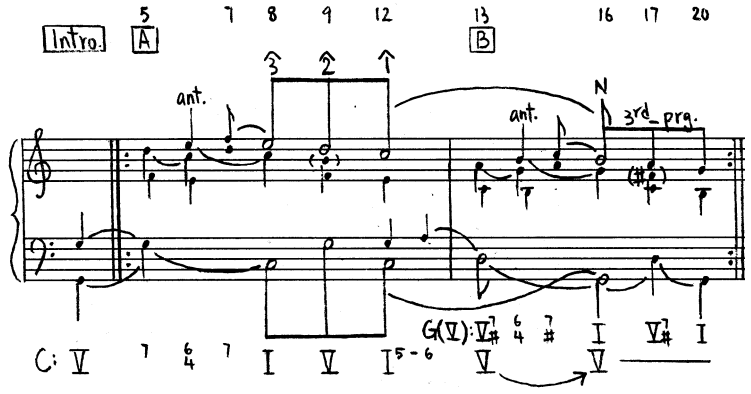
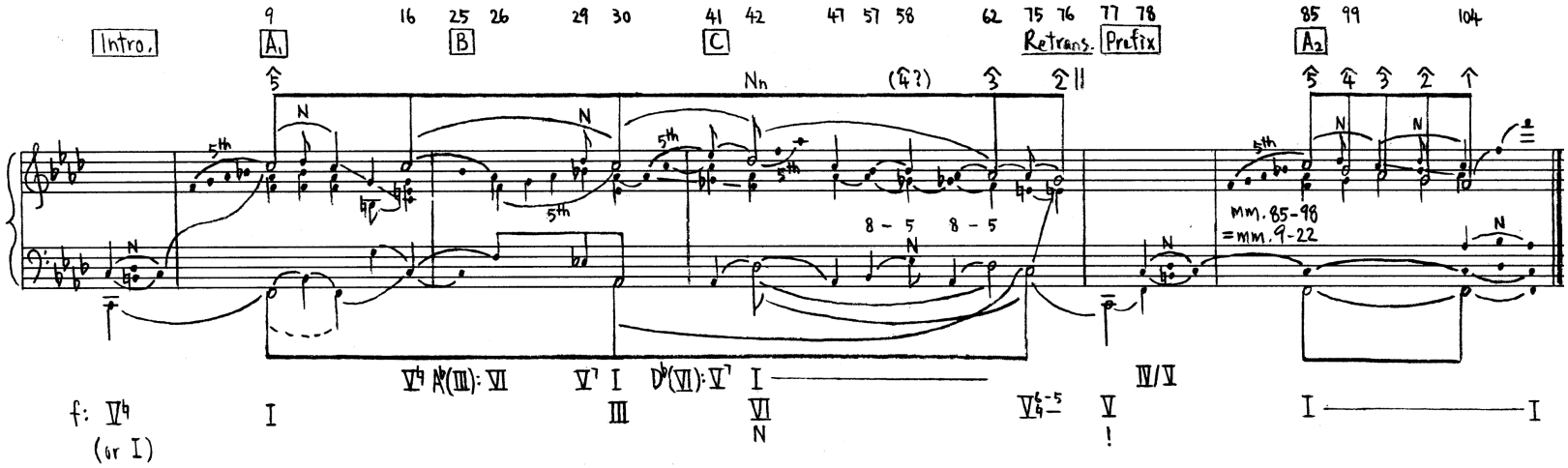
Example 4-1 Auxiliary progression (after Schenker, *Free Composition*, Fig. 110a–e)



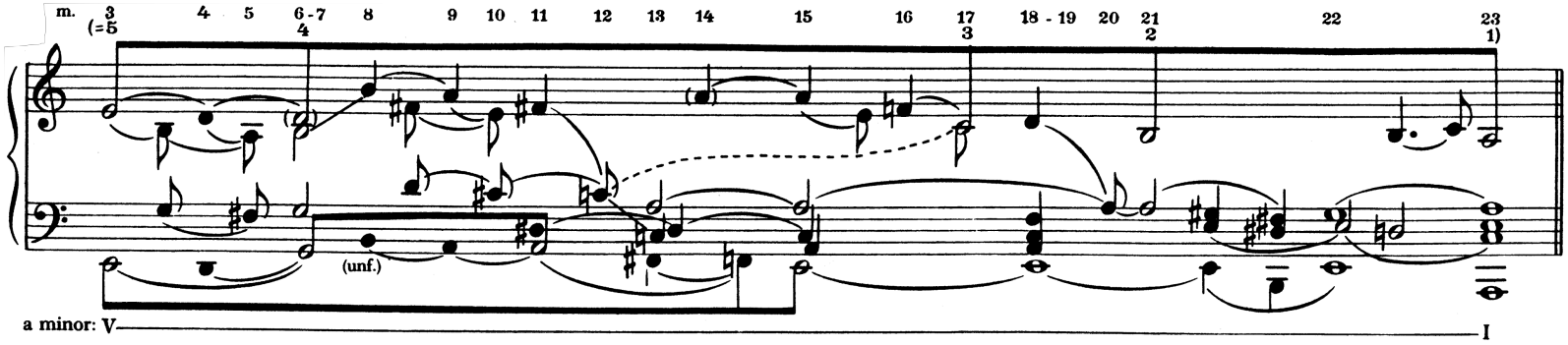
Example 4-2 Chopin, Mazurka in C Major, Op. 7/5: Middleground



Example 4-3 Chopin, Mazurka in F Minor, Op. 7/3: Middleground

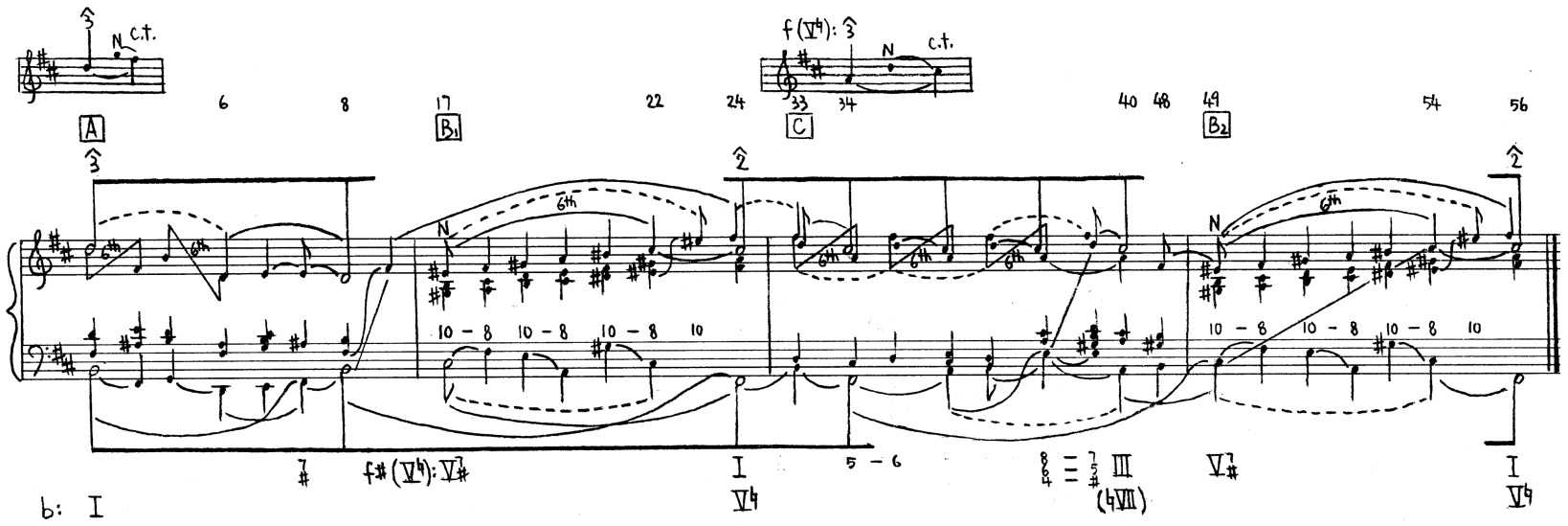


Example 4-4 Chopin, Prelude in A Minor, Op. 28/2 (from Schenker, *Free Composition*, Fig. 110a3)



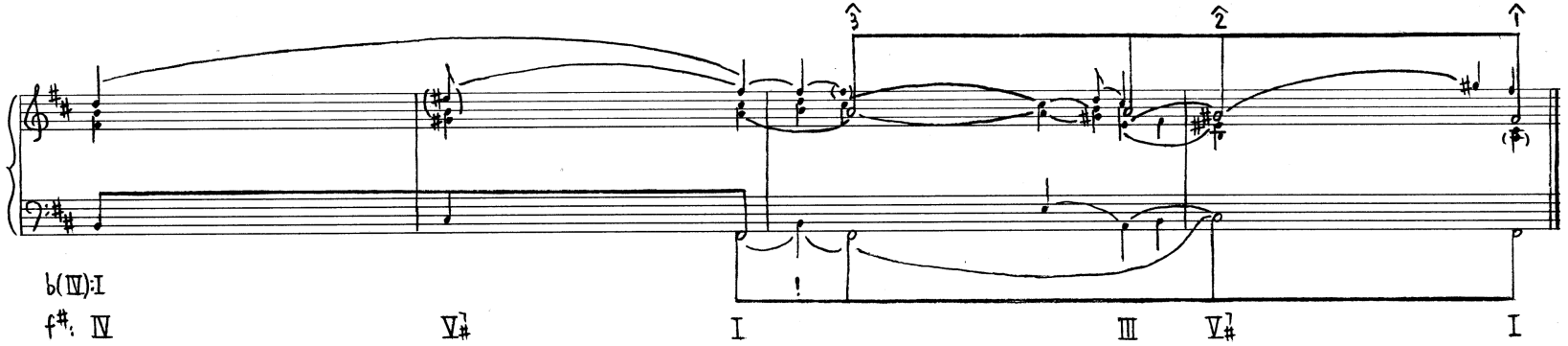

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Example 4-5 Chopin, Mazurka in B Minor/F♯ Minor, Op. 30/2
a) Reading in B minor

