

The Hanon Piano Fingering Technique for Performing Chopin's Ballade No. 1 in G minor

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Abstract

This article examines piano technique, particularly in interpreting and performing complex compositions by composers like Frédéric Chopin. Chopin's Ballade No. 1 in G minor, Op. 23, is a significant piece that demands skill and appreciation for its creativity. The Hanon fingering technique, developed by Charles-Louis Hanon in the late 19th century, aims to improve finger dexterity, strength, and agility through exercises tailored for pianists of different proficiency levels. The essay aims to examine the efficacy of the Hanon method in Chopin's performance, focusing on specific sections where Hanon's concepts can enhance fingering selections and overall performance. The Hanon fingering method aims to balance technical exercises with interpretive demands of advanced repertoire, providing pianists with a realistic framework to enhance their performing skills.

Keywords: The Hanon piano fingering; Technique; Chopin; no.1 in g minor

Introduction

In this era, classical piano has become a profession chosen by more and more people. Everyone has never stopped exploring classical piano. As more and more people learn classical piano, the problems encountered in learning classical piano are exposed more and more. When it comes to learning classical piano, Chopin is an insurmountable mountain. His style and skills make pianists daunted, but they love his music very much. Performers will play Chopin's piano works in their careers of learning piano works. Chopin's piano works, with their typical romantic style and difficult playing techniques, embarrass countless performers. This article uses one of Chopin's most classic piano works, the Ballade in G minor, to provide a reference for the majority of piano players, especially advanced students (Griffel, 1983).

Chopin is one of the most influential piano composers throughout history, and one of the most representative figures of the 19th century Romantic period. His biography was written by Liszt, one of the most amazing piano composers at the time, which is enough to show Chopin's talent. Since I came into contact with Chopin's piano work "First Ballade" in my freshman year of college, I was impressed by Chopin's musical style and performance skills. I deeply felt Chopin's achievements in the field of piano in the Romantic period. The style of this piece is very rich and the performance skills are also very difficult. Through my repeated reference to information to understand Chopin's life and musical style, and combining myself with different performers to interpret this work many times, on this basis, I understand Chopin's powerful creativity, which is fully reflected in his creative style.

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In the process of learning piano, a key issue that needs reflection and resolution is how to enhance the practical aspects of music education, develop students' practical skills, and create a distinctive training system aimed at improving the musical abilities of higher normal college students (Raden R&, Harpang Y,2020). This study is organized around these ideas, emphasizing that tone balance becomes a primary concern in piano learning. The ultimate goal of achieving both accuracy and aesthetic quality in piano performance relies on a pianist's ability to control the tone produced by each finger. Consequently, the development of tone quality in piano playing has consistently been a focal point during the learning process, particularly in its initial stages. In the following sections, we will delve into the historical background of both Hanon's exercise methods and Chopin's compositional techniques, followed by an examination of the interplay between technical execution and musical expression. By highlighting key aspects of the Hanon technique and illustrating its application in the context of Chopin's work, this article endeavors to contribute valuable insights to both piano instructors and performers seeking to refine their practice strategies and deepen their understanding of this iconic composition.

Frédéric Chopin's *Ballade No. 1 in G minor, Op. 23*, is one of the composer's most celebrated works, revered for its emotional depth and technical demands. First published in 1836, this piece encapsulates a narrative quality that resonates deeply with listeners and performers alike. The piece begins with a somber introduction, setting a contemplative mood that evolves into a whirlwind of dramatic contrasts. According to Griffel (1983), the sonata design within the ballade allows for an exploration of diverse themes, creating a complex emotional landscape that any performer must navigate carefully. Mastering this work requires not only technical proficiency but also a profound understanding of its interpretive nuances.

