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Chopin's Strategic Integration of Rhythm and Pitch: a Schenkerian Perspective

In Two Volumes

Volume Two: Graphs and Reductions

by

Alison Margaret Hood

A dissertation submitted in fulfilment of the requirements for the degree of Doctor of Philosophy, University of Dublin.

2002

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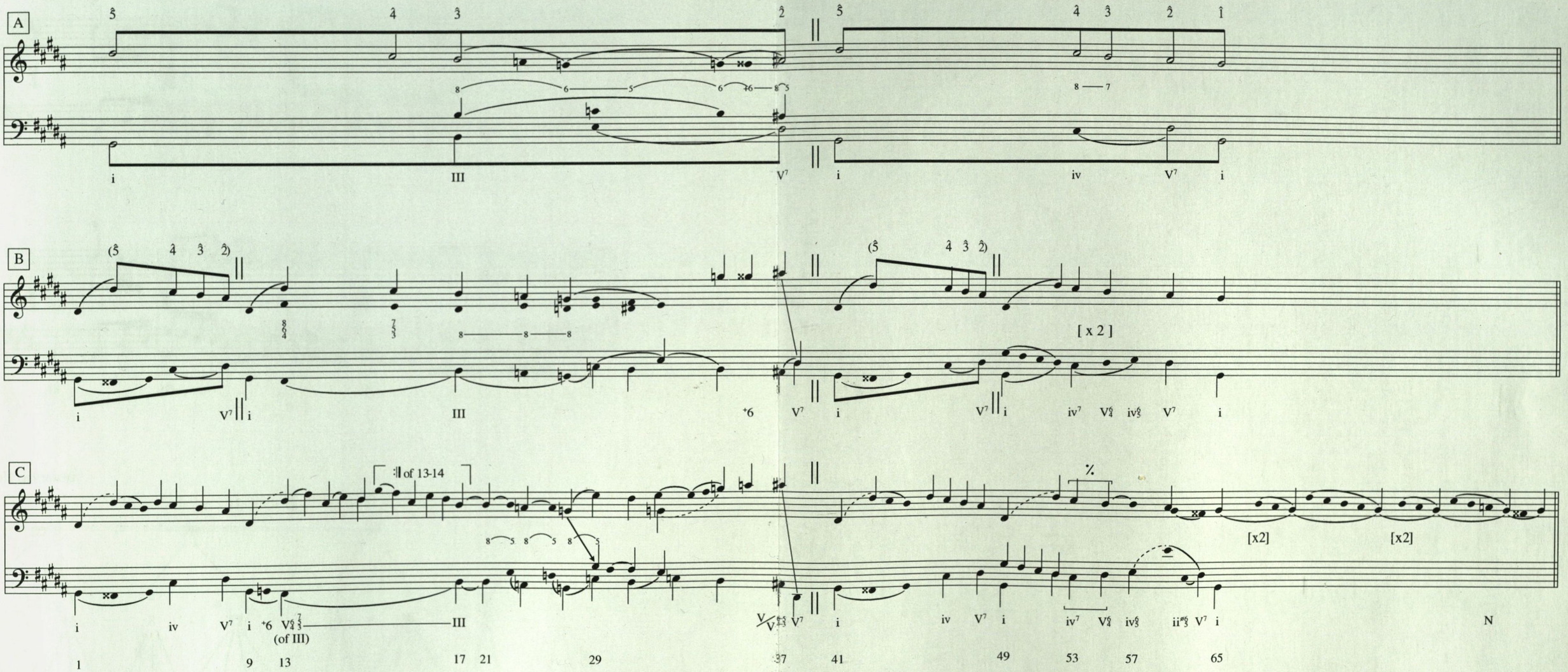
Table of Contents: Volume Two

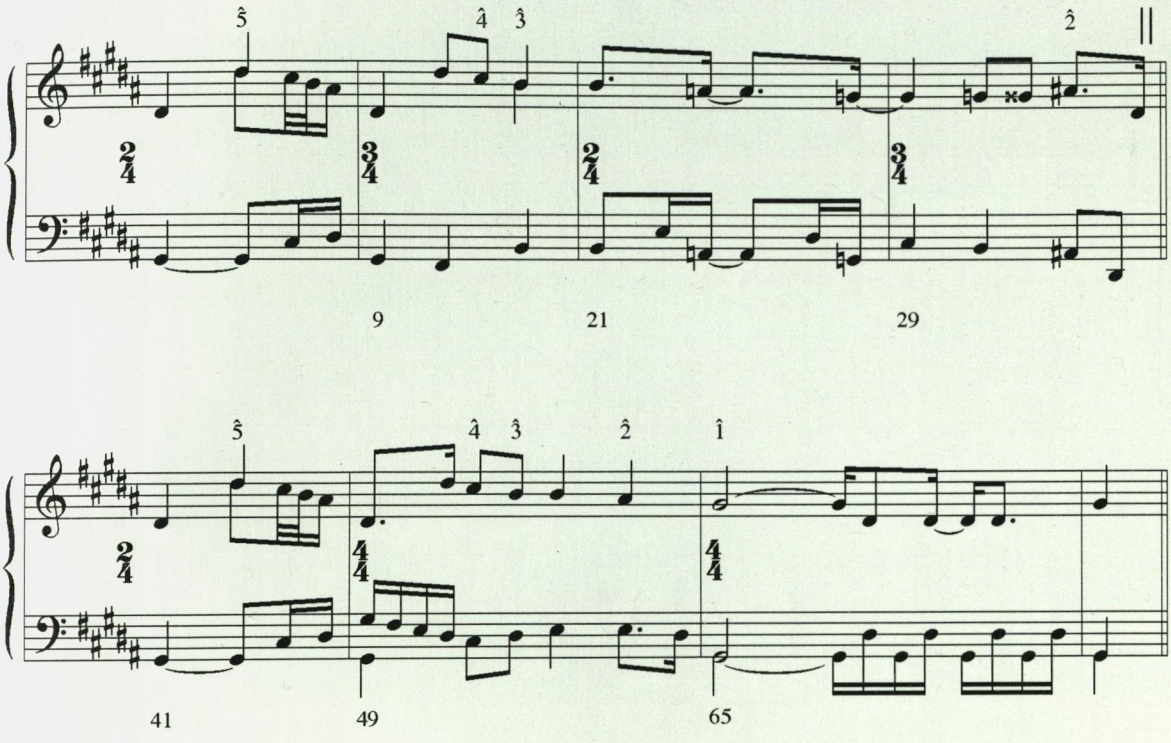
Prelude Opus 28 No. 12	Levels A to C	1
	Durational Reduction of Middleground	2
Prelude Opus 28 No. 14	Levels A to B	3
	Rhythmic Reduction	4
Prelude Opus 28 No. 16	Levels A to G	6
	Levels H to I	7
Prelude Opus 28 No. 21	Levels A to C	10
Prelude Opus 28 No. 22	Levels A to G	11
	Levels G to H	12
Nocturne Opus 48 No. 1	Levels A to C—Sections A and B	15
	Background Graph	17
Nocturne Opus 48 No. 2	Levels A to C	18
	Background Graph	21

Opus 28 No. 12



Durational reduction of middleground in Prelude Opus 28 No. 12

[key: ♪ = 1 bar]



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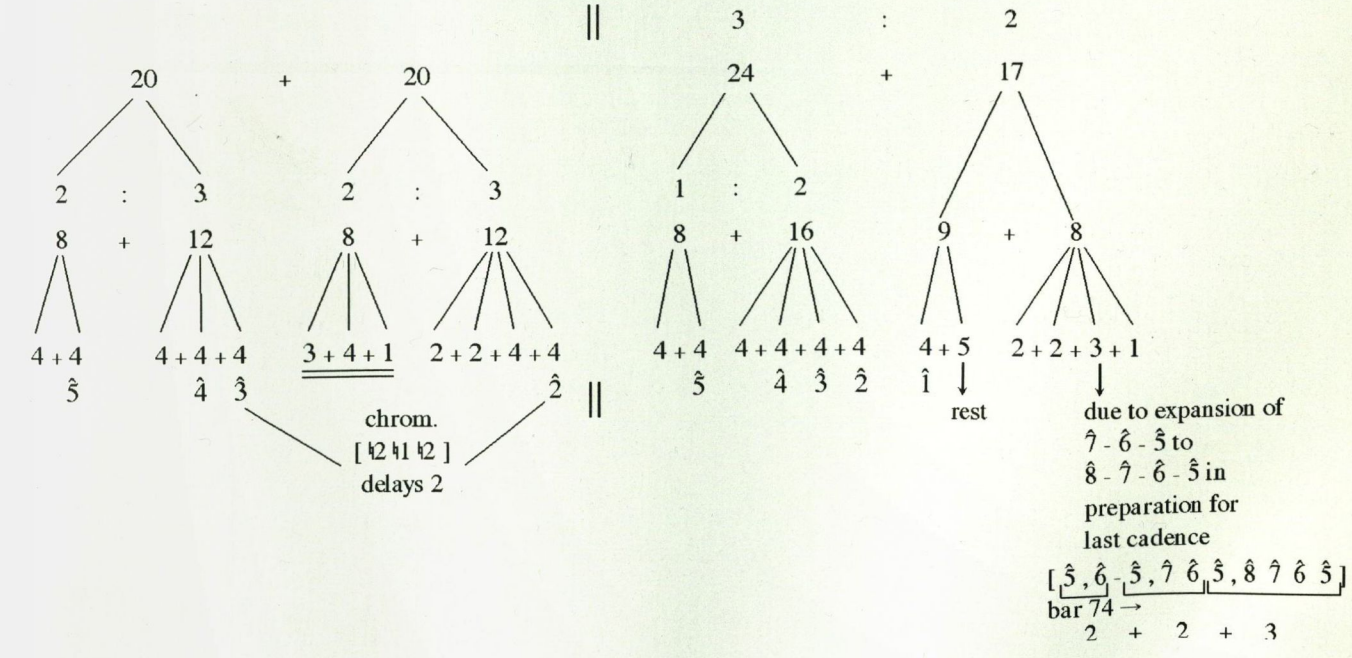