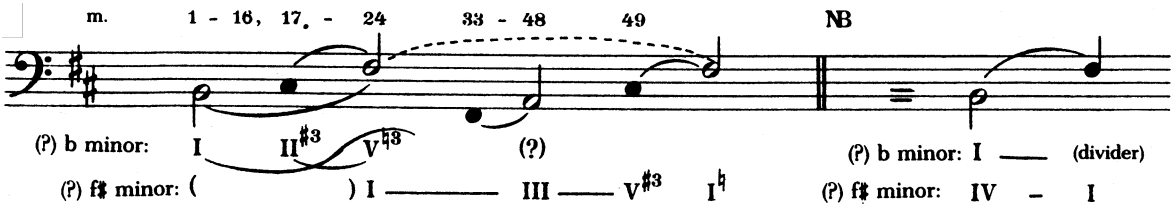


Example 4-5 Chopin, Mazurka in B Minor/F♯ Minor, Op. 30/2

b) Alternative reading in F♯ minor

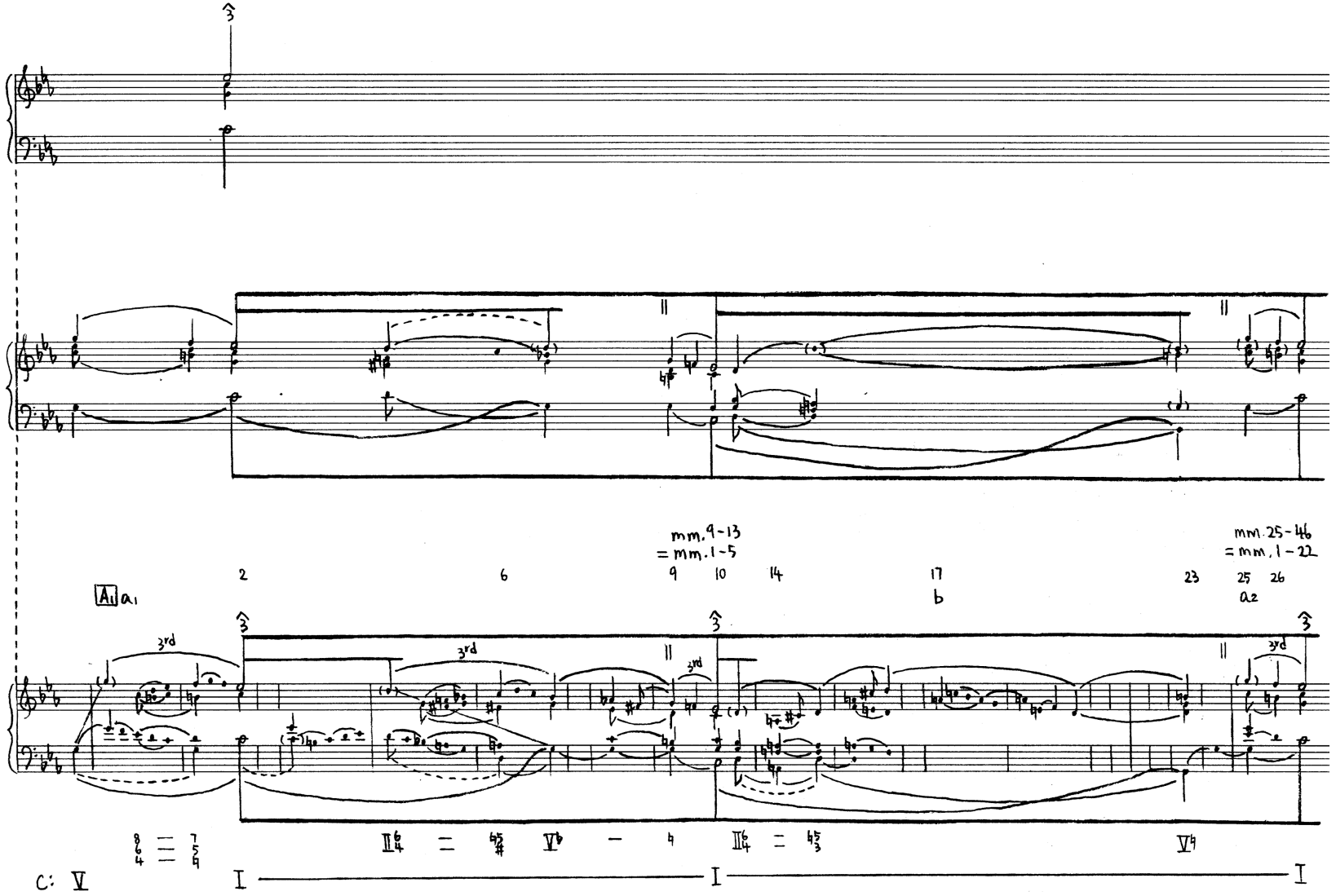



c) Tonal uncertainty (from Schenker, *Free Composition*, Fig. 152,7)

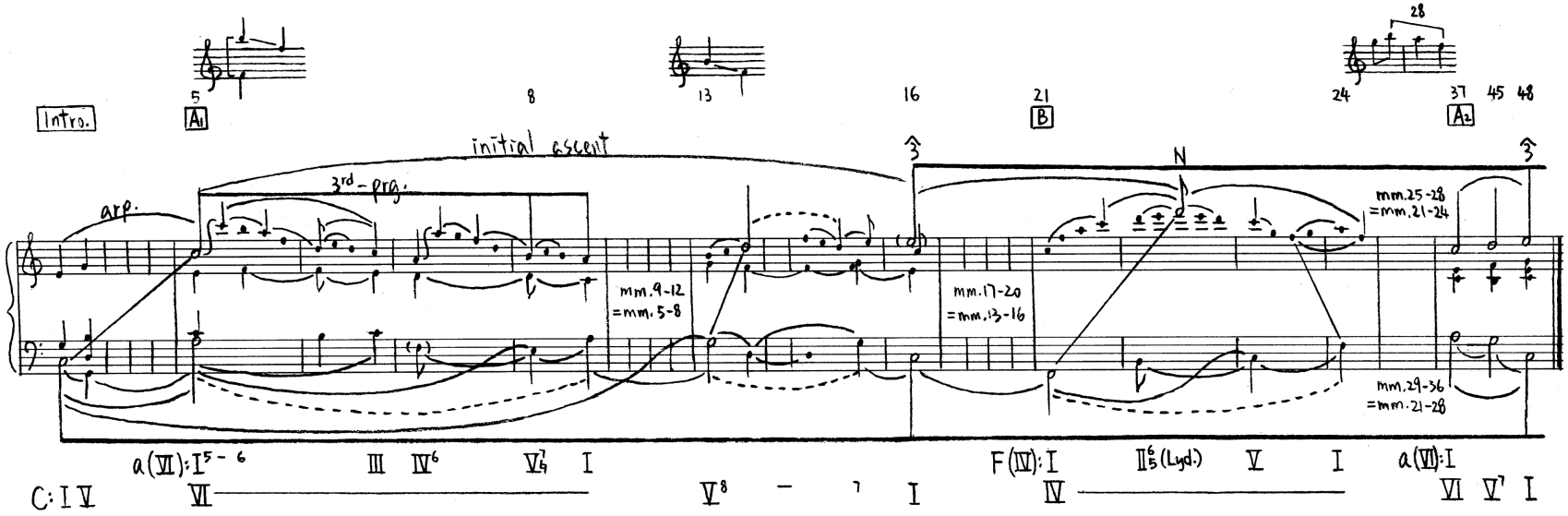



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Example 4-6 Chopin, Mazurka in C Minor, Op. 56/3, bars 1–26



