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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
# 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  

Durational reduction of middleground in Prelude Opus 28 No. 12

[ key: $\text{}\frac{3}{4} = 1 \text{ bar} ]$

Overall division:

$$
\begin{array}{c}
\text{20} + \\
\text{2} : \text{3} + \\
\text{8} + 12 \\
\text{4} + 4 + 4 \\
\text{3} \\
\hline
\end{array}
\quad
\begin{array}{c}
\text{20} + \\
\text{2} : \text{3} + \\
\text{8} + 12 \\
\text{4} + 4 + 4 \\
\text{3} \\
\hline
\end{array}
\quad
\begin{array}{c}
\text{24} + \\
\text{1} : \text{2} + \\
\text{8} + 16 \\
\text{4} + 4 + 4 + 4 \\
\text{3} + 4 + 1 \\
\hline
\end{array}
\quad
\begin{array}{c}
\text{17} + \\
\text{9} + \text{8} \\
\text{4} + 5 \\
\text{2} + 2 + 3 + 1 \\
\text{rest} \\
\hline
\end{array}
$$

due to expansion of
7 - 6 - 5 to
8. 7 - 6 - 5 in
preparation for
last cadence

\begin{align*}
\{5, 6, 5, 7, 6, 5, 8, 6, 3\} \\
b \rightarrow 74 & \quad \text{bar} \quad 2 + 2 + 3
\end{align*}
Rhythmic reduction of Prelude Opus 28 No. 14

7th reaches over

(No 7 — 6 anymore)
Opus 28 No. 16
Opus 28 No. 22
Opus 48 No. 1, Section B

A

B

C

NN (= As)

e tc.

6 - 5

e tc.

10 - 10 - 10 - 10 - 8 etc.

25

29

33

37
Background graph of Opus 48 No. 1
Background graph of Opus 48 No. 2