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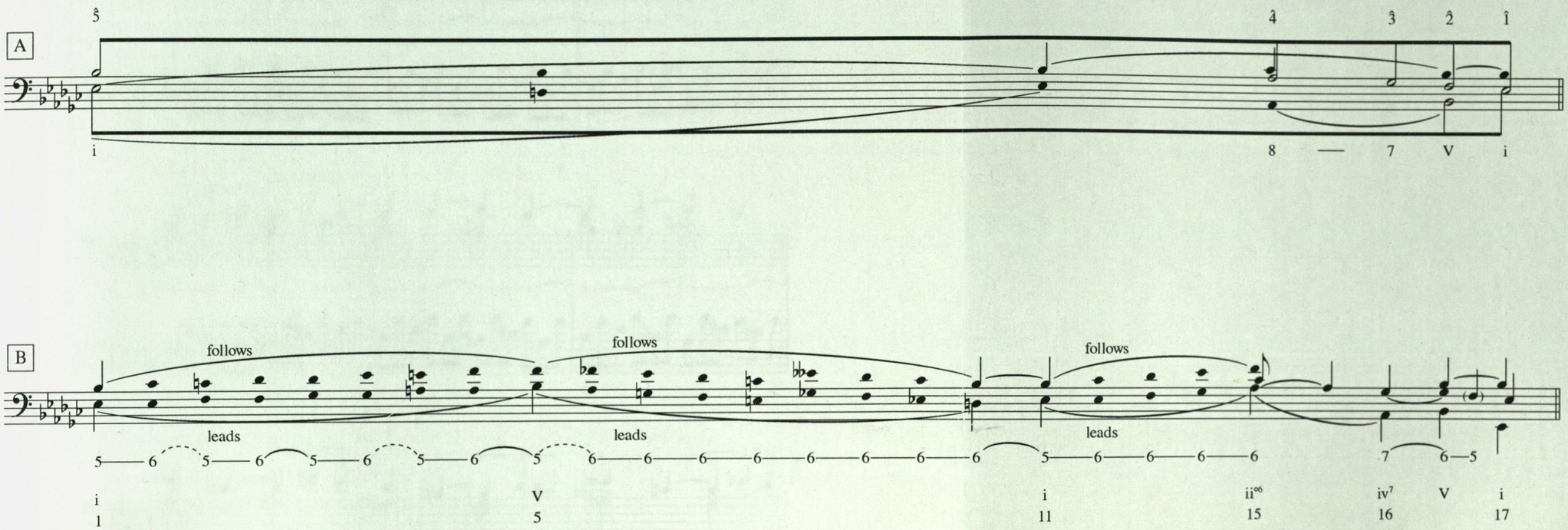
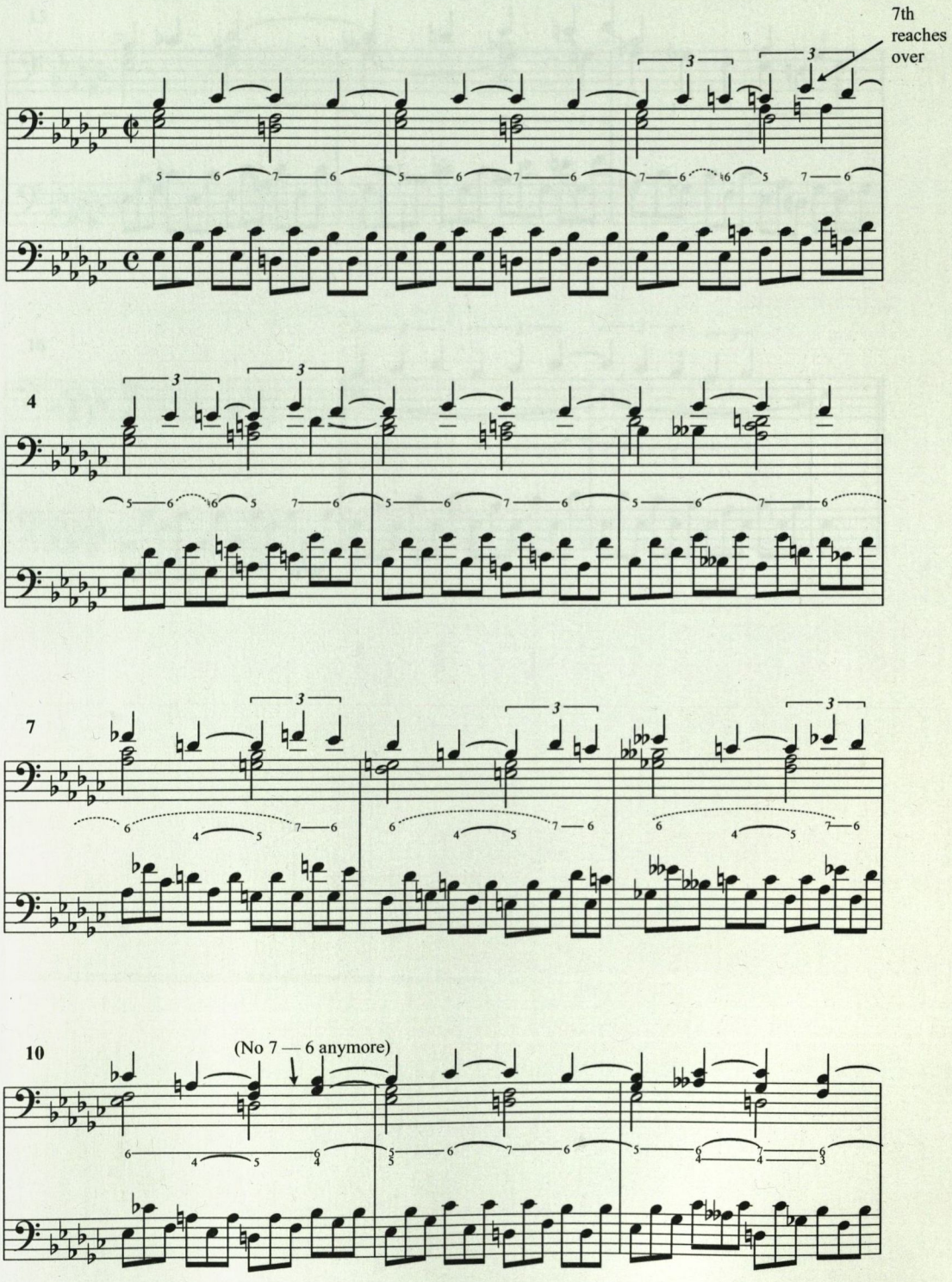
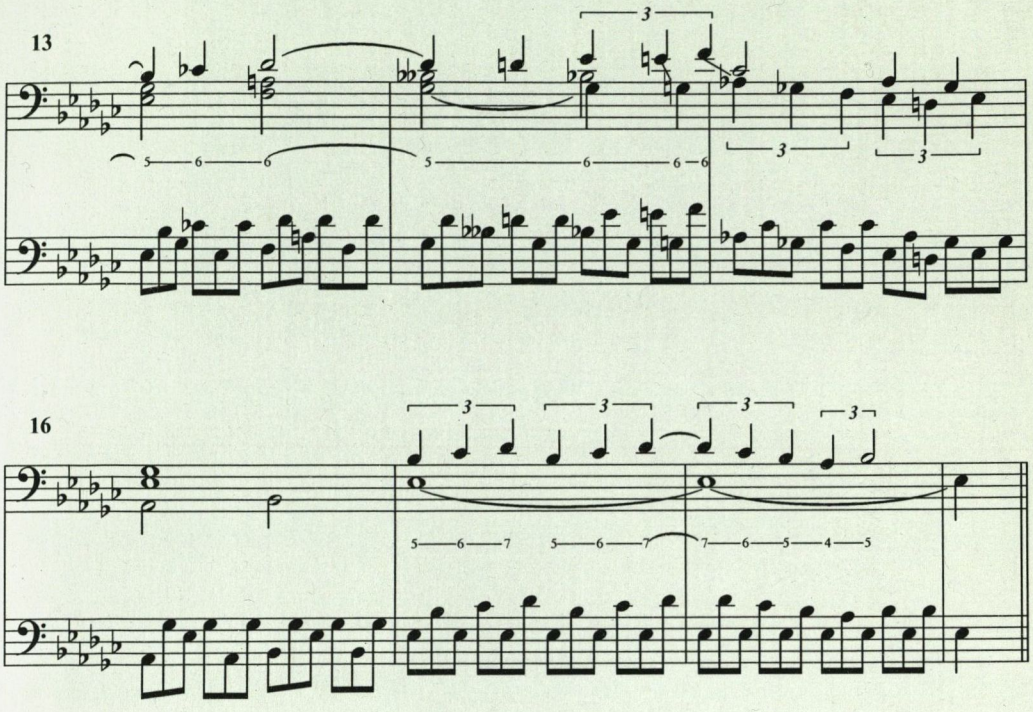
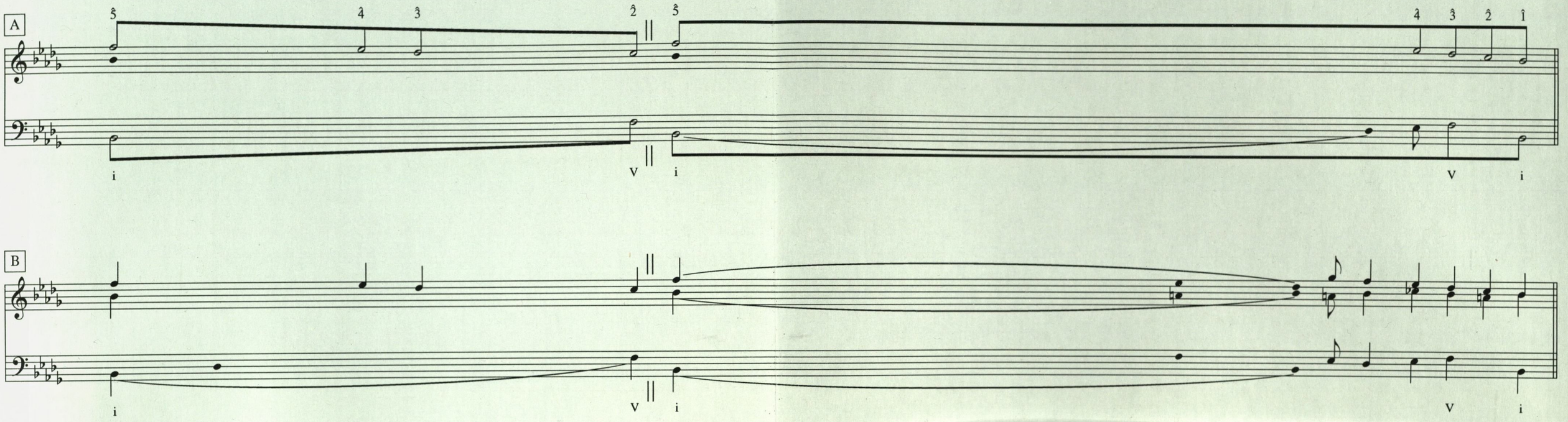