Example 4-7 Chopin, Mazurka in C Major, Op. 24/2
a) Bars 1–48

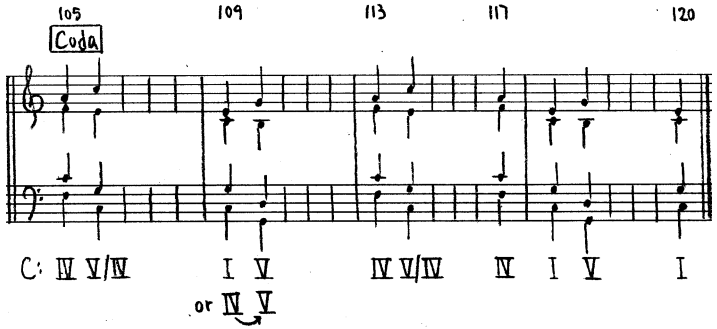


Example 4-7 Chopin, Mazurka in C Major, Op. 24/2

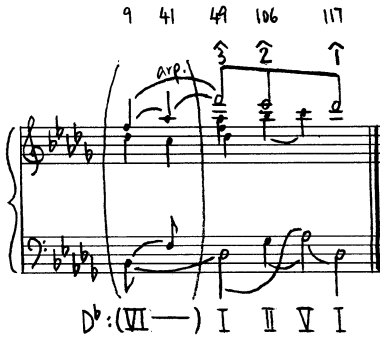
b) Bars 73–76 and 85–88: Tritone motive



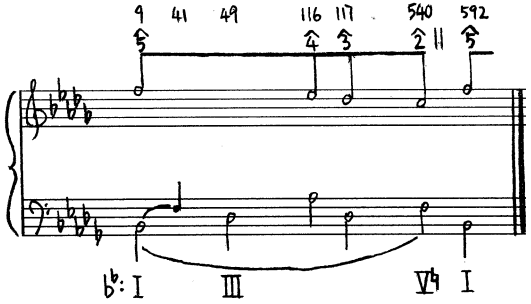

c) Coda: C-major triad in different harmonic contexts



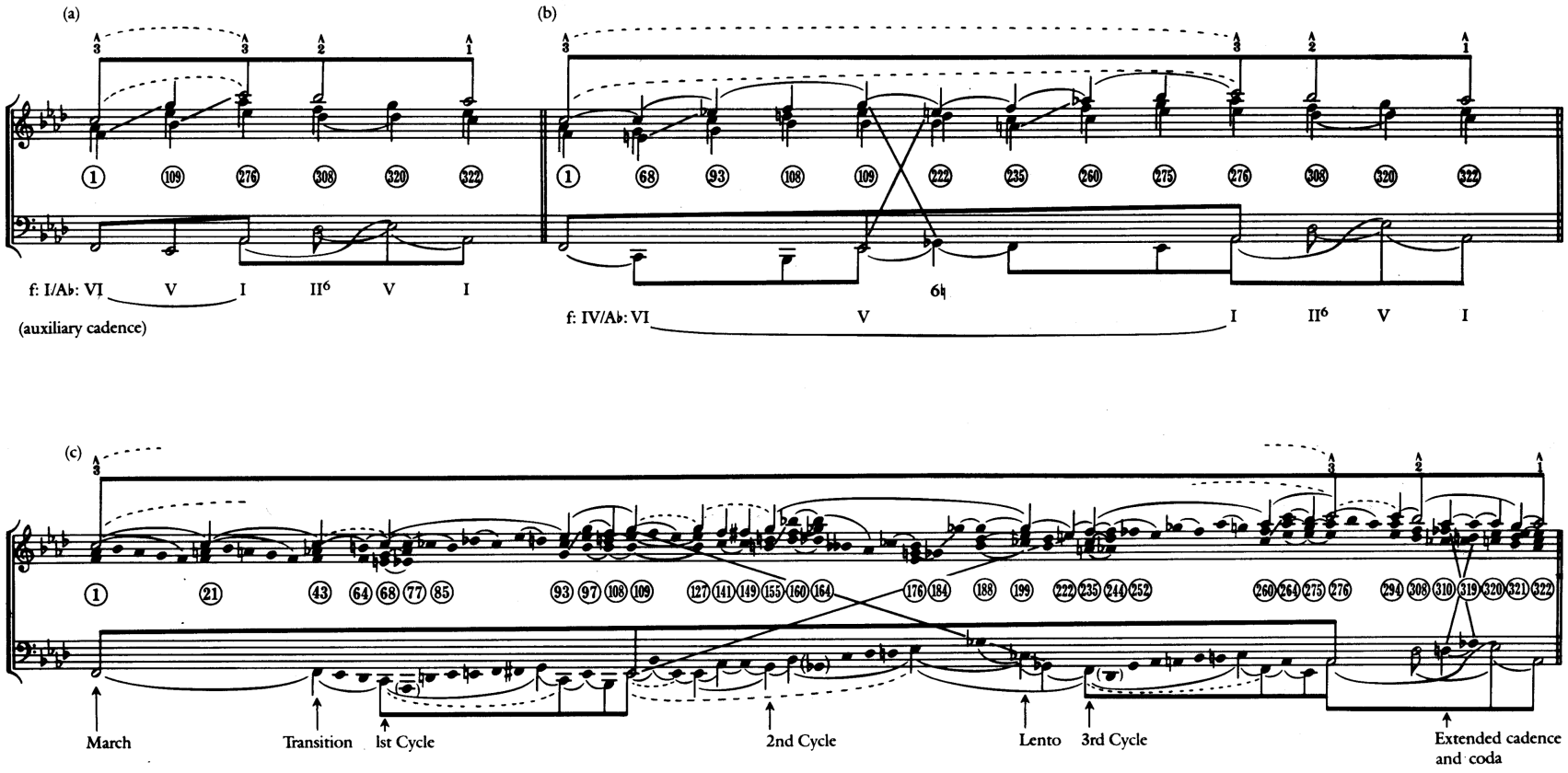
Example 4-8 Chopin, Scherzo, Op. 31
a) After Schenker, *Free Composition*, Fig. 13




b) After Krebs, "Tonal and Formal Dualism," 50



Example 4-9 Chopin, Fantasy, Op. 49 (from Schachter, "Chopin's Fantasy," 226)



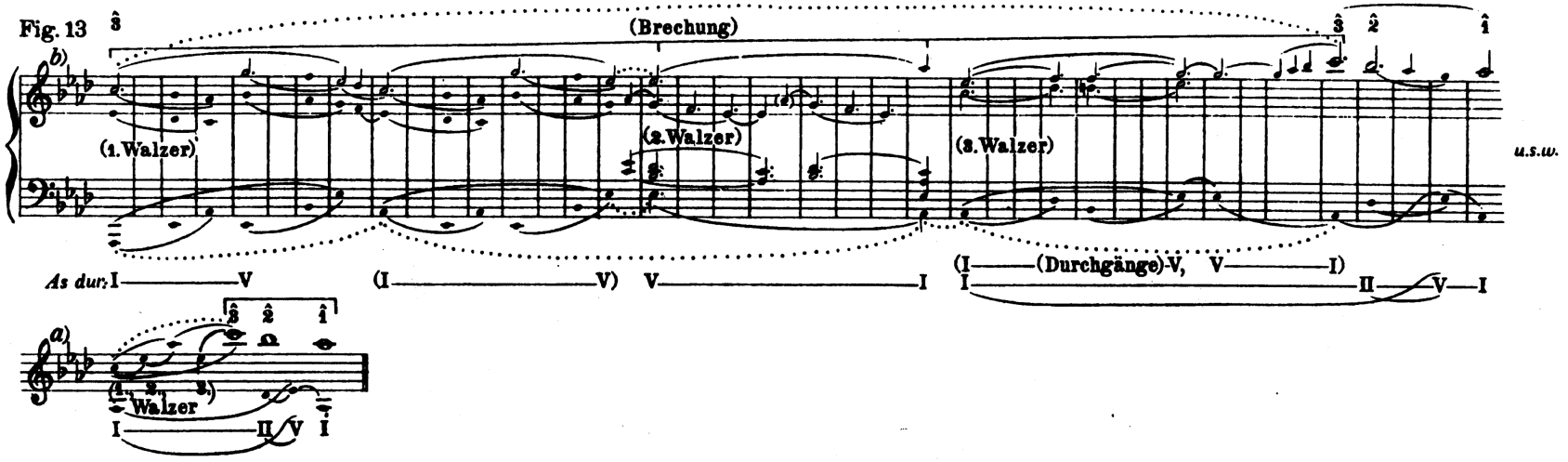
Example 4-10 Brahms, String Quintet Op. 88, II (from Korsyn, "Directional Tonality and Intertextuality," 49)

| Theme | $A^1$ | $B^1$ | $A^2$ | $B^2$ | $A^3$ |
|---|---|---|---|---|---|
| Key | $C\sharp^{\text{major}}_{\text{minor}}$ | A major | $C\sharp^{\text{major}}_{\text{minor}}$ | A major | $A^{\text{major}}_{\text{minor}}$ |
| Tempo | *grave ed appassionato* | *allegretto vivace* | tempo 1 | *presto* | tempo 1 |
| mm. | 1–31 | 32–79 | 80–116 | 117–63 | 164–208 |

Example 4-11 Chopin, Ballade Op. 38 (from Korsyn, "Directional Tonality and Intertextuality," 49)

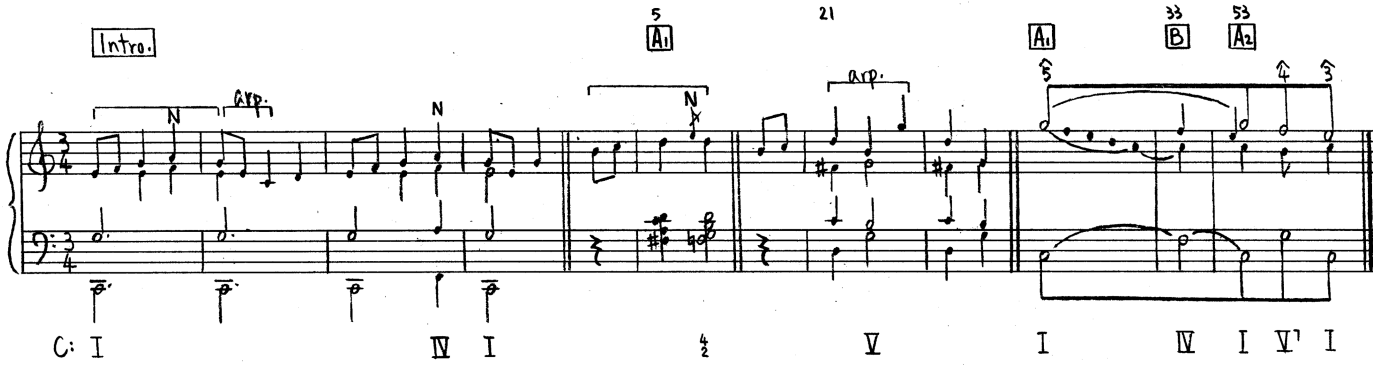
| Theme | $A^1$ | $B^1$ | $A^2$ | $B^2$ | $A^3$ |
|---|---|---|---|---|---|
| Key | F major | A minor | F major | A minor | A minor |
| Tempo | *andantino* | *presto con fuoco* | tempo 1 | *presto con fuoco* | tempo 1 |
| mm. | 1–45 | 46–81 | 82–139 | 140–96 | 196½–204 |

Example 5-1 Chopin, Waltz Op. 34/1 (from Schenker, "Further Consideration of the Urlinie: II," 7)

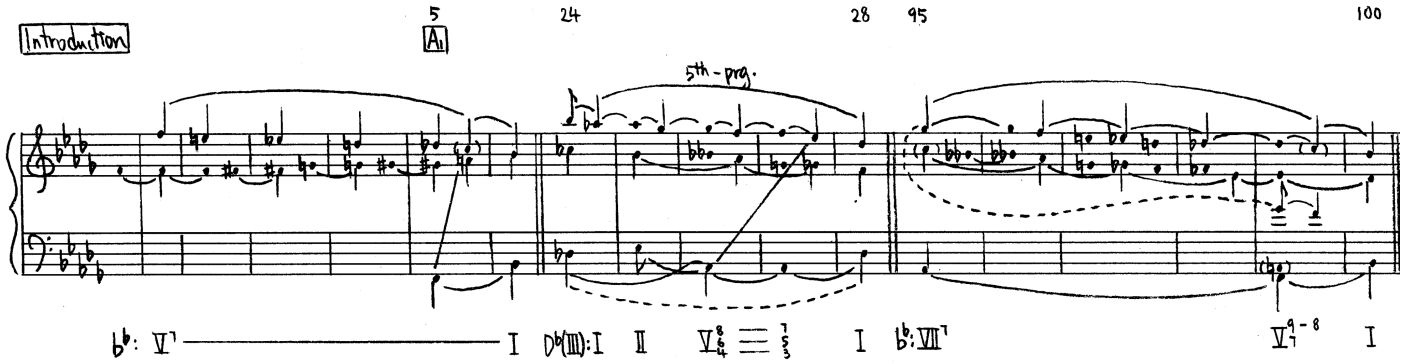


Example 5-2 Chopin, Mazurka in C Major, Op. 68/1: Motivic relations

a) Bars 1–4 b) Bars 5 and 21–22 c) Synopsis

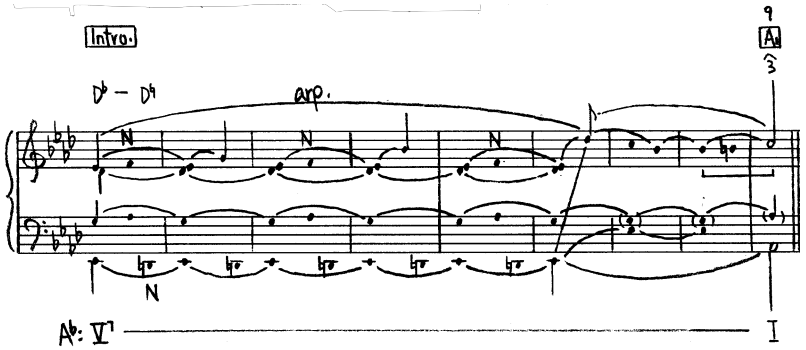


Example 5-3 Chopin, Mazurka in B♭ Minor, Op. 24/4: Transformation of the chromatic line
a) Bars 1–6 b) Bars 24–28 c) Bars 95–100

