



## **The Analysis of Fantasie Impromptu (Op. Posth. 66) in Terms of Structural and Harmonical Study on Chopin's Fantasie Impromptu**

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### **Abstract**

In this article, Chopin's Fantasie-Impromptu (Op. Posth.66) has been analyzed both structurally and harmonically. Fantasie-Impromptu, is one of the most performed piece among Chopin's other works and the major beauty is because it is based on a balanced form. In this piece, each section is separated into sub-sections and outlined schematically. This study will absolutely make the pianists to perform this piece more consciously and needless to say, gain the ability and be able to carry out and express what the composer's conception was.

**Keywords:** Chopin's Fantasie Impromptu, structural and harmonical study.

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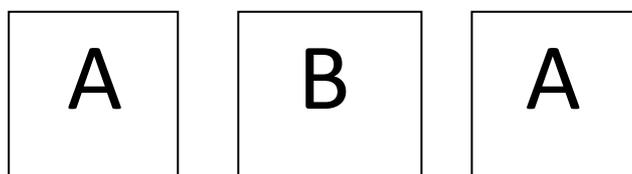
## INTRODUCTION

Fantasia-Impromptu, more or less, is one of the most performed piece among Chopin's other works. Now, in order to understand more closely, let's approach deep inside and analyze in formal principals. Thus one may understand thoroughly, which ways he used while composing this piece.

The tonality of the piece is C - sharp minor and because of the title "Impromptu", as one can easily observe, due to improvisational features, the parts, within themselves, may show totally independent formal structures. The Impromptus, became popular during the 18.th century and can be classified as "Saloon Musique".

## ANALYSIS

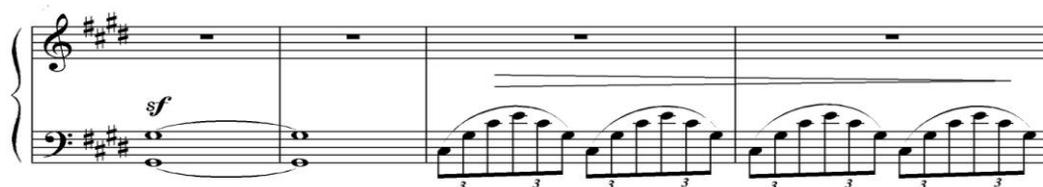
The main form of this piece fits in compound ternary forms. Impromptu's major three parts may draw one's attention quickly.



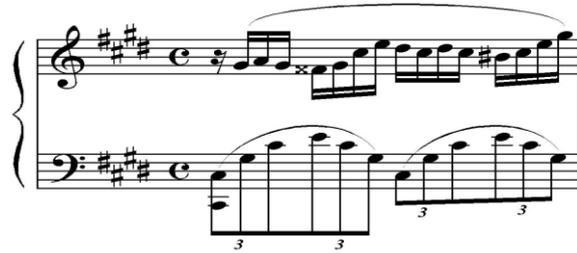
Each section is divided into sub-sections. These sub-sections may either be separated firmly or may have, in a free combination, a sort of a bridge or a coda.

Now, let's analyze the first section, Section A. The work starts with 4 measured entrance music. On the left hand, accentuated G – sharp octave, continues 2 measures and resolves on C-sharp which is the tonality of the piece. Thus, in order to be more effective, thonic accord is prepared and this C-minor accord, as in triplets arpeggio, presents a very strong characterized personality and forms a very important motive of the work on left hand. This left hand's motive, can be seen effectively both on sections A and B. More or less, with a bird eye view, the whole left hand part of this piece is constructed mainly on to this motive structure.

Below, it's been shown four bars introduction and the most important motives of this piece, left hand triplets:



After the four bars introduction, the piece starts with passionate affection of C-sharp tonality. Then the piece starts to flow up with sixteenth rest and sixteenth group of notes on top of left hand triplets. This is a very difficult combination to perform. During this section, sixteenth notes are dominant on right hand.



Composer sometimes used these sixteenth notes tacked together. For example the resemblances on the thirteenth and the hundred eighteenth bars can be seen clearly. On the first example, it starts with octaves and the adjacent tunes and on the second example, first comes the adjacent tunes and then the octaves. The composer used this motive starting from the end.