Rhythmic reduction of Prelude Opus 28 No. 14




13
16

Opus 28 No. 16



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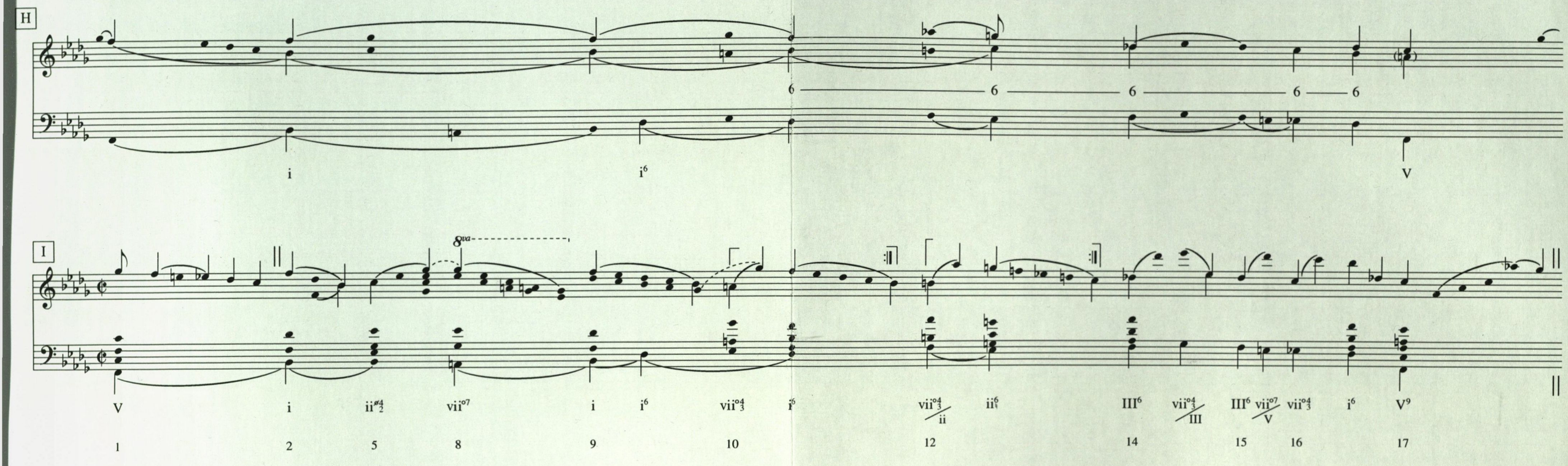
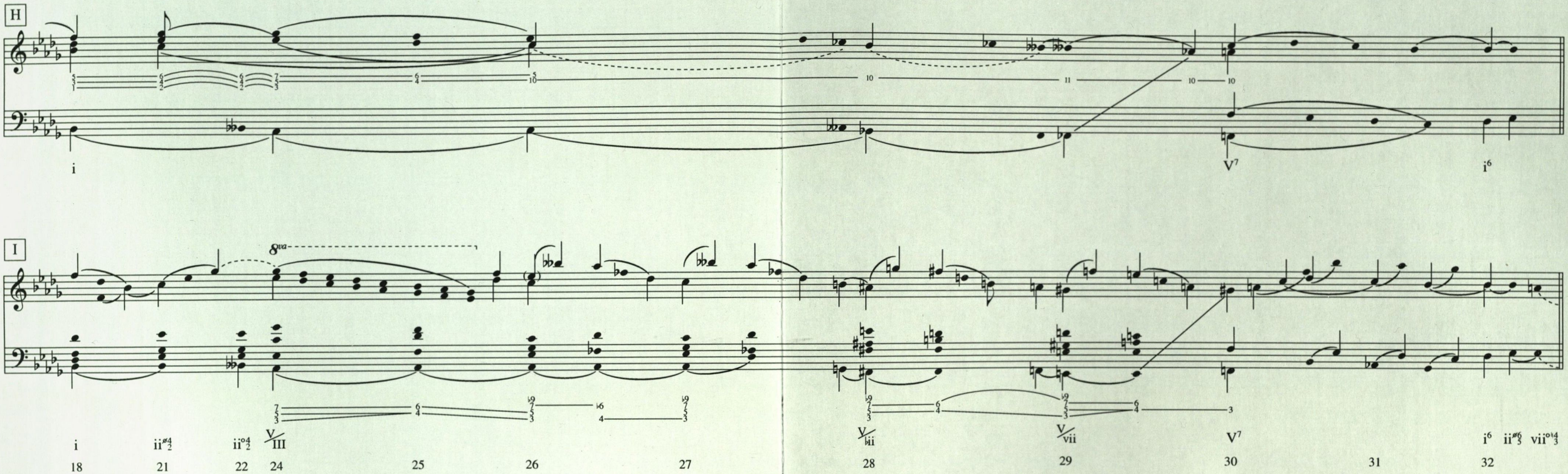
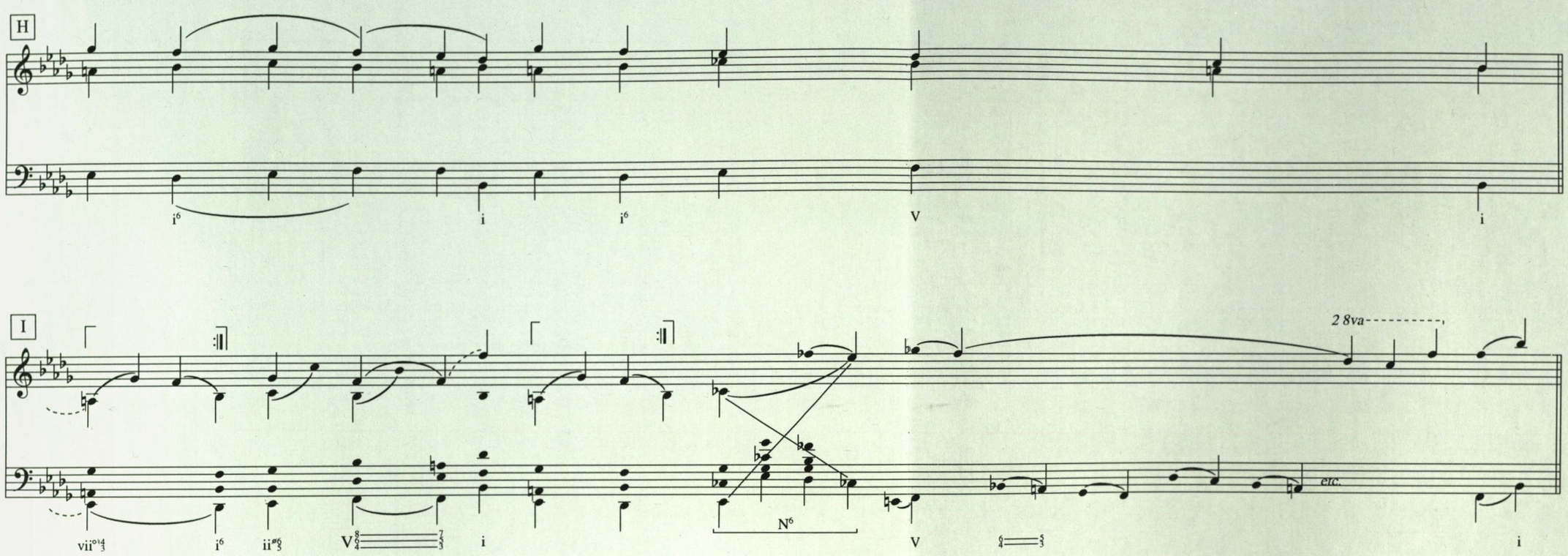

