)	3	1(ND+ND), 2(D+ND)
Op. 41 No. 1	I	A	A (bars 1–8)	3	2(ND+ND), 2(D+ND)
			A (bars 9–16)	3	2(ND+ND), 2(D+ND)
		B	B (bars 17–24)	2	1, 2
			B (bars 25–32)	2	1, 2
	II	C	C (bars 33–40)	3	1(ND+ND), 2(D+ND)
	III	B	B (bars 41–48)	2	1, 2
			B (bars 49–56)	2	1, 2
		A	A (bars 57–68)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
Op. 41 No. 2	I	A	A (bars 1–4)	1	1
		B	B (bars 5–8)	2	1, 2
		A	A (bars 9–12)	1	1
		B	B' (bars 13–20)	2	1, 2
		A	A (bars 21–24)	1	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 41 No. 2 (cont.)	I (cont.)	B	B (bars 25–28)	2	1, 2
		A	A (bars 29–32)	1	1
		B	B'' (bars 33–38)	2	1, 2
	II	C	C (bars 39–54)	3	1(D+D), 1(ND+ND), 2(D+ND)
	III	B	B (bars 55–58)	2	1, 2
			B' (bars 59–66)	2	1, 2
			B (bars 67–70)	2	1, 2
			B''' (bars 71–75)	2	1, 2
		A	A (bars 76–78)	1	1
Op. 41 No. 3	I	A	A (bars 1–8)	3	2(D+ND)
			A (bars 9–16)	3	2(D+ND)
		B	B (bars 17–24)	3	1(D+D), 2(D+ND)
			B (bars 25–32)	3	1(D+D), 2(D+ND)
	II	C	C (bars 33–40)	3	1(D+D), 1(ND+ND), 2(D+ND)
		D	D (bars 41–48) + Link (bars 49–52)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
	III	A	A (bars 53–60)	3	2(D+ND)
			A (bars 61–68)	3	2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 41 No. 3 (cont.)	III (cont.)	B	B (bars 69–76)	3	1(D+D), 2(D+ND)
			B' (bars 77–82)	3	1(D+D), 2(D+ND)
Op. 41 No. 4	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 1(ND+ND), 2(D+ND)
		B	B (bars 17–24)	3	2(ND+ND), 2(D+ND)
			B (bars 25–32)	3	2(ND+ND), 2(D+ND)
	II	C	C (bars 33–40)	3	1(D+D), 2(D+ND)
			D	3	1(D+D), 2(D+D), 2(D+ND)
		E	E (bars 49–56)	3	1(D+D), 1(ND+ND), 2(D+ND)
			E' (bars 57–64)	3	1(D+D), 1(ND+ND)
		F	F (bars 65–72)	1	1
	III		A	A (bars 73–80)	3
		A' (bars 81–88)		3	1(D+D), 1(ND+ND), 2(D+ND)
		B	B (bars 89–96)	3	2(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 41 No. 4 (cont.)	III (cont.)	B (cont.)	B' (bars 97– 102)	3	2(ND+ND), 2(D+ND)
		G	G (bars 103– 118)	3	1(ND+ND), 2(D+ND)
		A	A" (bars 119– 126)	1	1
		Coda	H (bars 127– 139)	3	1(D+D), 2(D+ND)
Dbop. 42A	I	A	A (bars 1–8)	3	2(ND+ND), 2(D+ND)
		B	B (bars 9–16)	3	2(ND+ND), 2(D+ND)
		A	A' (bars 17–24)	3	2(ND+ND), 2(D+ND)
		B	B' (bars 25–32)	3	2(ND+ND), 2(D+ND)
		A	A (bars 33–40)	3	2(ND+ND), 2(D+ND)
	II	C	C (bars 41–48)	1	1
			C' (bars 49–56)	1	1
			C (bars 57–64)	1	1
			C" (bars 65– 76)	1	1
	III	A	A (bars 77–84)	3	2(ND+ND), 2(D+ND)
		B	B (bars 85–92)	3	2(ND+ND), 2(D+ND)
		A	A' (bars 93– 100)	3	2(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Dbop. 42A (cont.)	III (cont.)	B	B' (bars 101– 108)	3	2(ND+ND), 2(D+ND)
		Coda	D (bars 109– 120)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
			E (bars 121– 131)	3	1(D+D), 1(ND+ND), 2(D+ND)