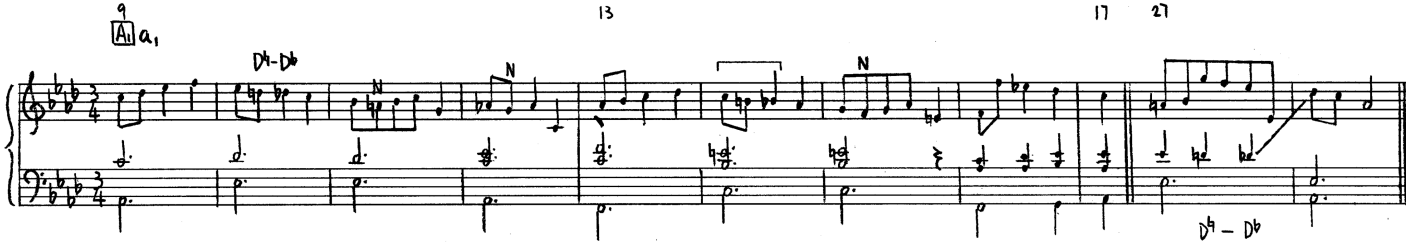


Example 5-4 Chopin, Mazurka in A♭ Major, Op. 50/2: Neighbor motive and D♭-D♮

a) Bars 1–9

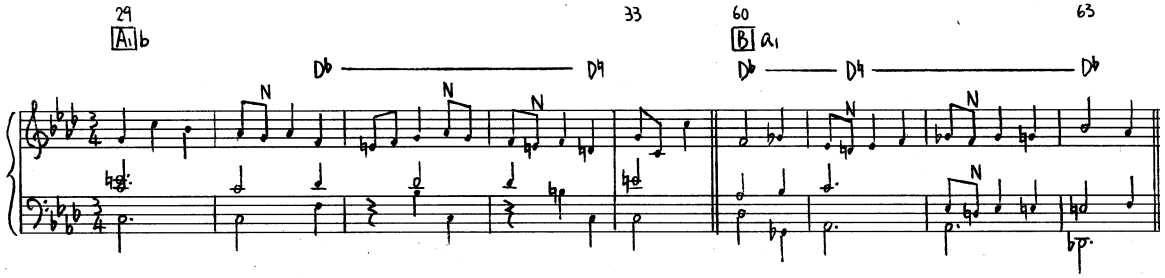



b) Bars 9–17 and 27–28



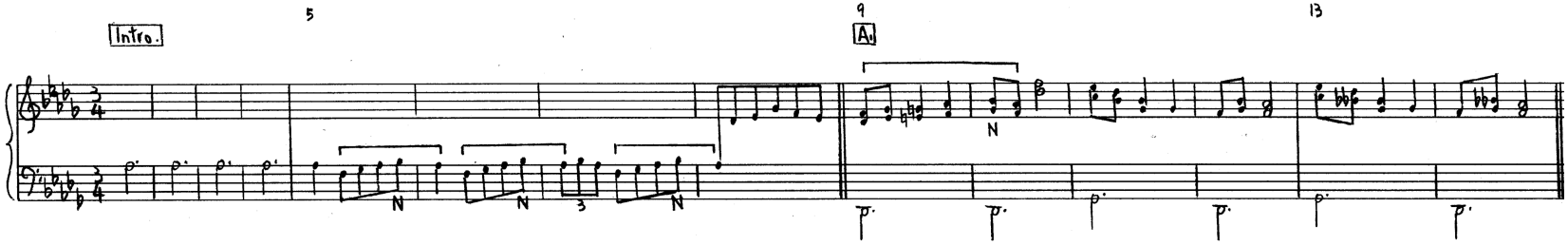
Example 5-4 Chopin, Mazurka in A♭ Major, Op. 50/2: Neighbor motive and D♭-D♮

c) Bars 29–33 d) Bars 60–63

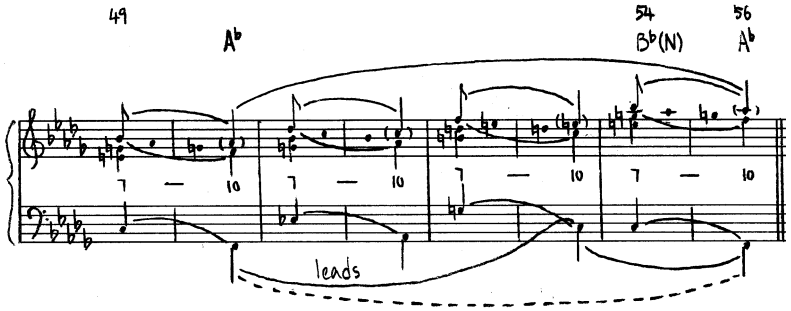


Example 5-5 Chopin, Mazurka in D♭ Major, Op. 30/3: Motivic relations

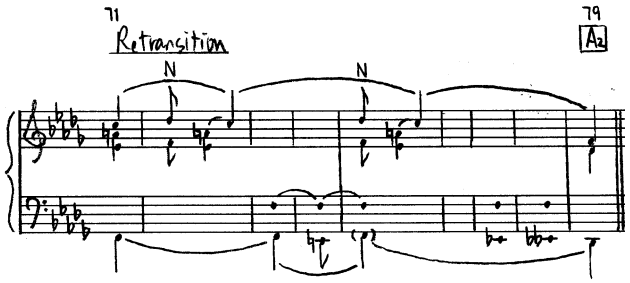
a) Bars 1–14



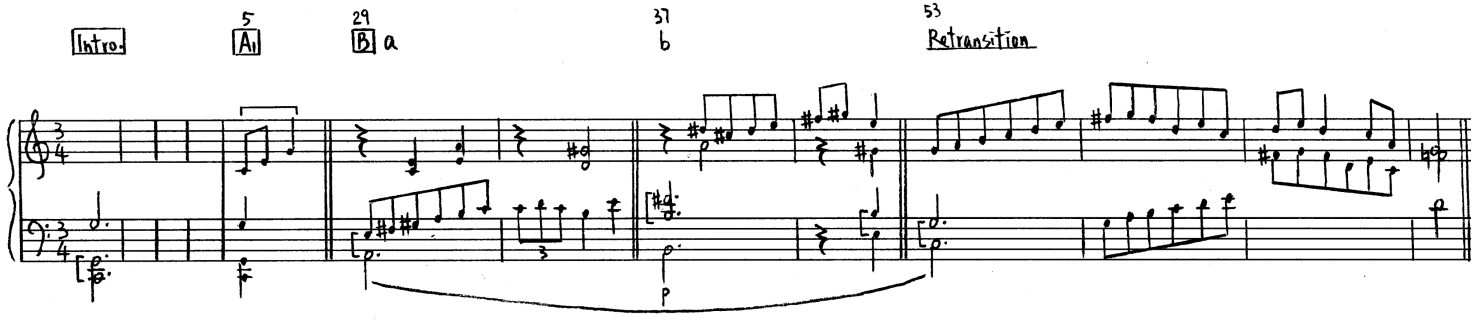

b) Bars 49–56



Example 5-5 Chopin, Mazurka in D♭ Major, Op. 30/3: Motivic relations
c) Bars 71–79



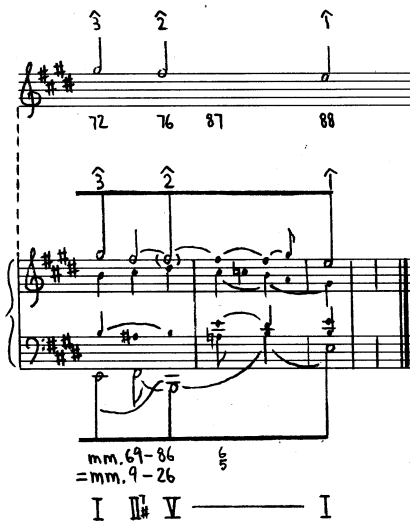
Example 5-6 Chopin, Mazurka in C Major, Op. 56/2: Open-fifth drone bass



Example 5-7 Chopin, Mazurka in E Major, Op. 6/3: Neighbor and descending-fifth motives

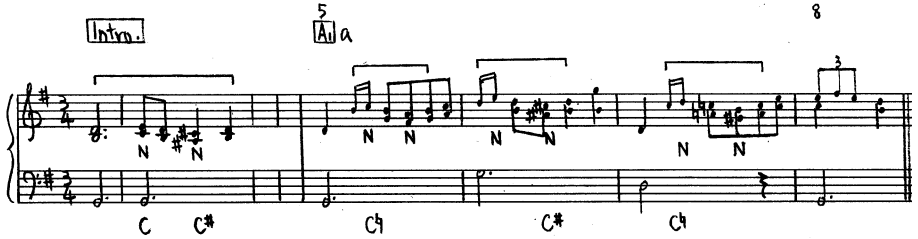


Example 5-7 Chopin, Mazurka in E Major, Op. 6/3: Neighbor and descending-fifth motives (continued)