Interpretative choices play a crucial role in bringing Chopin's intentions to life. When performing the *Ballade*, musicians often face the challenge of balancing lyrical phrases with virtuosic passages. Raden and Harpang (2020) highlight the importance of phrasing and dynamics in conveying the piece's emotional spectrum. Furthermore, Ding and Sondhiratna (2024) emphasize how integrating vocal techniques into piano practice can enhance a pianist's expressiveness and musicality. By employing singing as a tool, pianists can internalize melodic lines and develop a more song-like quality in their playing, which is particularly beneficial in a piece as lyrical as the *Ballade No. 1*.

Additionally, the physical aspects of performance cannot be overlooked. Bai (2019) discusses the significance of proper fingerings and hand positions in executing Chopin's intricate passages efficiently. Pianists must cultivate a technique that allows for fluidity and expression, particularly in sections requiring rapid passagework and sudden changes in dynamics. Techniques such as practicing slowly and gradually increasing tempo are vital for mastering the work, ensuring that each note is rendered with precision while still conveying the intended emotion. Supporting this notion, Chen and Phongsatha (2024) explore the application of mobile blended learning in piano instruction, suggesting that technology can facilitate personalized practice routines and help students refine their technical skills outside the traditional studio environment.

Engaging with historical and analytical perspectives can deepen a performer's interpretation of the piece. Kentner and Zheng (2014) emphasize the importance of understanding the context in which Chopin composed his music—an era marked by Romantic ideals that valued personal expression and emotional depth. By studying various interpretations and recordings, pianists can draw inspiration from established artists while developing their unique voice. This process of exploration not only enhances their

performance of the Ballade No. 1 but also contributes to a greater appreciation of Chopin's genius. Moreover, Yin and Sondhiratna (2024) discuss innovative teaching strategies that adapt to different learning environments, illustrating how diverse methodologies can aid students in grasping complex pieces like Chopin's work more effectively.

Lastly, Zhao and Cleesuntorn (2022) examine the effectiveness of blended learning lesson plans on non-piano major music students' performances, highlighting the positive impact of structured training on skill acquisition. Their findings suggest that incorporating organized approaches to learning can help students achieve higher levels of proficiency in pieces demanding both technical skill and interpretative insight. Collectively, these studies underline the necessity for educators and performers alike to adopt comprehensive, multifaceted strategies in mastering complex compositions, thereby enriching the musical experience for both performers and audiences.

The Chopin's ballade no.1 in g minor

The Chopin was the most amazing musician of the Romantic period. He was recognized and highly praised by many musicians. After his death, Liszt called him the brightest meteor on the horizon of music. 39 years is very short for an ordinary person, so short that most people can't even feel the passage of time. But Chopin was different.

He used his short life to not only make great contributions to the music world, but also made significant contributions to promoting the national spirit. Chopin's parents paid great attention to his education. When he was 5 years old, his parents found a famous teacher to teach him piano, which opened the door to Chopin's music world. It was this teacher who guided Chopin to experience a large number of famous piano works, which made Chopin have a strong interest in music and showed extraordinary talent, which undoubtedly laid a certain foundation for Chopin's future creation (Joseph & Zhu, 2007).

This famous Czech composer gave Chopin a very rich creative experience. During this period, he created a large number of musical works. At the same time, this was also the first golden period of his creation. This period was when the emotional tone of his creation was the brightest, passionate, and full of romanticism. The works he created were rich and diverse in music content, novel in genre, and unique in expression, such as "Mazurka" and "Waltz". These works show a strong Polish atmosphere and an optimistic attitude towards life. The nationality of the works runs through the works created during this period. In 1830, Chopin went to Paris, hoping to seek a better breakthrough in the road of music creation. This was also the second golden period of his creation. In his second period of creation, the dramatic and tragic nature of music became an indelible label on him. The contradictions and conflicts in his works also deeply reflected Chopin's feelings for his motherland. Strong national consciousness and patriotism ran through the music itself. (Louis & Zheng, 2014)