Dbop. 42B	I	A	A (bars 1–8)	3	1(D+D), 2(D+D), 2(D+ND)
			A (bars 9–16)	3	1(D+D), 2(D+ND)
		B	B (bars 17–24)	3	1(D+D), 1(ND+ND), 2(D+ND)
			B (bars 25–32)	3	1(D+D), 1(ND+ND), 2(D+ND)
	II	C	C (bars 33–40)	3	1(D+D), 2(D+ND)
			C' (bars 41–48)	3	1(D+D), 2(D+ND)
		D	D (bars 49–56)	3	1(D+D), 2(D+ND)
		E	E (bars 57–64)	3	1(D+D), 2(D+ND)
		C	C (bars 65–72)	3	1(D+D), 2(D+ND)
			C' (bars 73–80)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE	
Dbop. 42B (cont.)	III	A	A (bars 81–88)	3	1(D+D), 2(D+D), 2(D+ND)	
			A (bars 89–96)	3	1(D+D), 2(D+ND)	
		B	B (bars 97– 104)	3	1(D+D), 1(ND+ND), 2(D+ND)	
Op. 50 No. 1	I	A	B (bars 105– 112)	3	1(D+D), 1(ND+ND), 2(D+ND)	
			A (bars 1–8)	3	1(D+D), 2(D+ND)	
			A' (bars 9–16)	3	1(D+D), 2(D+ND)	
		B	B (bars 17–24)	3	1(D+D), 2(D+D), 2(D+ND)	
		A	A (bars 25–32)	3	1(D+D), 2(D+ND)	
		A' (bars 33–40)	3	1(D+D), 2(D+ND)		
		II	C	C (bars 41–56)	1	1, 2
		III	A	A (bars 57–64)	3	1(D+D), 2(D+ND)
		A' (bars 65–72)	3	1(D+D), 2(D+ND)		
D	D (bars 73–80)	3	1(D+D), 2(D+D), 2(D+ND)			
D' (bars 81–88)	3	1(D+D), 2(D+D), 2(D+ND)				

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 50 No. 1 (cont.)	III (cont.)	Coda	E (bars 89– 104)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
Op. 50 No. 2	I	Intro	Intro (bars 1–8)	1	1
		A	A (bars 9–16)	1	1
			A' (bars 17–28)	3	1(D+D), 2(D+D), 2(D+ND)
		B	B (bars 29–39)	3	1(D+D), 2(D+D), 2(D+ND)
		A	A (bars 40–47)	1	1
			A' (bars 48–59)	3	1(D+D), 2(D+D), 2(D+ND)
	II	C	C (bars 60–67)	1	1
		D	D (bars 68–75)	1	1
		C	C (bars 76–83)	1	1
	III	A	A (bars 84–91)	1	1
			A' (bars 92– 103)	3	1(D+D), 2(D+D), 2(D+ND)
Op. 50 No. 3	I	A	A (bars 1–8)	3	2(D+ND)
		B	B (bars 9–16)	3	1(D+D), 1(ND+ND)
		C	C (bars 17–24)	3	2(D+ND)
		D	D (bars 25–32)	3	1(D+D), 1(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 50 No. 3 (cont.)	I (cont.)	A	A (bars 33–40)	3	2(D+D), 2(D+ND)
	II	E	Intro (bars 41– 44) + E (bars 45–52)	1	1
			E' (bars 53–60)	1	1
		F	F (bars 61–76)	3	1(D+D), 2(D+D), 2(ND+ND), 2(D+ND)
		E	E (bars 77–84)	1	1
			E" (bars 85– 92)	3	1(D+D), 2(D+D), 2(D+ND)
	III	A	A (bars 93– 100)	3	2(D+ND)
		B	B (bars 101– 108)	3	1(D+D), 1(ND+ND)
		C	C (bars 109– 116)	3	2(D+ND)
		D	D (bars 117– 124)	3	1(D+D), 1(ND+ND), 2(D+ND)
		A	A (bars 125– 132)	3	2(D+D), 2(D+ND)
		B	B' (bars 133– 140)	3	1(D+D), 1(ND+ND), 2(D+ND)
		G	G (bars 141– 156)	3	1(ND+ND), 2(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 50 No. 3 (cont.)	III (cont.)	A	A' (bars 157– 164)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
			A" (bars 165– 172)	3	1(D+D), 1(ND+ND), 2(D+D), 2(ND+ND), 2(D+ND)
		H	H (bars 173– 180)	3	2(D+ND)
		Coda	J (bars 181– 192)	3	1(D+D), 2(ND+ND), 2(D+ND)
Op. 56 No. 1		A	A (bars 1–22)	1	1, 2