H
6 6 6 6 6
i
i6
V
I
8va
V
i
ii°4 2
vii°7
i
i6
vii°4 3
i6
vii°4 3 / ii
ii6
III6
vii°4 3 / III
III6
vii°7 / V
vii°4 3
i6
V9
1
2
5
8
9
10
12
14
15
16
17

Opus 28 No. 16

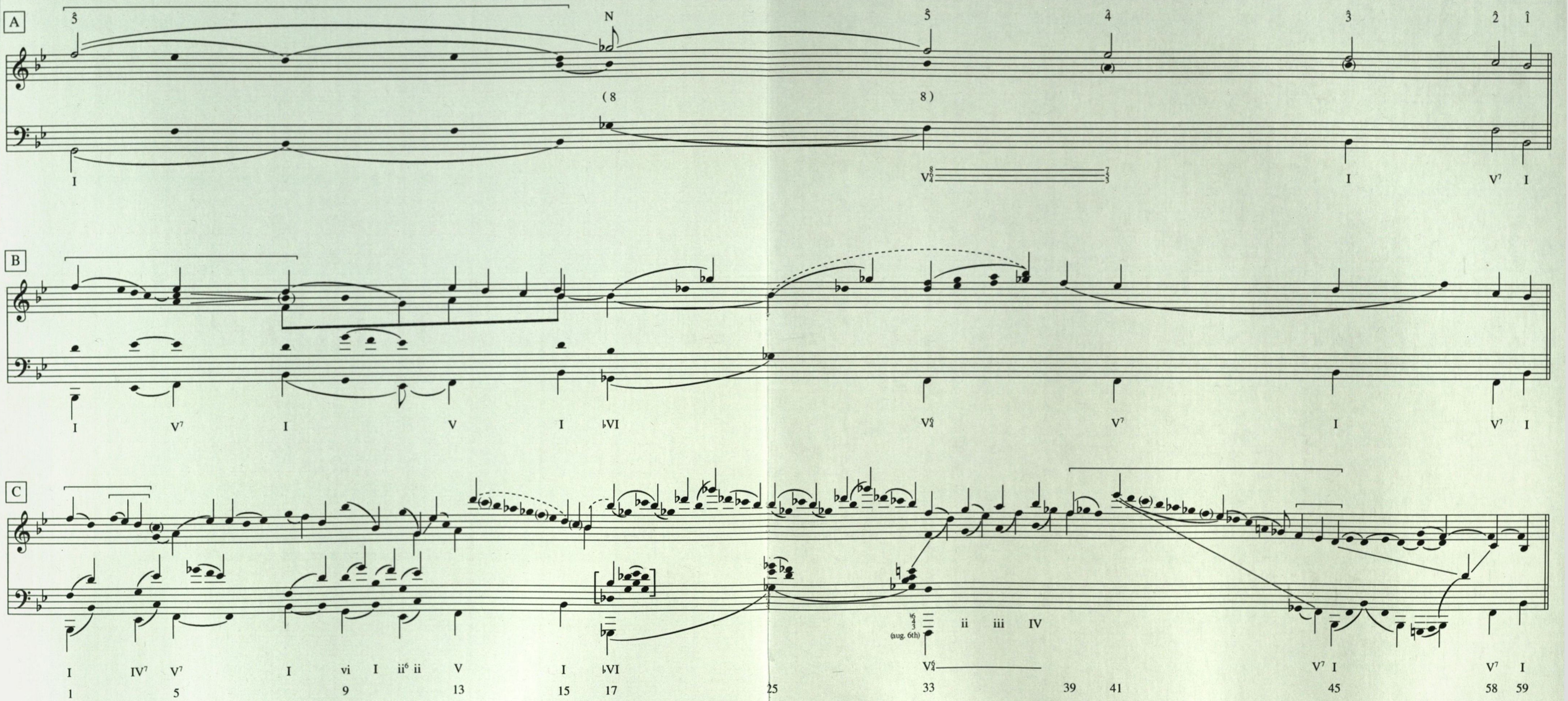

H
I
8va
i
V7
i6
i
ii#42
ii°42
V/III
V/ii
V/vii
V7
i6 ii#63 vii°43
18
21
22
24
25
26
27
28
29
30
31
32

Opus 28 No. 16



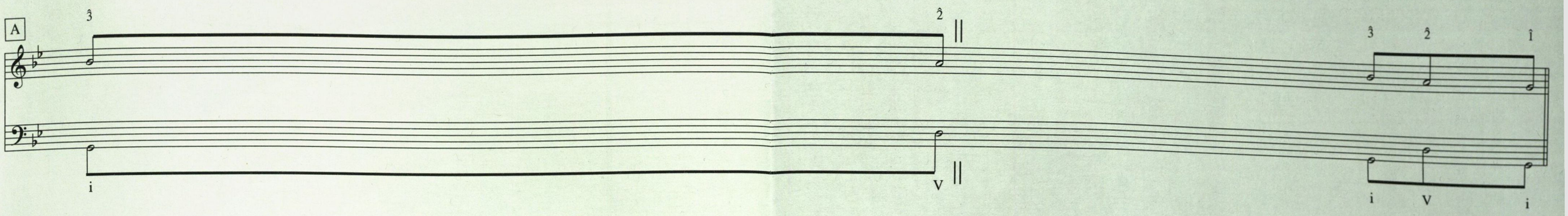
34 36 37 38 40 42 45 46

Opus 28, No 21



Opus 28 No. 22

A



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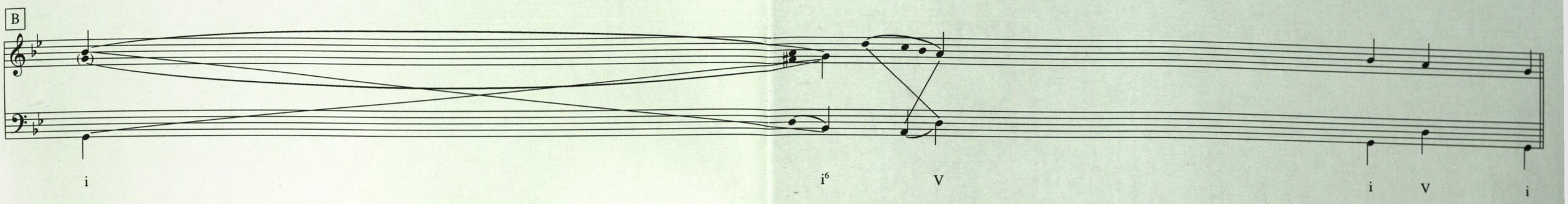