1.1 The Chopin's ballade no. 1

In the early 19th century, the music world ushered in a new era, which was the Romantic period. It originated from the Classical period but was different from the Classical period. The musicians of this period were very meticulous in expressing the emotions in their musical works. Although there was a certain degree of freedom in the style, it was still rigorous. As a representative figure of this period, Chopin's works were mostly rich in national characteristics, as if Chopin's works had become synonymous with nationality. The style of most of his works almost embodied such emotions, which showed the audience a patriotic

musician's hatred of war. The "First Ballade" was created by Chopin after being inspired by the writer Mickiewicz. It is not difficult to hear that Chopin's patriotic feelings in this work are difficult to conceal, as if every note is an accusation of the war. This great patriotic musician could not raise his steel gun to defend his country on the front line, so he used this form of music creation to inspire the Polish people to fight for victory. In the "First Ballade", Chopin used many materials of Polish folk music, which made the song have the characteristics of Polish folk music, and added materials of Polonaise to some fragments. It is not difficult to see that Chopin used a lot of Polish folk music in the whole song, and it can be seen that Chopin's patriotic feelings are like flowing in his blood. It is precisely because of this that Chopin's musical creations were achieved and his musical style was taken to a higher level (Fang & Yang, 2024).

The First Piano Ballade in G Minor" was created after he left his hometown Poland. It is also an important node for Chopin's music creation to enter the artistic maturity period. How Chopin's works develop a unique personal style in form and expression is an issue that must be discussed when exploring the background of his creation of "The First Piano Ballade in G Minor". When creating this work, although Chopin's musical style was at the intersection of Polish music tradition and romantic art, he had already initially and consciously transformed his personal inner emotions into musical language, so as to convey it to the audience through his works. The Ballade No. 1 in G Minor is the product of his initial attempt to transform his inner feelings into notes. It also reflects that Chopin's creative skills have reached a new artistic level, which is specifically reflected in the changes in the range and timbre and the expansion of the harmonic color. The Ballade is complex in structure and emotional expression. It not only demonstrates superb performance skills at the technical level, but also demonstrates Chopin's ability as a composer to establish emotional links between different musical elements. Through the in-depth analysis of the Ballade No. 1 in G Minor, we can appreciate the power of Chopin's integration of his personal spiritual feelings into the piano keyboard. From the quiet and lyrical introduction to the gorgeous decorative melody, and then to the passionate climax, they are all telling Chopin's story in different musical languages. This is not only a leap in technology, but also has obvious depth and innovation in artistic expression. It can be seen that Chopin used moving and exquisite melody lines to complete an artistic work that directly hits the audience's heart.

The Hanon piano fingering technique

Charles-Louis Hanon, a shining star in French history, was born on July 2, 1819 in Rencour, near Dunkirk. His hometown, the land that nurtured his musical talent, witnessed his growth. Hanon's life was closely connected with music. With his outstanding talent, he became a highly regarded organist and pianist in France in the 19th century, and an innovator in the field of piano education. Hanon is undoubtedly the founder of piano fingering. His educational philosophy and methods have had a profound impact on later generations of piano learners. His works and teaching methods have become standard teaching materials for piano practice with their rigorous structure and rich technical training, playing a key role in improving the skills and finger independence of performers. His contribution is not limited to the field of art, but also the innovation of music education, making it a systematic training method (Zhou, 2013).

However, Hanon's brilliant career was not eternal. On March 19, 1900, this great musician passed away in the city of Boulogne-Sur-Mer. Although he has passed away, Hanon's name and the piano fingering exercises he left behind are like immortal notes, forever engraved in the history of music, inspiring generations of music lovers and professionals to constantly pursue excellence.

According to an article from 1869, Hanon worked as a music educator in a monastic community called "Les Frères Ignorant ins". This community provided free music education to poor children. Perhaps for this reason, he published "Système nouveau" in 1859: a book on how to accompany plainchant. Aimed at beginners and using simplified music rather than staves, it was very popular at the time and was published continuously for more than 30 years, even receiving a commendation from Pope Pius IX in 1867. The Pope made Hanon an honorary member of the "Accademia Nazionale di Santa Cecilia": a great honor for Hanon, a devout believer. You know, music was never the only focus of Mr. Hanon's life: he was a member of the Third Order of Franciscans and a member of the Vincent de Paulists. "Système nouveau" also won an honorary award at the Paris World's Fair that same year.