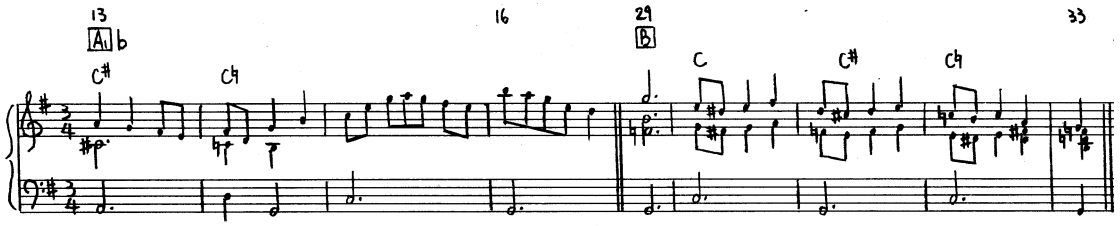


Example 5-8 Chopin, Mazurka in G Major, Op. 67/1: Neighbor (or turn) motive and C♯-C♮

a) Bars 1–8



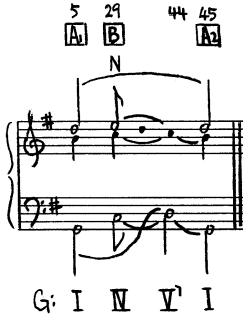

b) Bars 13–16



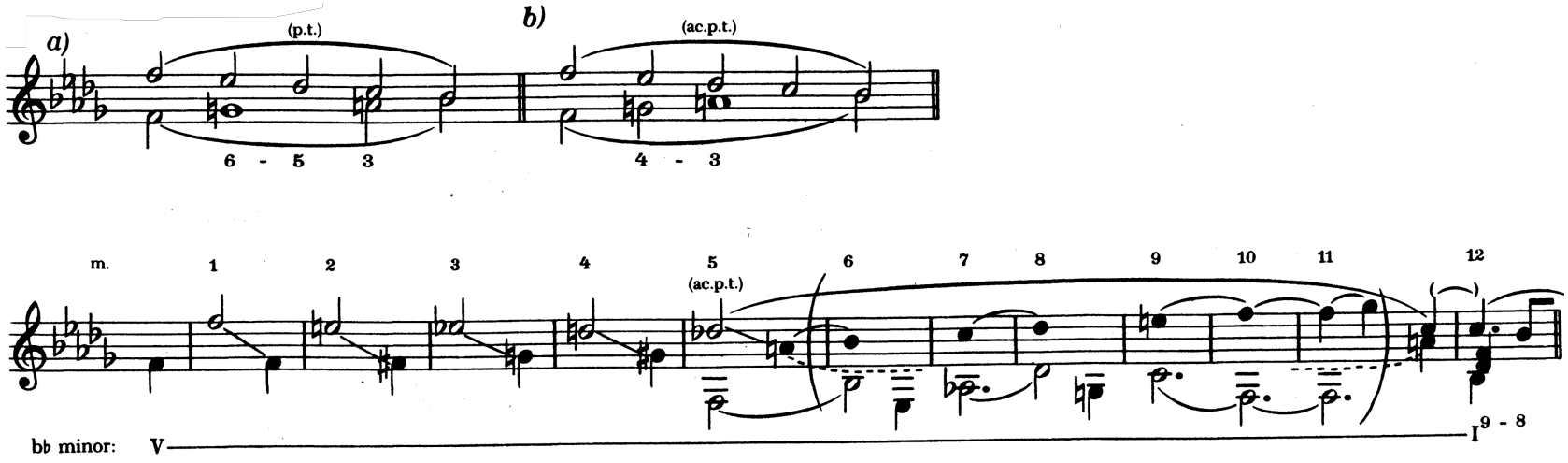

c) Bars 29–33




d) Synopsis



Example 5-9 Chopin, Mazurka in B♭ Minor, Op. 24/4, bars 1–12 (from Schenker, *Free Composition*, Fig. 59,4)

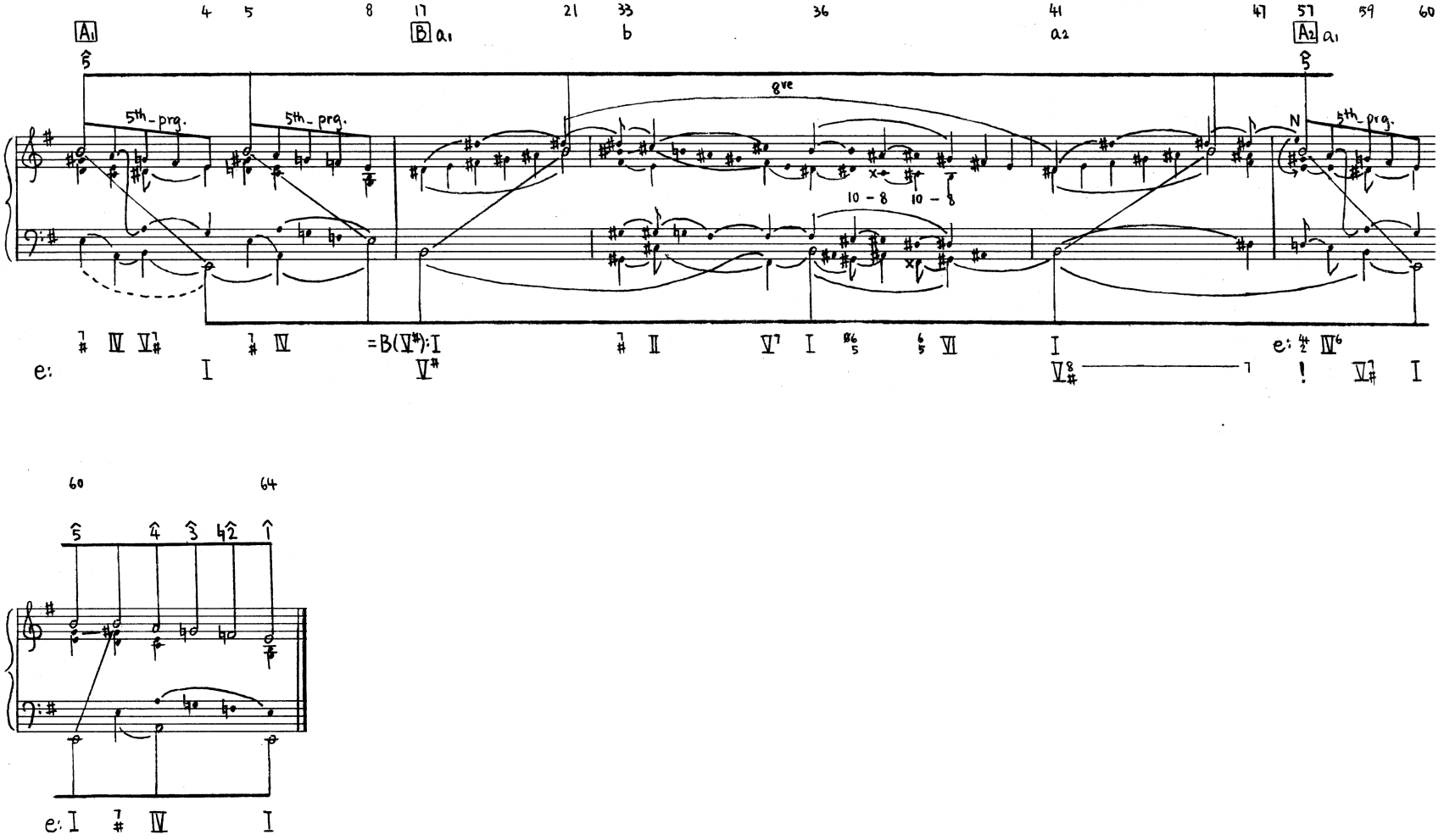



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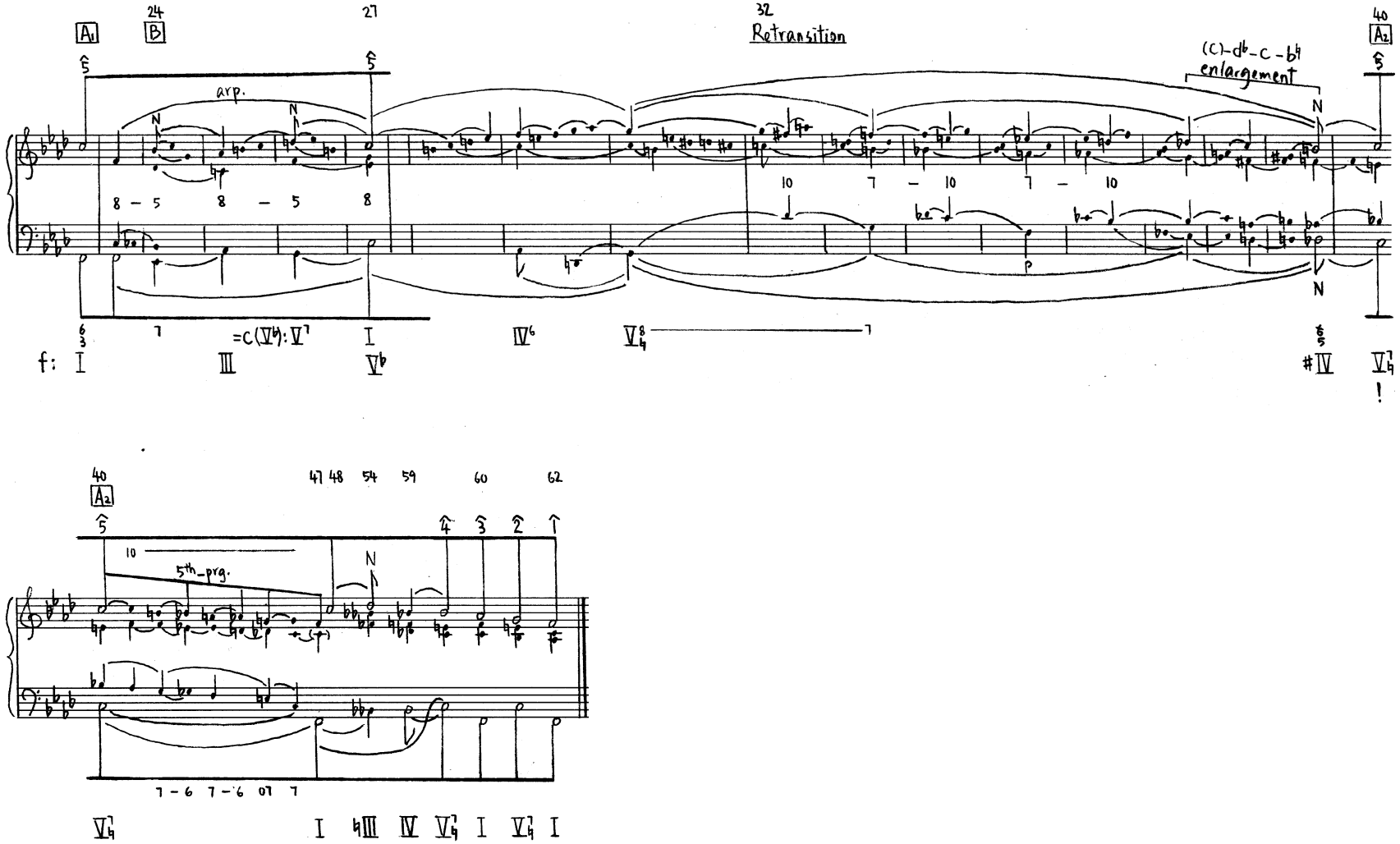
Example 6-1 Chopin, Mazurka in A Minor, Op. 7/2, bars 1–32: Reinterpretation of the reprise of the three-part Section $A_1$ (from Laufer, "A Different Reading," Exx. 6-1 to 6-4)



Example 6-2 Chopin, Mazurka in E Minor, Op. 41/1: Reinterpretation of Section $A_2$