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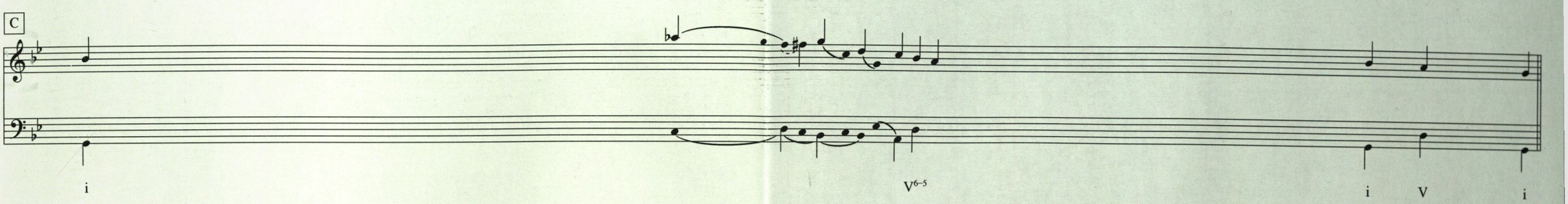
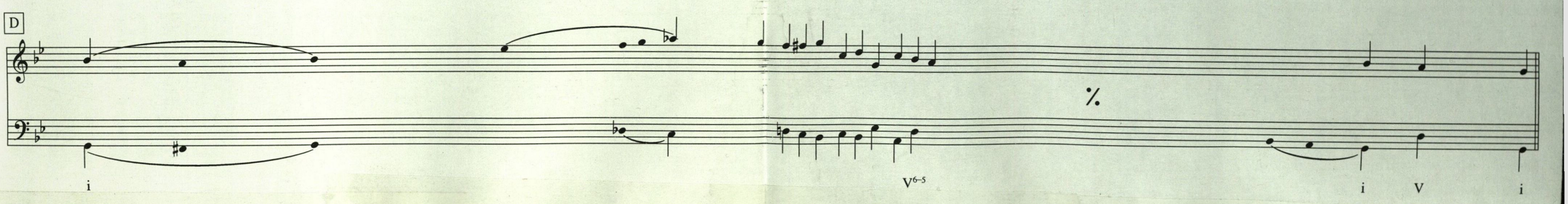
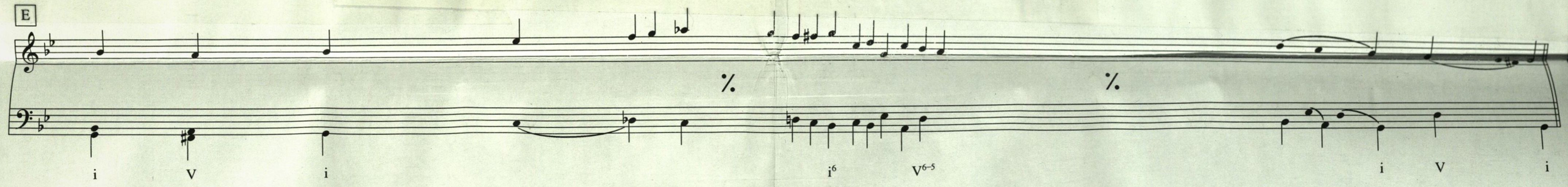


D



E



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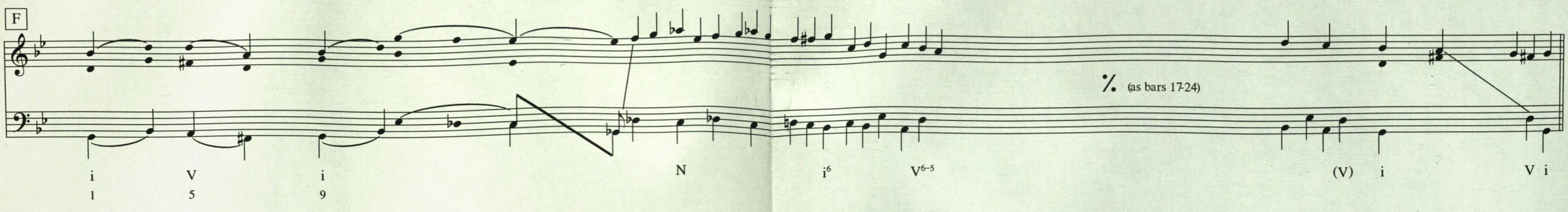
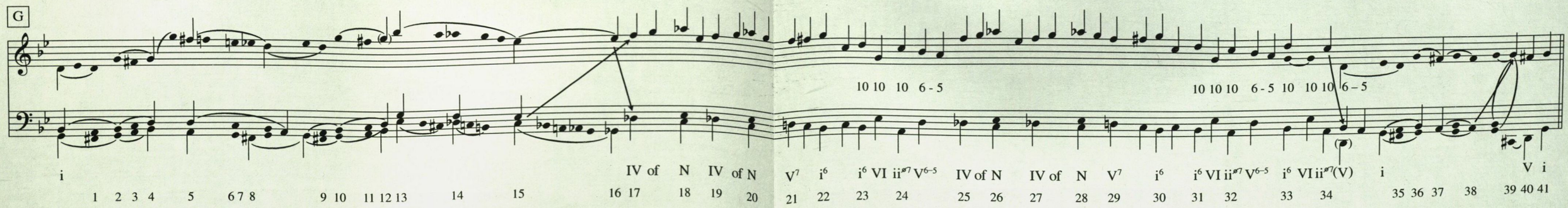
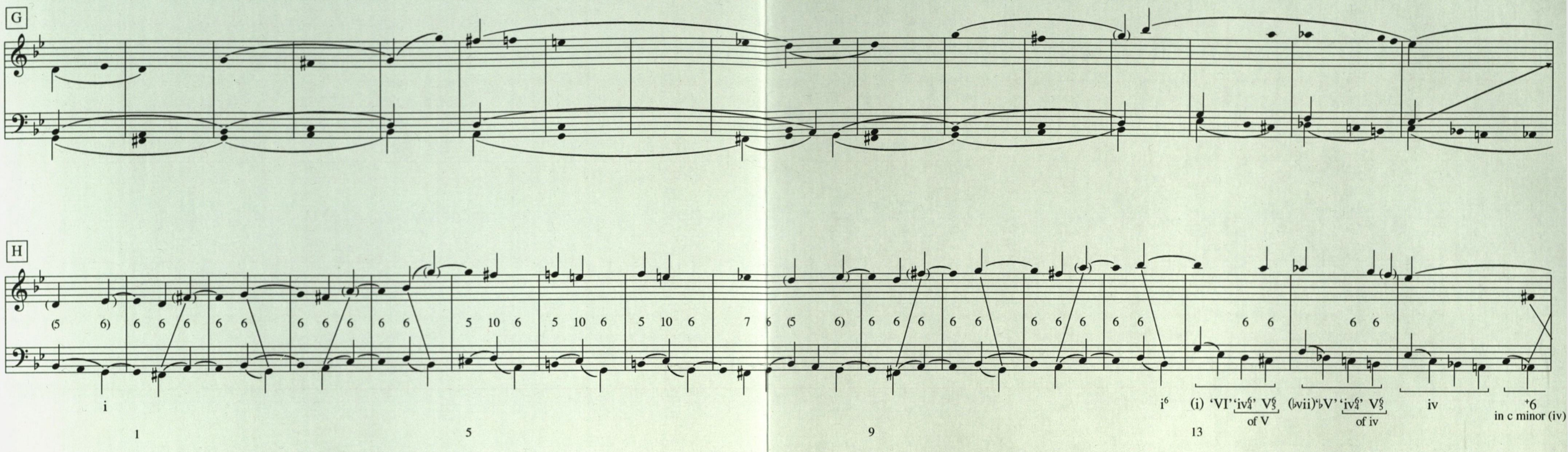