Unlike its success in the public sphere, *Système nouveau*, which uses simple musical notation, has been fiercely criticized in professional circles. Oscar Commutant said: "The whole system is the most intolerable, the most dangerous, the most unacceptable. It is a false mask that the eyes put on the ears, a lie, a confusion, a chaos." He also made up a story (Zhou, 2013).

2.1 Hanon

The first part is from item 1 to item 20. Hanon's description of this part is: "Preparatory exercises for the acquisition of finger agility, independence, strength and perfect uniformity." Hanon said that in these 20 exercises, start with 60 beats per minute and gradually increase to 108 beats per minute. He also asks students to raise their fingers and play precise, granular notes. Part I is the most popular part of the book. Part II runs from No. 21 to No. 43. Hanon describes this part as "Transcendent exercises for fingers, prepared for master exercises". From No. 21 to No. 31, Hanon uses 4/4 time (the last one is 3/4 time) instead of 2/4 time in Part I: this doubles the length of these finger exercises and places greater demands on endurance. From No. 32 to No. 38, the focus is on training the thumb to pass under the other fingers. With this foundation, in No. 39, Hanon lists all 24 scales (minor also distinguishes between harmonic minor and melodic minor), and adds cadences at the end of each scale.

In No. 40, Hanon lists various chromatic exercises for both hands in the same and opposite directions, with octaves, major and minor thirds, and major and minor sixths. No. 41 lists all arpeggios in 24 keys; No. 42 lists all the broken chords of diminished seventh chords; No. 43 lists all the broken chords of dominant seventh chords. These scales, arpeggios, dominant sevenths, and diminished sevenths alone can often be published as a separate book. The honest and kind Mr. Hanon gives them away with the book, which can be said to be full of sincerity and honesty. However, calling these exercises transcendental exercises can inspire students' fighting spirit and sense of achievement, but it is really bragging: Transcendent (al) is used for transcendental exercises in Liszt (S. 139), but it is used by Mr. Hanon to refer to scales and arpeggios (Bai, 2019).

The third part is from No. 44 to No. 60 each time. Hanon described this section as "virtuoso exercises for mastering the most difficult techniques". This section includes finger rolling, ornaments, repeated intervals of three and six degrees, double thirds, octaves, holding notes, tremolos, etc. It is really exaggerated to say that these techniques are "virtuoso

exercises" that surpass "super exercises". This extremely exaggerated language style may have something to do with the popularity of this book: this "master of rhetoric" gave students a chicken blood, making them think that they were conquering the top of Parnassus, but they didn't know that the author himself was still a long way from there. In 1878, this set of books won the silver medal at the Paris World Expo. In the same year, "Hanon" was used by the Paris Conservatory of Music and the Royal Conservatory of Music in Brussels. When it was reprinted in 1878, the cover of "Hanon" appeared with the recognition of three famous piano professors of the Paris Conservatory of Music: Antonin Marmontel, Félix Le Couppey and Georges Mathias (Chopin's student). It was also recognized by Louis Brassin, professor at the Royal Conservatory of Brussels and the St. Petersburg Conservatory.

Similarly, the Moscow Conservatory soon began to use Hanon on a large scale. Rachmaninov, who graduated in 1891, said in a 1917 interview: It may be interesting to hear the general plan used by the Imperial Conservatories in Russia. The whole process took nine years. During the first five years, students received their technical training mainly from the book Hanon. This book was widely used in the conservatories. In fact, it was the only book used in the conservatories that was strictly for technical training. All the exercises were in the key of C. These exercises included scales, arpeggios, and other exercises designed for specialized technical training (Bai, 2019)