As it has been indicated at the notes below, the eight bars period which follows the fourth bar entrance, is the **a** theme inside at the capital **A** part. Here, at the first division of the period, the composer used formations of tonic – subdominant and dominant. The following second formation, we can see same resemblances.

Starting after the twelfth bar, the theme is the first part's **b** theme. Here, although a rhythmical contrast cannot be observed, tonal and melodic differentiation can immediately draw one's attention. This new theme starts at the related major and develops. The material used at the **b** thema is same and used till the end. This theme continues twelve bars. At the below example, it has been shown just the plain shape, after deleting the pianists artistically adorn.



On the related major tonality, i.e. the theme starting with E major, after the twentieth bar, stays again to C - sharp minor's dominant accord and prepares again the first tonality, with miscellaneous movements. At the twenty fifth bar, **a** comes again, but this time, after the first sixth bar, it changes. Here, using the same rhythmical material, with an expansion and extension, proceeds to the dominant. After remaining a period of fourth bar, (thirty sixth.) measure, at the fortieth bar, reaches to the **B** part, which is the second major section.

B section is in D- flat major tonality. After the A part, which is C- sharp minor, as a contrast, **b** part comes in enharmonic major. Here, there is a short entrance, which is two bars, consists of triplets on the left hand in D- flat major arpeggio. This time, the melody on the right hand, has a slow and lyrical character. The first note of the melody, A- flat, makes a line towards one octave higher. As it can be remembered from A part, G -sharp note, climbs with a swift movement of sixteenth to one octave higher G -sharp. This one octave ascending shows similarity in both parts.



The notes, with asterisk, show us melody, climbing in one octave. The structure which comes after sixteen bars ongoing idea, as it seems **b** idea, but, actually it is not. When we look overall to **B** section, we see that it displays a freer structure. This section, which starts at seventeenth bar and continues for four bars, can be considered as a minor contrast. Anyway, right after the main idea comes again. When **B** section concludes, dominant cord is on D bemol pedal. It seems quite interesting that, how the dominant in **A** part prepares **B** part, this time the dominant in **B** part, prepares **A** part. This happens on D- bemol note.



With the eighty second bar, **A** section re-starts. At the beginning, it comes exactly same. First eight bars period and then **b** idea comes. The arrangement till hundred eighteenth bar is exactly the same as in the first section. At the hundred eighteen bars, a C-sharp pedal ongoing for 9 bars draws attention. There, the coda of the piece starts. During this twenty bar coda, at the right hand, the same movement always continues.

## CONCLUSION

It is very important to understand the formal harmonical structure of the piece before starting to practice on it. Once the right analysis is done, it will be easier and more brilliant to perform the composition.

One the most gracious feature of the piece is that the **B** section theme comes at the very last eight bars. This time, it is not in D-bemol major, but C-sharp major. This elegant theme, is spreading as it is a free motif. The composer puts this such an appropriate place that, the repetition of the sixteenth notes on right hand almost dies out and it is heard only this delicate theme. This melody ends with C-sharp. At left hand, on C-sharp, G-sharp, pronounces the dominant cord and resolves to C-sharp major cord. Thus, the piece ends satisfactorily.

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## **Chopin'in “Fantasie-İmpromptu”nun (Op. Posth. 66) Formal ve Armonik Bakımdan Analizi**

### **Özet**

Bu çalışmada Frederic Chopin'in Fantasie-İmpromptu (*Op. Posth. 66*) isimli eseri formal ve armonik bakımdan incelenerek analiz edilmiştir. Chopin'in en çok seslendirilen eserleri arasında yer alan Fantasie-İmpromptu'nun özelliklerinden bir tanesi de dengeli bir form yapısı üzerine kurulmuş olmasından ileri gelmektedir. Eser kendi içerisinde bölmelere ayrılarak incelenmiş ve bu inceleme şematik olarak açıklanmıştır. Bu türlü incelemeler eseri seslendiren piyanistlerin eseri çok daha bilinçli olarak seslendirmelerini ve bestecinin düşündüğünü en iyi biçimde ifade edebilme becerisi kazandıracaktır.

**Anahtar Sözcükler:** Eser analizi, Chopin'in Fantasie İmpromptu, formal ve armonik analiz.