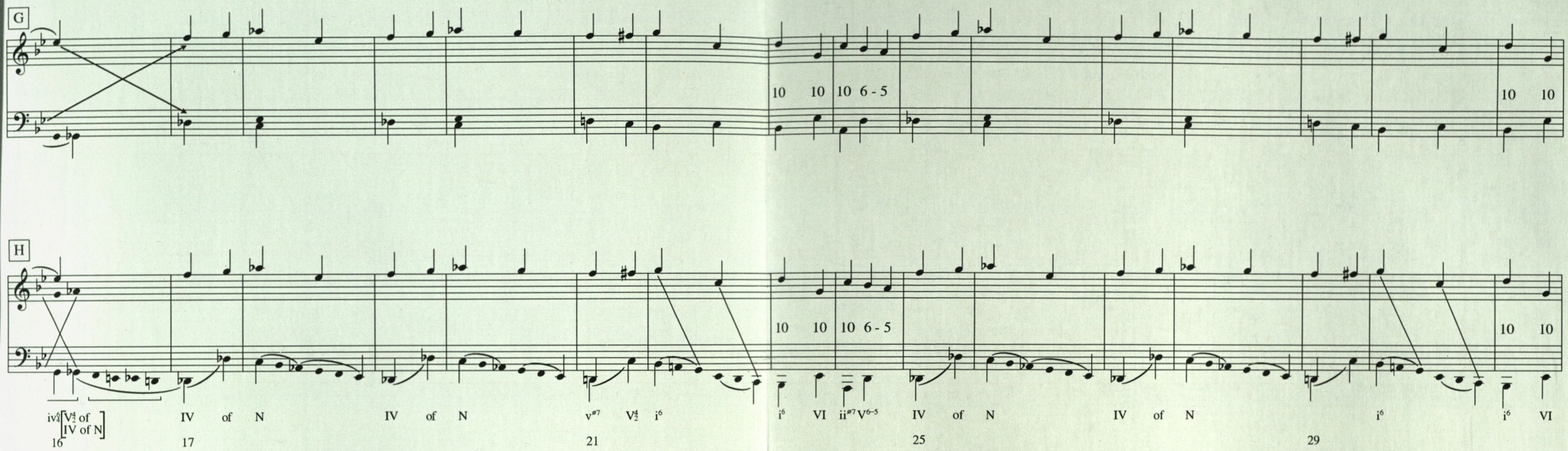
G



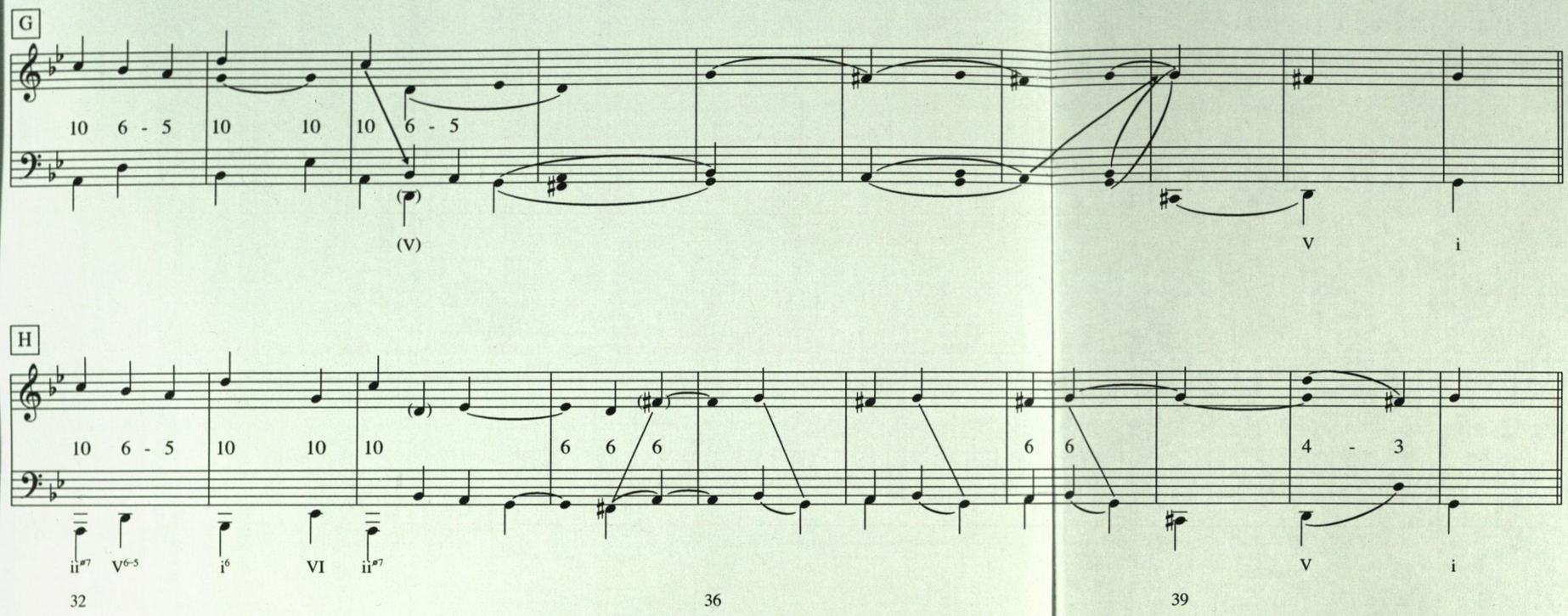
Opus 28 No. 22


G
H
(5 6) 6 6 6 6 6 6 6 6 6 6 5 10 6 5 10 6 5 10 6 7 6 (5 6) 6 6 6 6 6 6 6 6 6 6 6 6
i
i⁶ (i) 'VI' iv⁶₄ V⁶₅ of V (♭vii)'♭V' iv⁶₄ V⁶₅ of iv iv +6 in c minor (iv)
1
5
9
13

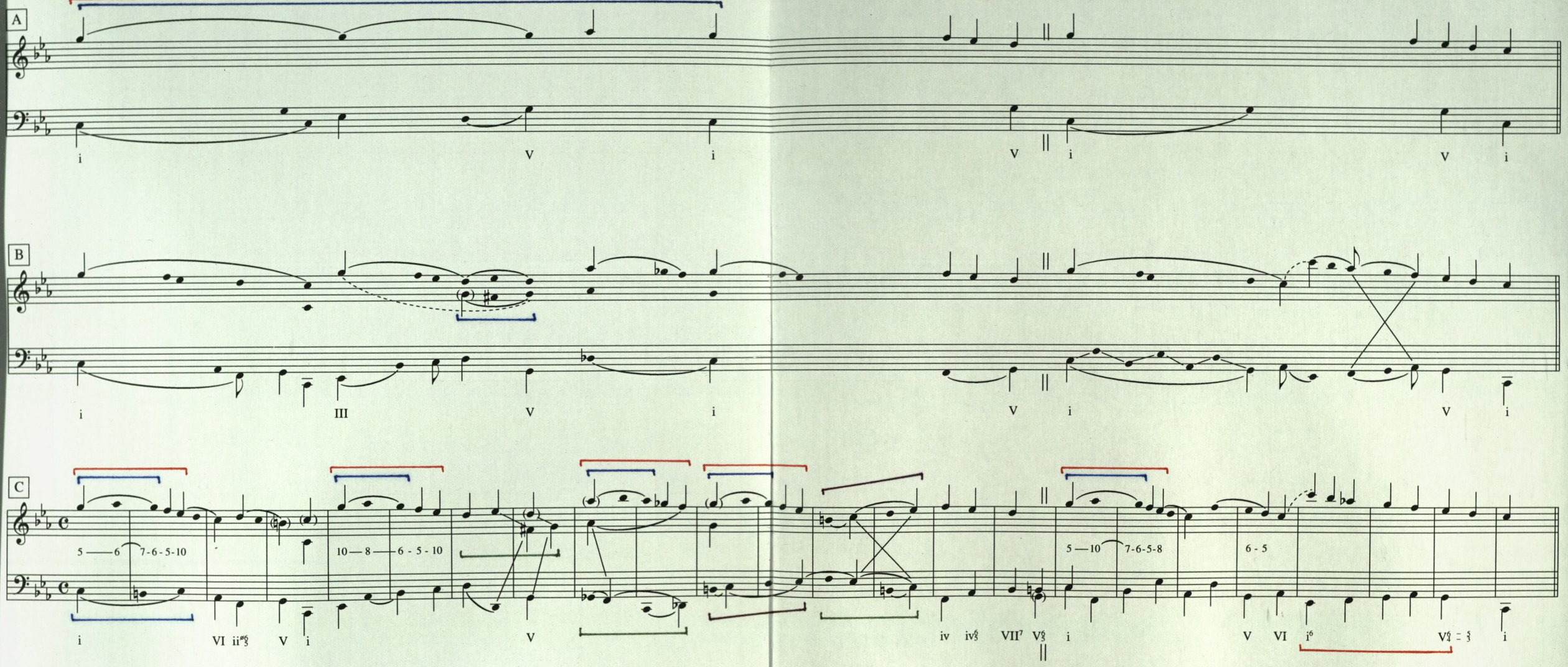
Opus 28 No. 22


G
10 10 10 6 - 5
10 10
H
10 10 10 6 - 5
10 10
iv$^{6}_{4}$ [V$^{4}_{2}$ of IV of N]
IV of N
IV of N
v^{ø7} V$^{4}_{2}$ i^{6}
i^{6} VI ii^{ø7} V$^{6-5}$
IV of N
IV of N
i^{6}
i^{6} VI
16
17
21
25
29

Opus 28 No. 22


G
10 6 - 5 10 10 10 6 - 5
(V)
V i
H
10 6 - 5 10 10 10 6 6 6 6 6 4 - 3
ii⌀7 V6-5 i6 VI ii⌀7
V i
32 36 39