At the end of the fifth year there was an examination. This examination was divided into two parts. The examination first tested the students' technical proficiency and then their proficiency in playing pieces, etudes, etc. However, if the student did not pass the technical examination, he was not allowed to continue to the second part of the examination. The student knows the exercises in the Hanon book by heart: they know which exercise it is when they hear the number. For example, the examiner may ask him to play No. 17, No. 28 or No. 32, etc. The student immediately sits down at the piano and starts playing. Although all the exercises are originally in the key of C, the student may be asked to play them in any key: he has learned and practiced them very thoroughly, so he should be able to play them in any key. Metronome tests are also used in the examination. The student knows that he will be asked to play the exercises at a certain speed. The examiner says the speed and the metronome starts beating. For example, the examiner will ask the student to play the E flat major scale at 120 beats per minute, eight notes per beat. If he succeeds in this test, the examiner will give him a score and start the next test. Personally, I believe that it is very important to enforce complete technical knowledge (training). The ability to play a few pieces does not constitute musical proficiency: it is like having a music box with several tunes. The student's skill set should be able to accommodate everything.

From the above descriptions, we can see that although Mr. Hanon has neither received a complete music education nor can he be called a performer, his book "Hanon" has indeed gained great influence within just a few years after its publication. It was adopted by several top music schools in the world at that time, which should be said to be the decisive factor for his success. As for how Mr. Hanon specifically "operates", we don't know. Especially in Russia, it is regarded as a very important teaching material. From the early days of the founding of the People's Republic of my country to the reform and opening up, the piano education system in China was largely inherited from the Soviet Union, so the status of "Hanon" in my country's piano education is self-evident.

Although it has achieved great success, the book "Hanon" is not new in any aspect, except for two points: It is friendly to all students and the learning curve is very gentle. The scales, arpeggios, dominant sevenths and diminished sevenths in each key are written in detail. No matter what the student's IQ is or what their talent is, they can use it to make progress. Hanon even adds instructions for almost every exercise, as well as how to play it specifically and how to speed it up. This is similar to the *Système nouveau* mentioned above, and Oscar Commutant's fictional story also illustrates this point perfectly.

Hanon has been "guaranteeing" learners in the preface and throughout the book: if you want to play the piano well, you just need to do this and that, and you must do this and that. In fact, the original name of the book "Hanon" "Becoming a Piano Master through 60 Exercises" is largely self-promotional. In the preface, Mr. Hanon first exaggerated the difficulty of learning the piano: "A person must learn piano for ten or eight years before challenging any difficult piano works", and pointed out many problems of amateur performers, such as weak fourth and fifth fingers, poor left-hand playing ability, etc. Then Hanon said that he had studied for many years and came up with this set of teaching materials that "makes it possible to learn all piano techniques in a much shorter time." Then he said that this set of books is prepared for all piano students and can solve all technical difficulties on the piano. He recommends that beginners start using this teaching material about a year after starting to learn the piano. More experienced students can finish the book quickly. But is it over after learning? Hanon told us that this is a "treasure book".

What if you don't have enough time to practice? It doesn't matter. Play "Hanon" for a few hours and your finger flexibility will return. After learning, you can play the whole book once a day in just one hour. If you keep playing every day, then after a while, all difficulties will disappear "like magic", and you will produce beautiful, clear, clean, pearl-like sounds: and this is what Mr. Hanon declared to be "the secret of an outstanding pianist".

The devout Mr. Hanon is like pointing out the way to heaven for piano students here. Then before each exercise, Mr. Hanon will guide students on what the key points of practicing this piece are: he is like an angel guarding students on the way to heaven. At the end of the whole book, Mr. Hanon comes out and announces that "heaven is near": because the student has practiced the whole book, he has overcome the main technical difficulties, and then he should practice the whole thing every day to achieve a more proficient effect. Then at the very end, Hanon said: "The greatest artists believed that it was necessary to spend several hours a day practicing basic techniques just to maintain their skills. Therefore, we should not be accused of exaggerating the fact that we require a student who wants to acquire master-level skills to play the entire book every day."