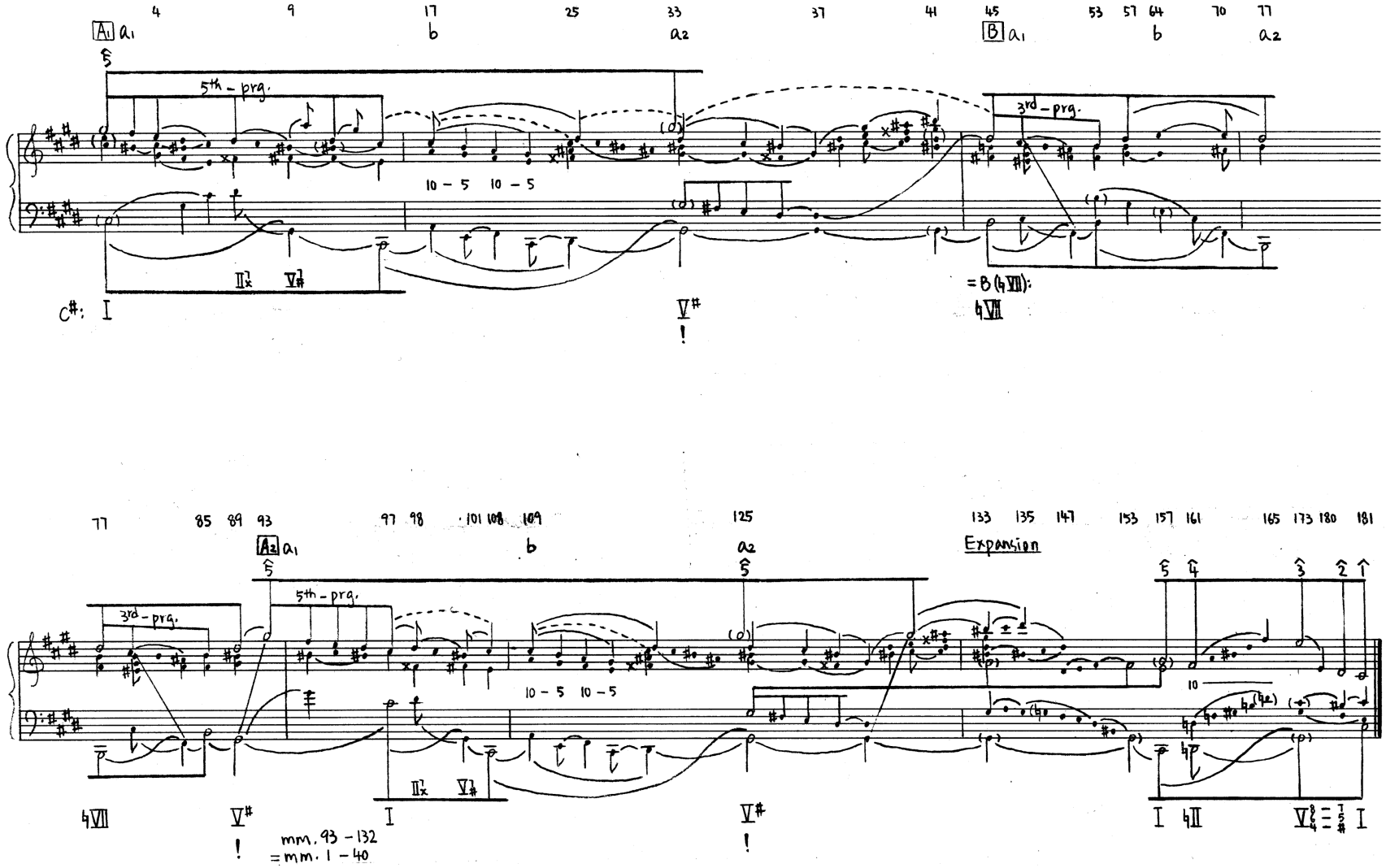


Example 6-3 Chopin, Mazurka in F Minor, Op. 68/4: Reinterpretation of Section $A_2$

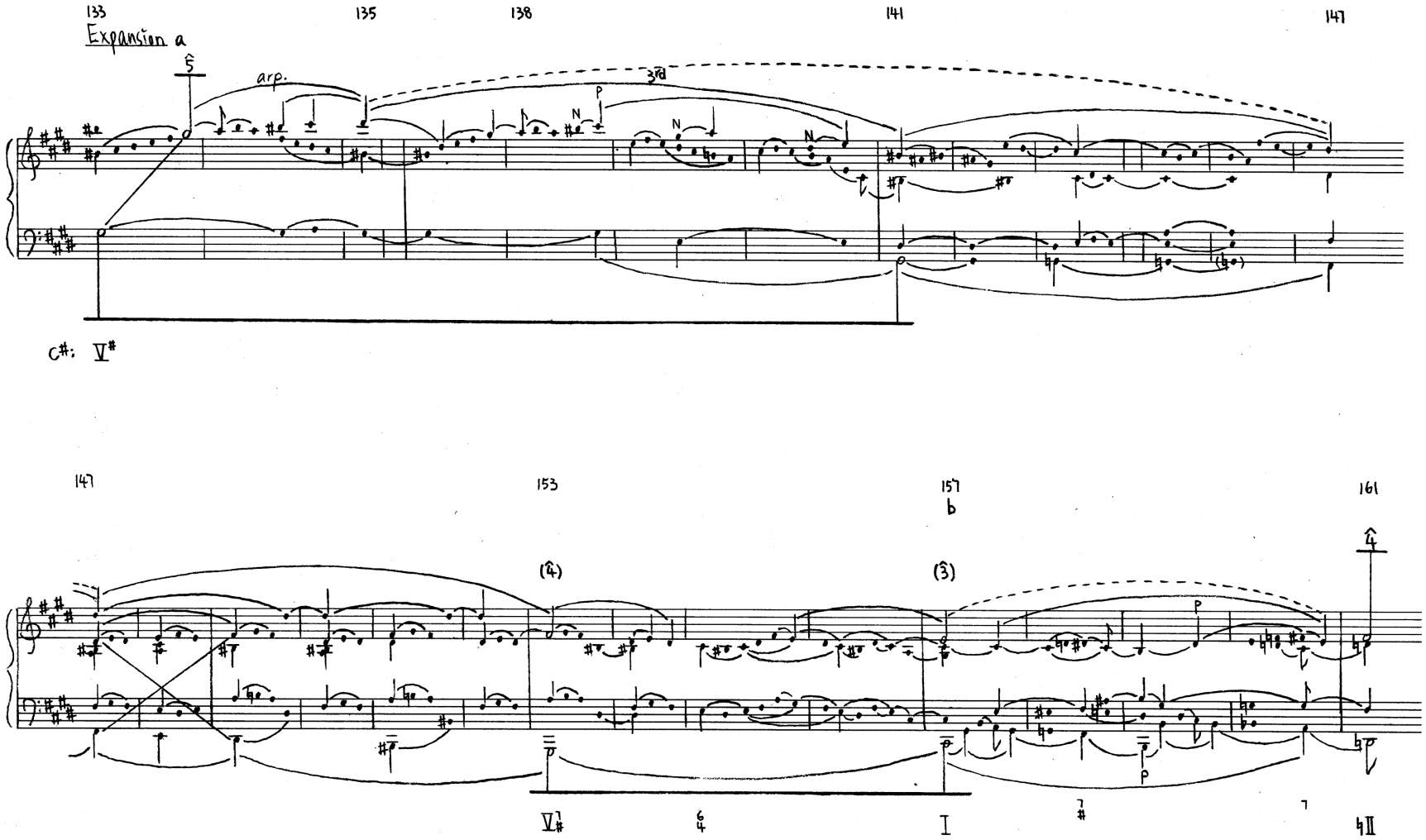


Example 6-4 Chopin, Mazurka in C♯ Minor, Op. 50/3

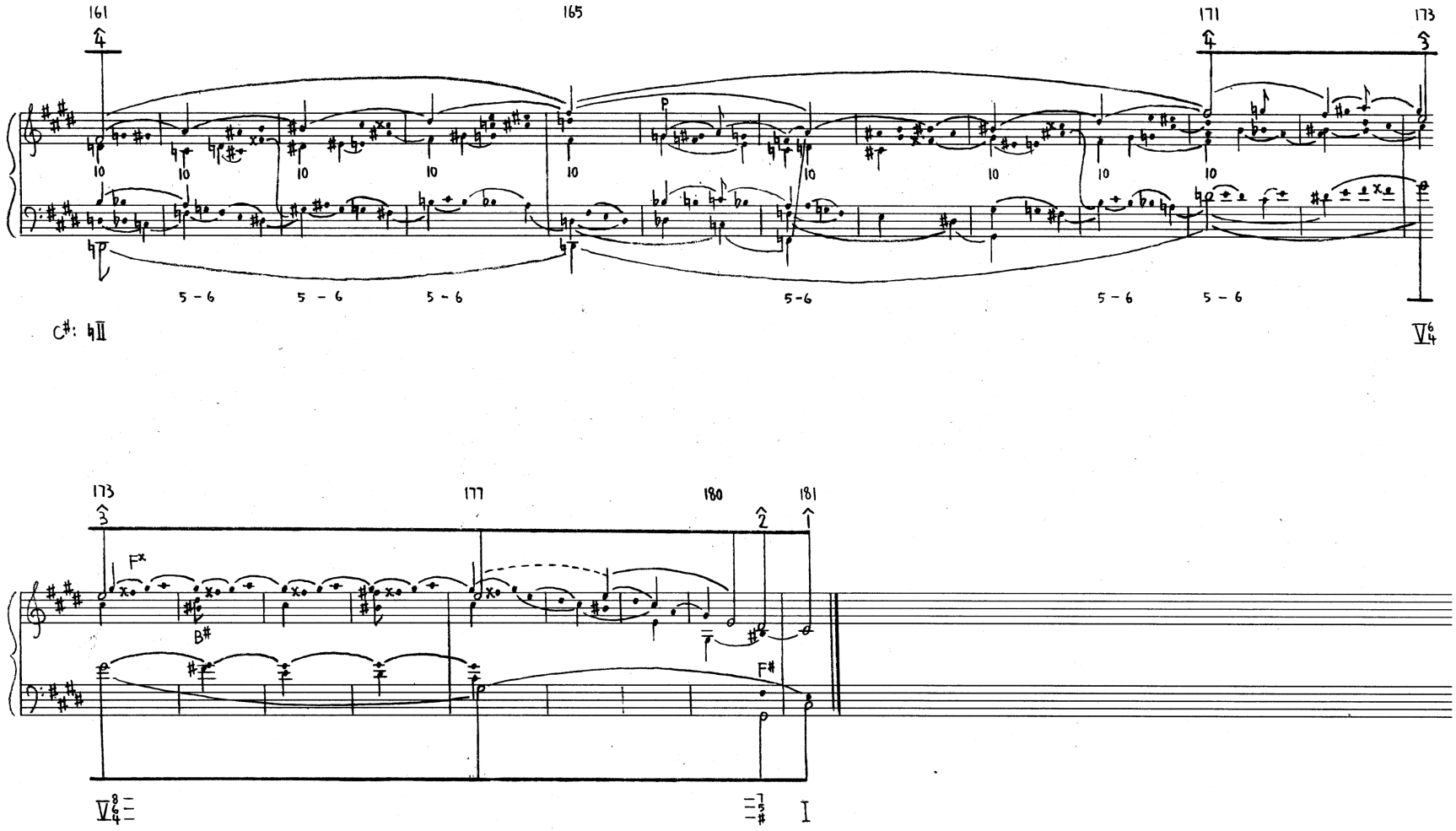
a) Reinterpretation of the reprise of the three-part Section $A_1$ and the outer parts of the three-part Section $A_2$