Opus 48 No. 1, Section A



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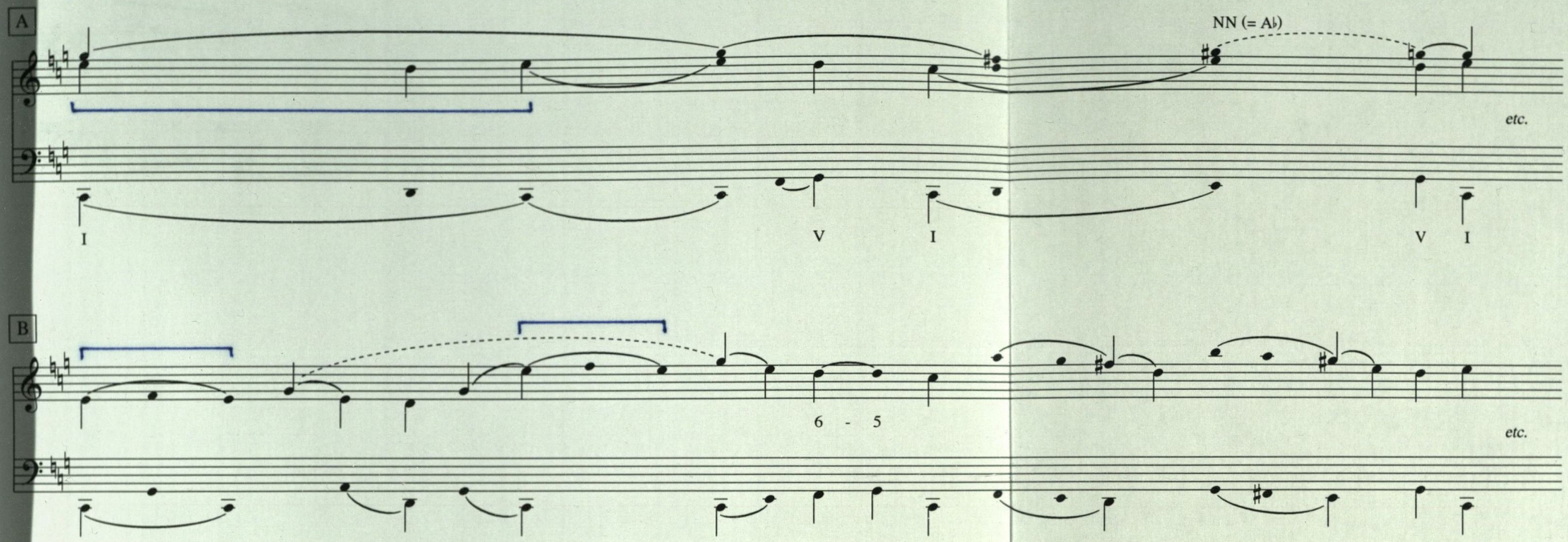
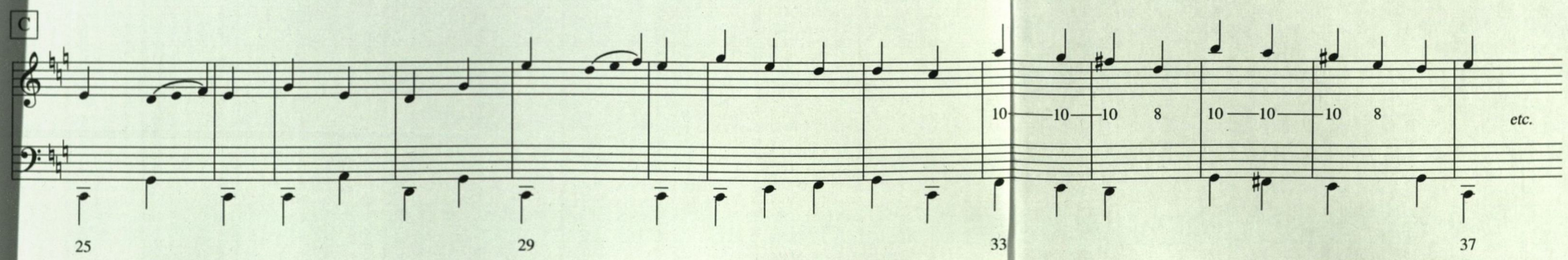
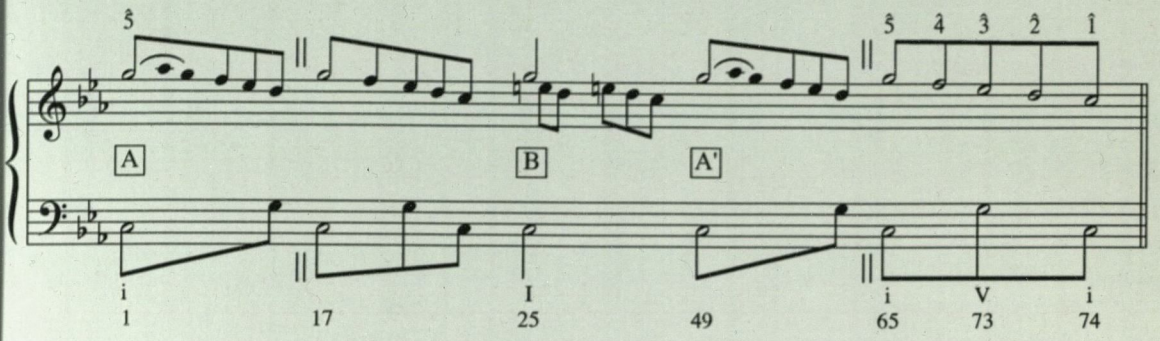
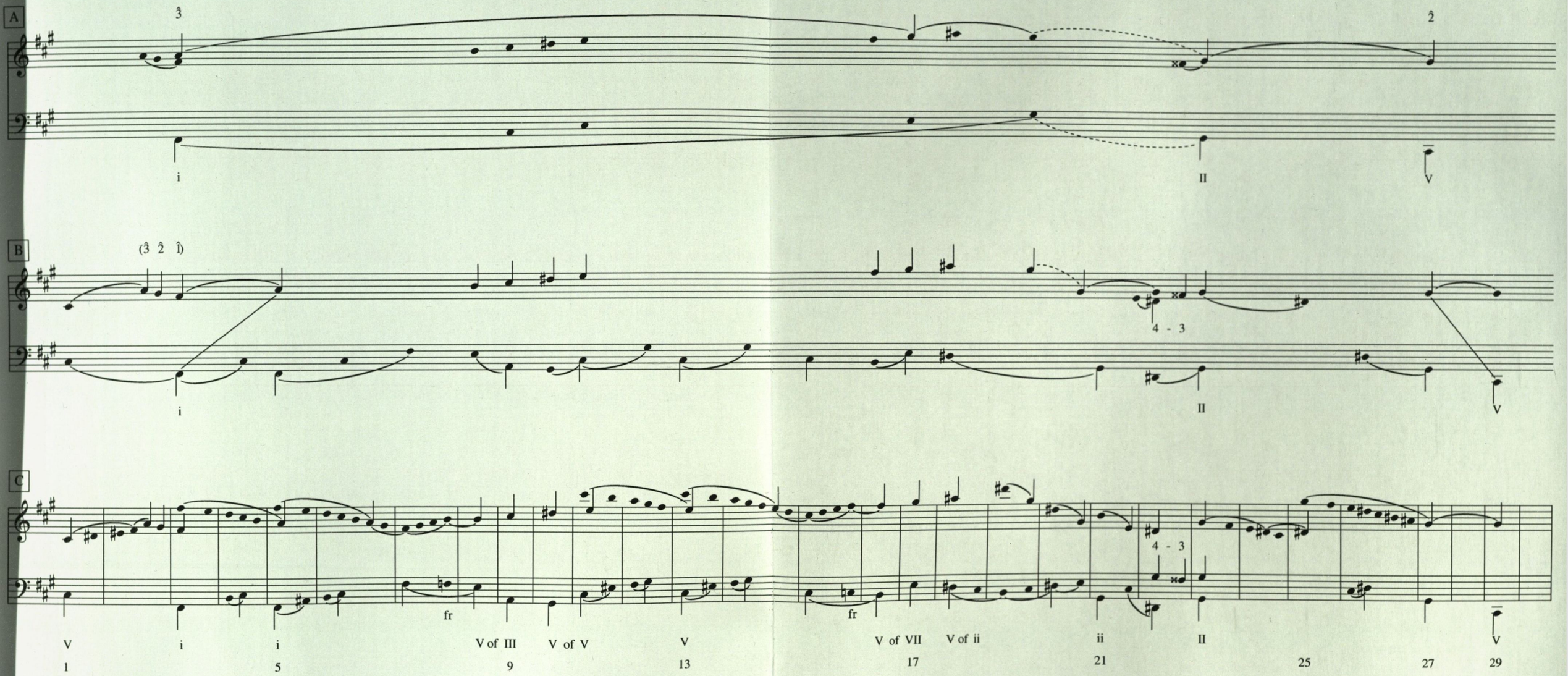