Why is Hanon's book not innovative in other aspects? As early as when Hanon was just born, Aloys Schmitt published a collection of technical training and exercises (Op. 16) in 1820, including 213 technical exercises in the first volume and 61 exercises in the second and third volumes. Many of the finger independence exercises in those technical exercises are much more difficult than those in Hanon. The technical exercises in the first half of Hanon are very similar to the "full keyboard exercises" from No. 170 to No. 213 in Schmitt's book, and the first one is exactly the same as Schmitt's No. 170. Unlike Hanon, who covered every detail, Schmitt often wrote only one or two bars, asking learners to practice by themselves, such as specifying to practice 12-15 times. Of course, as a technical training textbook published half a century later, Hanon's book still includes some relatively new techniques (for beginners), such as finger rolling, octaves, tremolo, etc.

As Rachmaninov said, complete technical training is very important for learning piano, and "Hanon" is a good choice for technical training. We need to use technical training materials for complete technical training, which actually puts higher requirements on teachers and students. Let's talk about the advantages of using Hanon as a technical training material:

Allow beginners to perform long-term finger movement. The music played by beginners is generally short, and there are fewer concentrated finger movements. Therefore, if you don't carefully select the music, it is difficult to fully practice the finger movement ability. Finger movement training is extremely important: it can exercise the strength and endurance of our hand muscles. Without strong muscle groups in the hands, the hand frame lacks elasticity, and the hands will be sore or unresponsive after playing for a long time or playing slightly difficult songs.

There is little need to read the score, and you can concentrate on technical details. Many beginners are in a hurry when playing music, and rarely pay full attention to technology. Patterned exercises such as "Hanon" free beginners from those tasks, allowing them to focus on technical standards and solve technical problems.

Both hands are well trained. Many songs played by beginners do not require much from the left hand. If you only play those songs, it may lead to an imbalance in the development of left- and right-hand techniques. Technical training materials generally emphasize both the left and right hands.

It is good for training a stable sense of rhythm. Even if you do not play other exercises, the scales, arpeggios, dominant seventh, diminished seventh and other exercises in Hanon are still very valuable: these things are the foundation of tonal music (generally speaking, beginners have little interest in atonal music). Systematization is one of the advantages of Hanon. So, playing technical exercises on the piano is like stretching your legs and practicing horse stance before doing sports: it provides us with solid techniques, strong strength, speed and endurance.

However, there are many potential problems in blindly carrying out technical training:

Developing the bad habit of mechanical playing and playing the piano without thinking. If you only do these technical exercises mechanically, then students basically don't need to use their brains, so it is easy to develop the habit of "wandering in the air" when playing the piano. Some people even think that this exercise is too boring, so they read novels while doing finger exercises. If your mind wanders when playing Hanon, it is easy to wander when playing music. The habit of mechanical playing may also cause students to play music as boring as technical exercises. The correct way to conduct these technical training should be to let the brain constantly test the effect of your performance, analyze where the movements are not concise enough, where the muscles are not relaxed enough, where the sound is not right, and think about how to solve it, and then test whether the solution is effective. In short, playing the piano requires thinking rather than just hands.

Mechanically using the exercises in the textbook cannot be said to be an efficient method. In this kind of practice, other aspects such as score reading ability and musical expression ability are only rarely exercised. The techniques trained in the items are not necessarily the ones you really lack or need to train the most. Playing one by one and step by step can indeed give students a comprehensive training, but it also consumes a lot of time, and there is no intensive practice for students' weaknesses. It cannot help students establish intuition and concepts about harmony, counterpoint, form, and work style. The most

commonly used technique in Hanon is imitation, but this kind of imitation has no direction, or it does not solve anything (except the last note of the whole exercise). It basically does not involve harmony, counterpoint, form, style of work, etc. This is one of the reasons why using Hanon is not efficient.