Example 6-4 Chopin, Mazurka in C♯ Minor, Op. 50/3
b) The two-part expansion



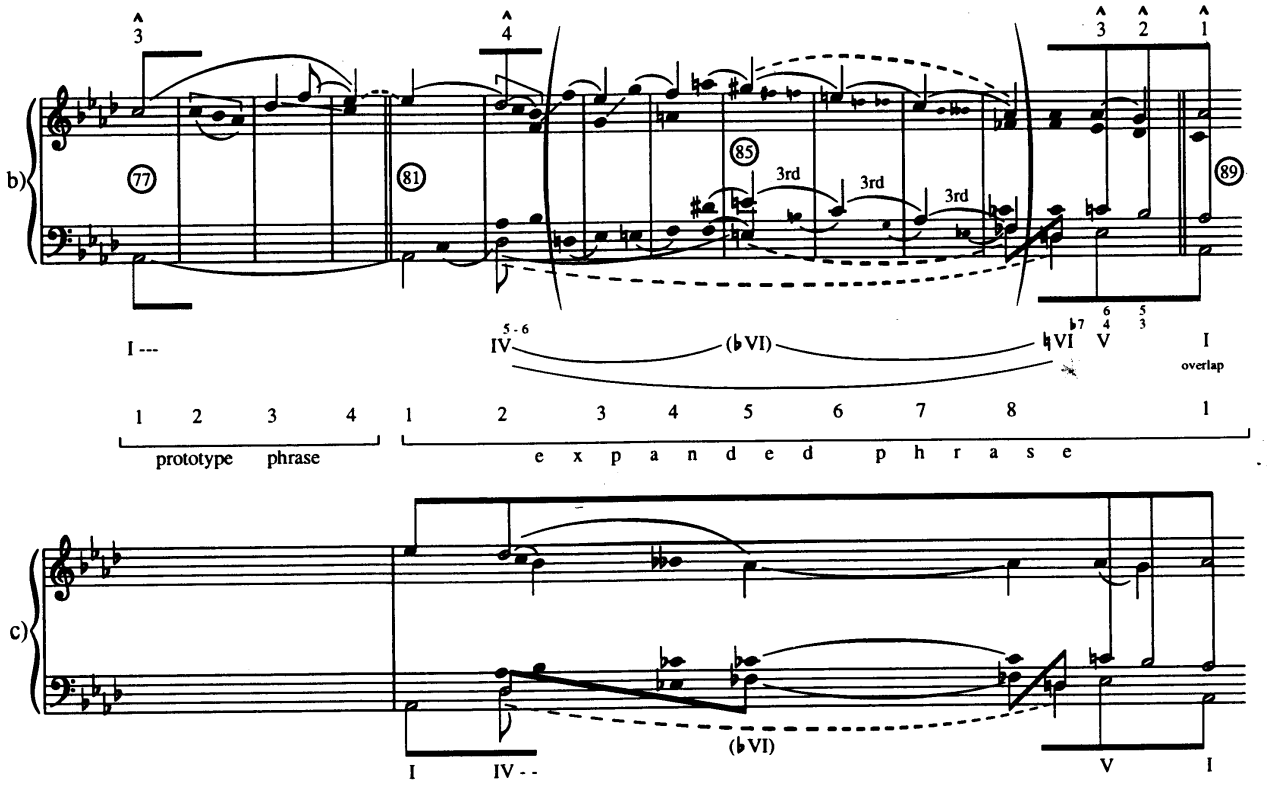
Example 6-4 Chopin, Mazurka in C♯ Minor, Op. 50/3
b) The two-part expansion (continued)



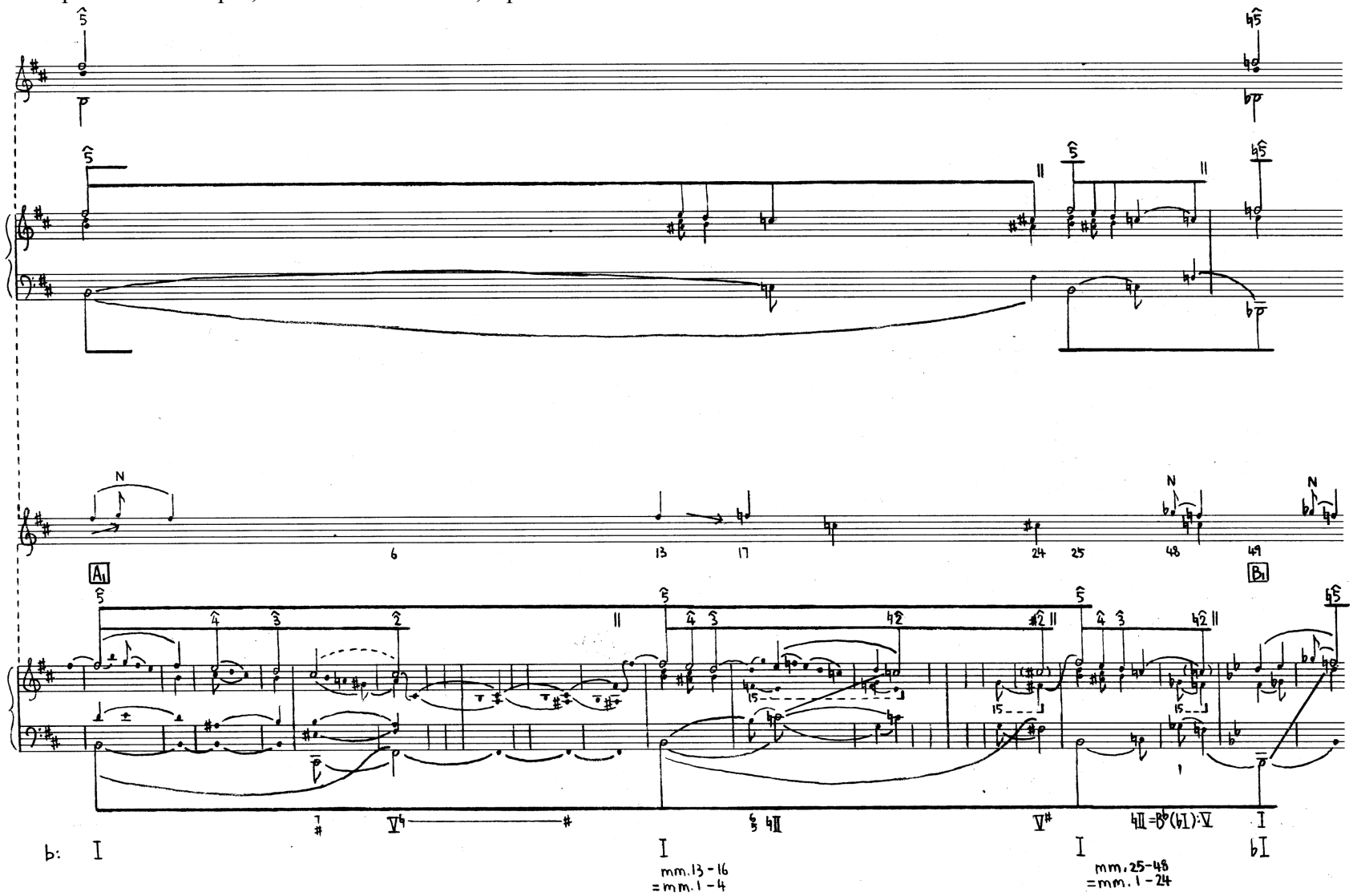
Example 6-5 Chopin, Mazurka in A♭ Major, Op. 59/2 (after Burkhart, "Chopin's 'Concluding Expansions,'" 100–101)
a) Section $A_2$



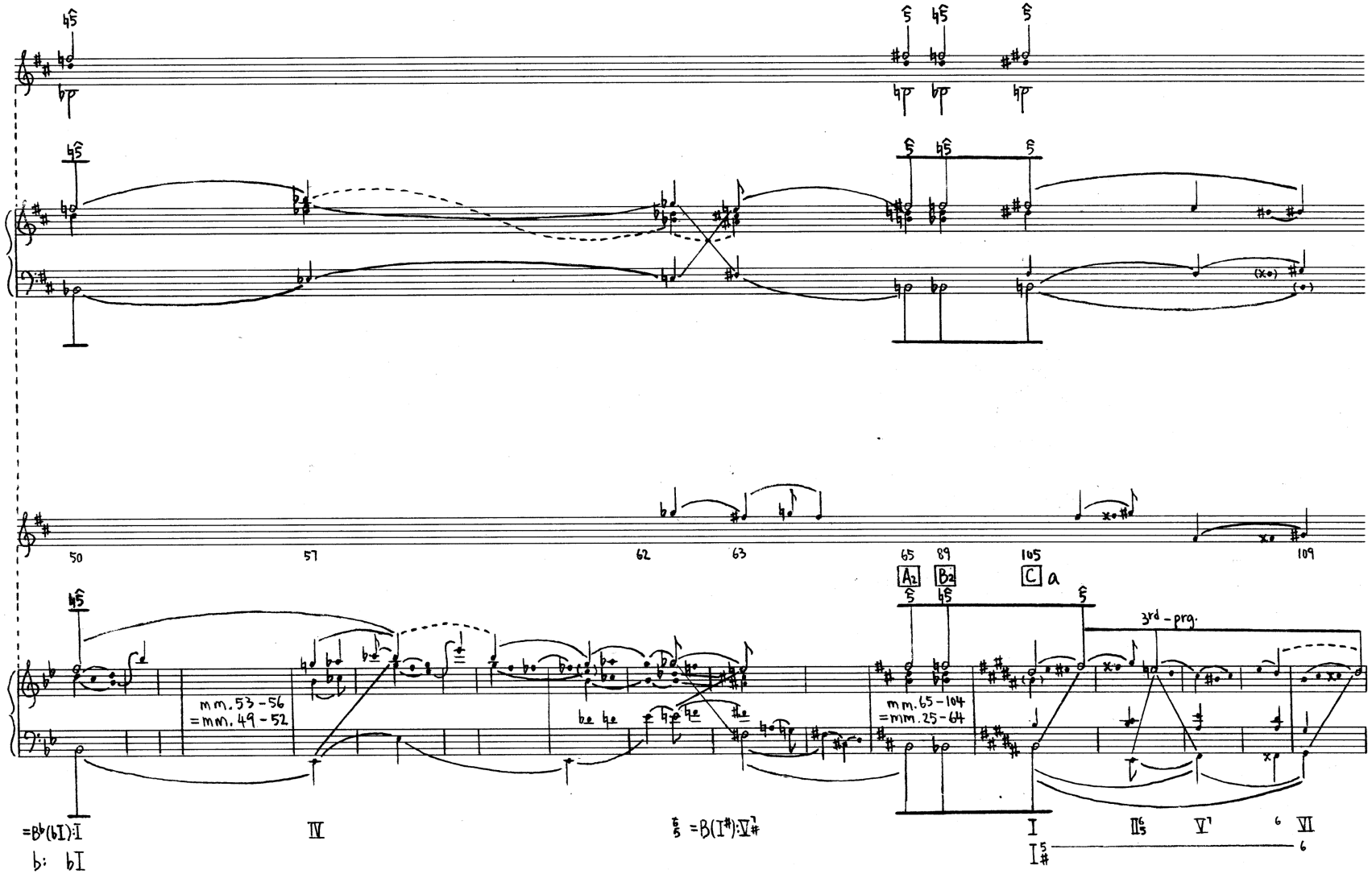
Example 6-5 Chopin, Mazurka in A♭ Major, Op. 59/2 (continued)
b) Bars 77–89: Concluding expansion