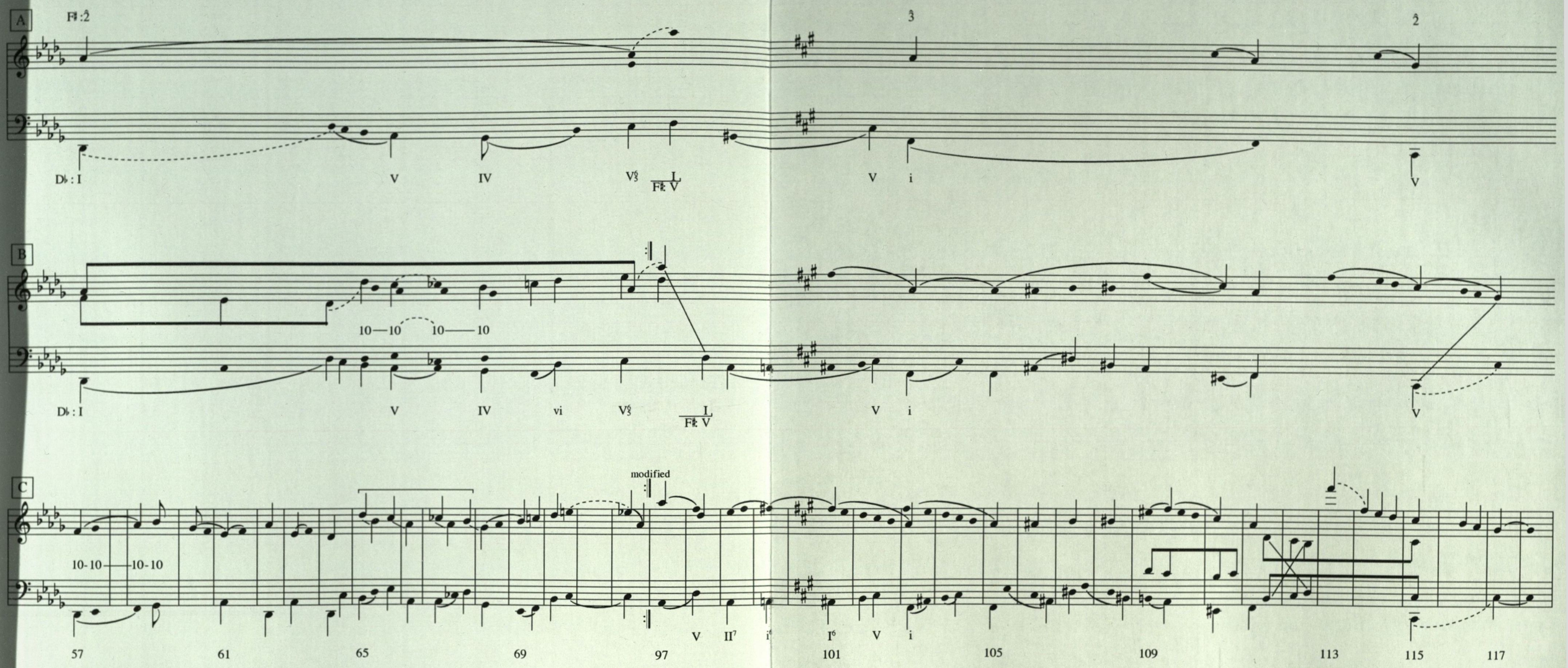
Background graph of Opus 48 No. 1



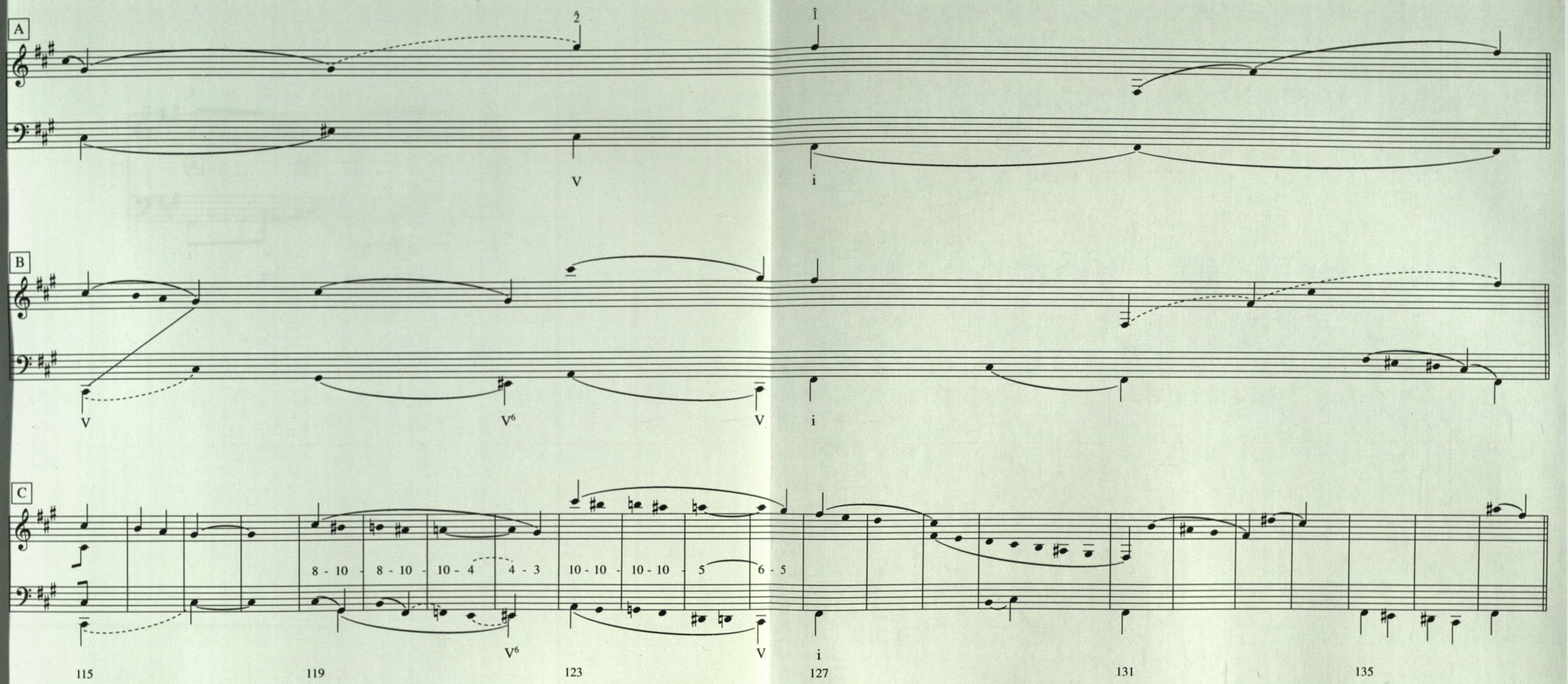
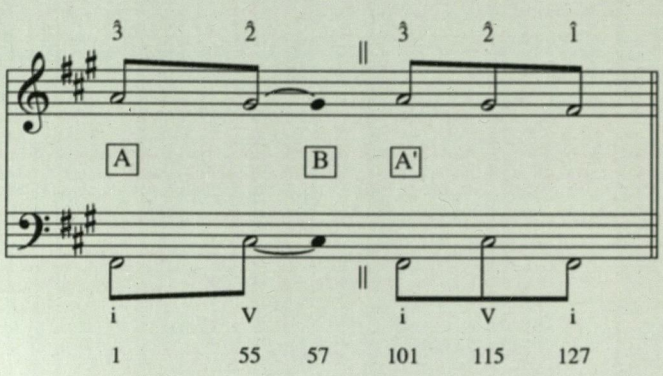
Opus 48 No. 2


A
3̂
2̂
i
II
V
B
(3̂ 2̂ 1̂)
4 - 3
i
II
V
C
fr
fr
4 - 3
V
i
i
V of III
V of V
V
V of VII
V of ii
ii
II
V
1
5
9
13
17
21
25
27
29

Opus 48 No. 2


A
F♯:2̂
3̂
2̂
D♭: I
V
IV
V6/5
L
F♯: V
V
i
V
B
10—10
10—10
D♭: I
V
IV
vi
V6/5
L
F♯: V
V
i
V
C
modified
10-10
10-10
V
II7
i6
I6
V
i
57
61
65
69
97
101
105
109
113
115
117

Opus 48 No. 2


A
B
C
2̂
1̂
V
i
V
V6
V
i
8 - 10
8 - 10
10 - 4
4 - 3
10 - 10
10 - 10
5
6 - 5
V6
V
i
115
119
123
127
131
135

Background graph of Opus 48 No. 2