			A (bars 23–44)	1	1, 2
		B	B (bars 45–52)	2	1
			B' (bars 53–60)	2	1
			B (bars 61–68)	2	1
			B' (bars 69–76) + Link (bars 77–80)	2	1
		A	A' (bars 81– 102)	3	1(D+D), 2(D+D), 2(D+ND)
		B	B" (bars 103– 110)	2	1
			B''' (bars 111– 118)	2	1
			B" (bars 119– 126)	2	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 56 No. 1 (cont.)		B (cont.)	B''' (bars 127– 134) + Link' (bars 135–142)	2	1
		A	A'' (bars 143– 164)	1	1, 2
		C	C (bars 165– 172)	3	1(D+D), 2(D+D), 2(D+ND)
		D	D (bars 173– 180)	3	1(D+D), 2(D+ND)
		E	E (bars 181– 188)	1	1, 2
			E' (bars 189– 196)	3	1(D+D), 1(ND+ND), 2(D+D), 2(ND+ND)
		D	D' (bars 197– 204)	3	1(D+D), 2(D+ND)
Op. 56 No. 2	I	A	Intro (bars 1–4) + A (bars 5– 12)	3	1(D+D), 1(ND+ND), 2(D+D)
		B	B (bars 13–20)	3	1(D+D), 2(D+ND)
			B (bars 21–28)	3	1(D+D), 2(D+ND)
	II	C	C (bars 29–36)	3	2(D+ND)
		D	D (bars 37–44)	3	2(ND+ND), 2(D+ND)
			D' (bars 45–52)	3	2(ND+ND), 2(D+ND)
		E	E (bars 53–60)	3	1(ND+ND), 2(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 56 No. 2 (cont.)	II (cont.)	E (cont.)	E (bars 61–68)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
	III	B	B (bars 69–76)	3	1(D+D), 2(D+ND)
			B' (bars 77– 84)	3	1(D+D), 2(D+ND)
Op. 56 No. 3	I	A	A (bars 1–8)	3	2(D+ND)
			A' (bars 9–16)	3	1(D+D), 2(D+ND)
		B	B (bars 17–24)	3	1(D+D), 2(D+D), 2(D+ND)
		A	A (bars 25– 32)	3	2(D+ND)
			A' (bars 33–40)	3	1(D+D), 2(D+ND)
		B	B' (bars 41–48)	3	1(D+D), 2(D+D), 2(D+ND)
	II	C	C (bars 49–56)	3	1(D+D), 2(D+ND)
		D	D (bars 57– 72)	3	1(D+D), 2(D+ND)
		E	E (bars 73–80)	3	1(D+D), 2(D+ND)
			E' (bars 81–88)	3	1(D+D), 2(D+ND)
		F	F (bars 89– 104)	3	1(D+D), 1(ND+ND), 2(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 56 No. 3 (cont.)	II (cont.)	G	G (bars 105– 120)	3	1(D+D), 2(D+D), 2(D+ND)
		E	E (bars 121– 128)	3	1(D+D), 2(D+ND)
			E" (bars 129– 136)	3	1(D+D), 2(D+ND)
	III	A	A (bars 137– 144)	3	2(D+ND)
			A' (bars 145– 152)	3	1(D+D), 2(D+ND)
		B	B (bars 153– 160)	3	1(D+D), 2(D+D), 2(D+ND)
		A	A (bars 161– 168)	3	2(D+ND)
			A" (bars 169– 180)	3	1(D+D), 2(ND+ND), 2(D+ND)
		H	H (bars 181– 188)	3	2(D+ND)
		Coda	J (bars 189– 196)	3	1(D+D), 1(ND+ND), 2(D+ND)
			J' (bars 197– 204)	3	1(D+D), 1(ND+ND), 2(D+ND)
			K (bars 205– 212)	3	1(D+D), 1(ND+ND), 2(ND+ND), 2(D+ND)
			L (bars 213– 220)	3	1(D+D), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 59 No. 1	I	A	A (bars 1–12)	1	1, 2
		B	B (bars 13–24)	3	1(ND+ND), 2(D+ND)
		A	A' (bars 25–36)	3	1(D+D), 2(D+D), 2(D+ND)
	II	C	C (bars 37–40)	2	1
		D	D (bars 41–48)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
			D' (bars 49–56)	3	1(ND+ND), 2(D+ND)
		E	E (bars 57–64)	3	1(D+D), 1(ND+ND)
			E' (bars 65–78)	3	1(D+D), 1(ND+ND)