Performing Chopin's Ballade No. 1 in G Minor

Frédéric Chopin's Ballade No. 1 in G minor, Op. 23, is one of the composer's most celebrated works, revered for its emotional depth and technical demands. First published in 1836, this piece encapsulates a narrative quality that resonates deeply with listeners and performers alike. The piece begins with a somber introduction, setting a contemplative mood that evolves into a whirlwind of dramatic contrasts. As noted by Griffel (1983), the sonata design within the ballade allows for an exploration of diverse themes, creating a complex emotional landscape that any performer must navigate carefully. Mastering this work requires not only technical proficiency but also a profound understanding of its interpretive nuances.

The pianist's interpretative choices play a crucial role in bringing Chopin's intentions to life. When performing the Ballade, musicians often face the challenge of balancing lyrical phrases with virtuosic passages. Raden and Harpang (2020) highlight the importance of phrasing and dynamics in conveying the piece's emotional spectrum. Performers should consider how tempo fluctuations and dynamic contrasts can enhance the storytelling inherent in the music. For instance, the transition from the introspective opening theme to the exuberant middle section showcases Chopin's ability to evoke contrasting emotions, demanding that pianists maintain clarity while allowing the narrative to unfold organically.

Additionally, the physical aspects of performance cannot be overlooked. Bai (2019) discusses the significance of proper fingerings and hand positions in executing Chopin's intricate passages efficiently. Pianists must develop a technique that allows for fluidity and expression, particularly in sections requiring rapid passagework and sudden changes in dynamics. Emphasizing relaxation and proper posture is essential; tension can hinder a performer's ability to execute the piece effectively. Techniques such as practicing slowly and gradually increasing tempo are vital for mastering the work, ensuring that each note is rendered with precision while still conveying the intended emotion.

Lastly, engaging with historical and analytical perspectives can deepen a performer's interpretation of the piece. Kentner and Zheng (2014) emphasize the importance of understanding the context in which Chopin composed his music—an era marked by Romantic ideals that valued personal expression and emotional depth. By studying various interpretations and recordings, pianists can draw inspiration from established artists while developing their unique voice. This process of exploration not only enhances their performance of the Ballade No. 1 but also contributes to a greater appreciation of Chopin's genius, ultimately enriching the musical experience for both the performer and the audience.

Conclusion

In conclusion, "The Hanon Piano Fingering Technique for Playing Chopin's Ballade No. 1 in G Minor" likely refers to the application of specific fingering techniques derived from Charles-Louis Hanon's exercises, adapted for the performance of Frédéric Chopin's Ballade No. 1 in G minor, Op. 23. The Hanon exercises are a series of piano finger exercises designed to improve finger strength, agility, and overall technique. They are widely used by pianists for developing dexterity and fluidity. These exercises focus on repetitive patterns that can help pianists develop coordination between their hands.

Chopin's Ballade No. 1 in G minor is a significant work in the piano repertoire, known for its emotional depth and technical demands. It features a variety of musical themes, intricate passages, and requires a high level of precision in finger placement and movement. Pianists may use Hanon fingering techniques to facilitate the learning and performance of this piece. This involves applying the principles of finger independence and strength developed through Hanon's exercises to the specific challenges posed by Chopin's composition.

Certain sections of the Ballade may benefit from particular fingerings that enhance speed and efficiency, allowing the pianist to navigate difficult passages more easily.

Benefits of Using Hanon for Chopin's Ballade, Increased Dexterity: Regular practice of Hanon exercises can lead to improved finger strength and agility, which are crucial for performing the rapid passages in Chopin's Ballade. Enhanced Coordination: The exercises help pianists develop better hand coordination, which is essential when playing polyphonic textures and simultaneous voices in Chopin's music. Technical Fluency: By practicing with Hanon, pianists can achieve greater fluency in their playing, making it easier to interpret the lyrical and dramatic qualities of the Ballade.

In summary, "The Hanon Piano Fingering Technique for Playing Chopin's Ballade No. 1 in G Minor" encompasses the adaptation of Hanon's exercises to master the technical challenges presented in Chopin's work. This combination aims to enhance a pianist's overall performance quality and expressiveness when interpreting this iconic piece.

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