	III	A	A (bars 79–90)	1	1, 2
		B	B (bars 91– 102)	3	1(ND+ND), 2(D+ND)
		A	A' (bars 103– 114)	3	1(D+D), 2(D+D), 2(D+ND)
		Coda	F (bars 115– 122)	3	2(D+ND)
			G (bars 123– 130)	3	1(D+D), 2(D+ND)
Op. 59 No. 2	I	A	A (bars 1–8)	3	2(D+ND)
			A' (bars 9–22)	3	1(ND+ND), 2(D+ND)
			A (bars 23– 30)	3	2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE	
Op. 59 No. 2 (cont.)	I (cont.)	A (cont.)	A' (bars 31–44)	3	1(ND+ND), 2(D+ND)	
	II	B	B (bars 45–52)	3	2(D+ND)	
			B' (bars 53–60)	3	1(D+D), 2(D+D), 2(D+ND)	
		C	C (bars 60–68)	3	1(D+D), 2(D+D), 2(D+ND)	
	III	A	A (bars 69– 76)	3	2(D+ND)	
			A" (bars 77– 88)	3	1(D+D), 2(D+D), 2(D+ND)	
		Coda	D (bars 89– 100)	3	2(D+ND)	
			E (bars 101– 111)	3	1(D+D), 1(ND+ND)	
	Op. 59 No. 3	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
				A' (bars 9–16)	3	1(D+D), 2(D+ND)
		B	B (bars 17–24)	3	2(ND+ND), 2(D+ND)	
		A	A (bars 25–32)	3	1(D+D), 2(D+ND)	
			A" (bars 33– 44)	3	1(D+D), 2(D+ND)	
II		C	C (bars 45–54)	3	2(ND+ND), 2(D+ND)	
			C (bars 55–64)	3	2(ND+ND), 2(D+ND)	

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 59 No. 3 (cont.)	II (cont.)	D	D (bars 65–74)	3	2(ND+ND), 2(D+ND)
			D' (bars 75–88)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
		E	E (bars 89–96)	3	2(D+ND)
	III	A	A (bars 97– 104)	3	1(D+D), 2(D+ND)
			A" (bars 105– 114)	3	1(D+D), 2(D+ND)
		F	F (bars 115– 122)	3	1(D+D), 2(D+ND)
			F' (bars 123– 134)	3	1(D+D), 2(D+ND)
		D	D" (bars 135– 146)	3	1(ND+ND), 2(D+ND)
		Coda	G (bars 147– 154)	1	1
Op. 63 No. 1	I	A	A (bars 1–8)	3	2(D+ND)
			A' (bars 9–16)	3	2(D+ND)
		B	B (bars 17–24)	3	2(D+ND)
		C	C (bars 25–32)	2	2
	II	D	D (bars 33–42)	1	1
			D (bars 43–52)	1	1
		E	E (bars 53–60)	3	1(D+D), 2(D+ND)
			E' (bars 61–68)	3	1(D+D), 1(ND+ND), 2(D+ND)

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 63 No. 1 (cont.)	III	A	A (bars 69–76)	3	2(D+ND)
			A" (bars 77– 94)	3	1(ND+ND), 2(D+ND)
		Coda	F (bars 95– 102)	1	1
Op. 63 No. 2	I	A	A (bars 1–8)	3	1(D+D), 2(D+ND)
			A' (bars 9–16)	3	1(D+D), 1(ND+ND), 2(D+ND)
	II	B	B (bars 17–24)	3	1(ND+ND), 2(D+ND)
			B (bars 25–32)	3	1(ND+ND), 2(D+ND)
		C	C (bars 33–40)	3	1(D+D), 2(D+ND)
	III	A	A (bars 41–48)	3	1(D+D), 1(ND+ND), 2(D+ND)
			A' (bars 49–56)	3	1(D+D), 1(ND+ND), 2(D+ND)
Op. 63 No. 3	I	A	A (bars 1–8)	3	2(D+ND)
			A' (bars 9–16)	3	1(ND+ND), 2(D+ND)
		B	B (bars 17– 24)	3	1(ND+ND), 2(D+ND)
			B' (bars 25–32)	3	1(ND+ND), 2(ND+ND), 2(D+ND)
	II	C	C (bars 33–40)	1	1

(1) MAZURKA	(2) PART	(3) SUBJECT	(4) SENTENCE	(5) SENTENCE CATEGORY	(6) SUB-PHRASE TYPE
Op. 63 No. 3 (cont.)	II (cont.)	C (cont.)	C' (bars 41–48)	1	1
	III	A	A (bars 49–56)	3	2(D+ND)
			A" (bars 57– 64)	3	2(D+ND)
			A''' (bars 65– 76)	3	1(D+D), 2(D+ND)