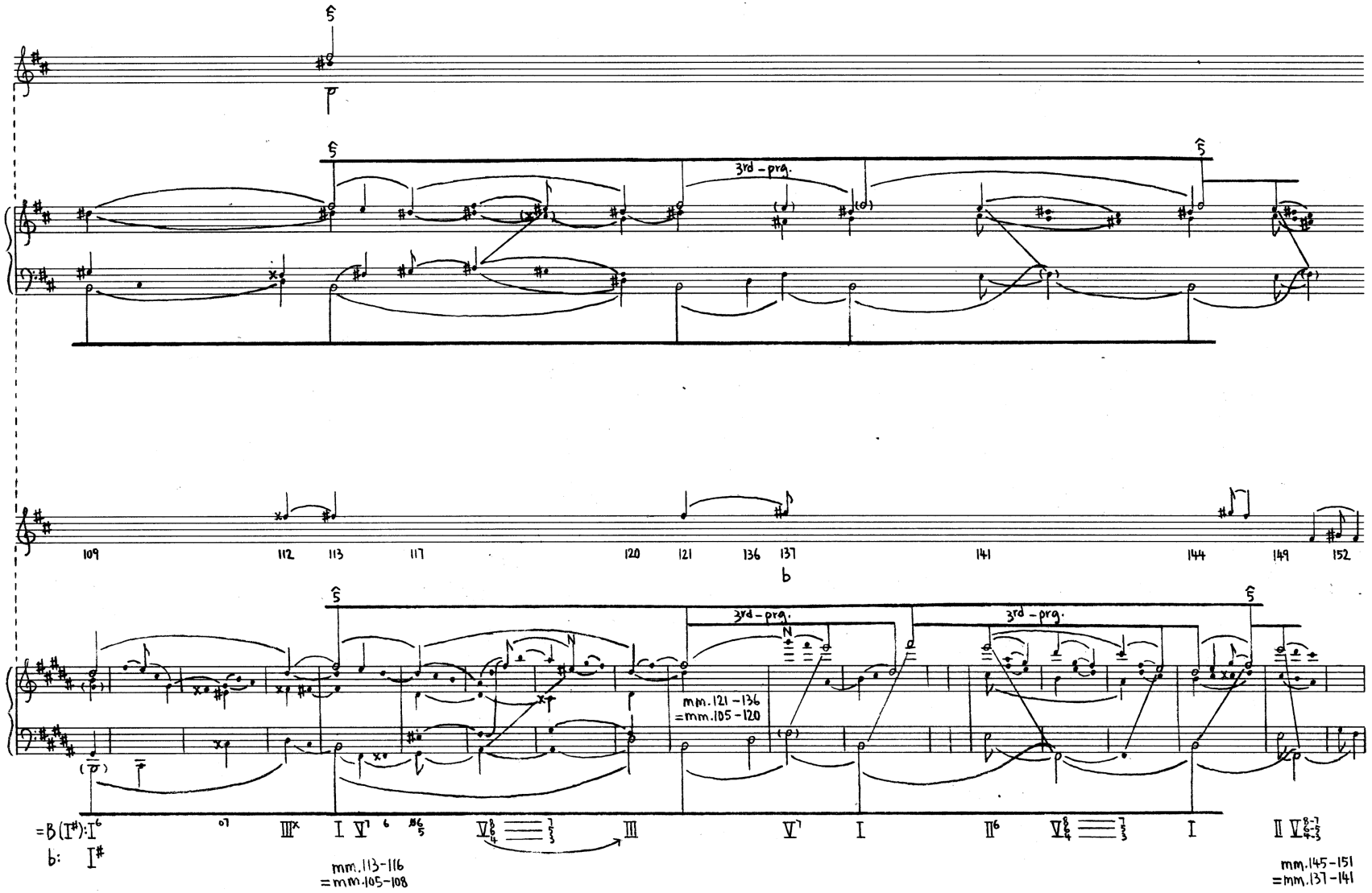
Example 6-6 Chopin, Mazurka in B Minor, Op. 33/4



Example 6-6 Chopin, Mazurka in B Minor, Op. 33/4 (continued)



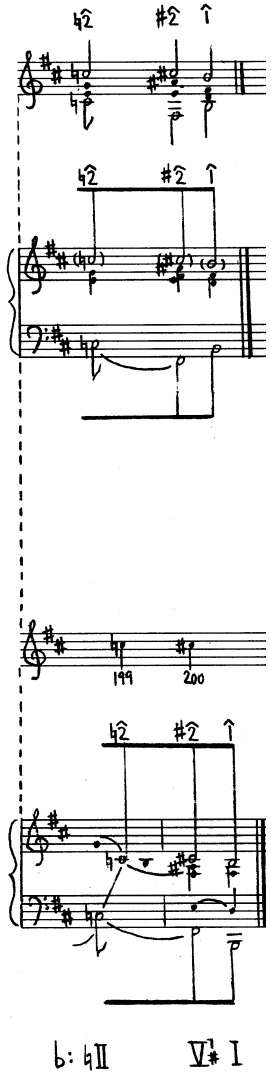
Example 6-6 Chopin, Mazurka in B Minor, Op. 33/4 (continued)



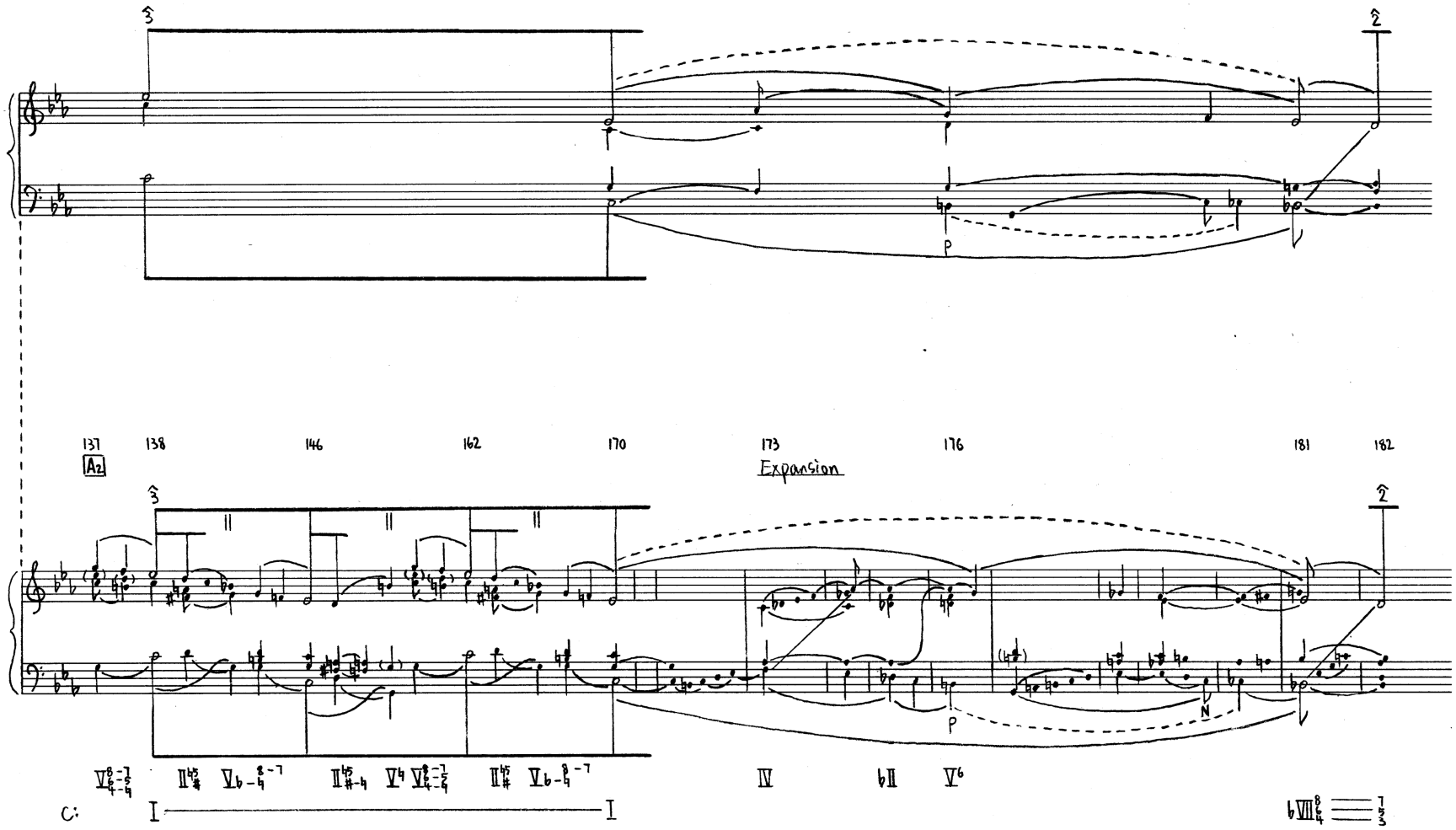
Example 6-6 Chopin, Mazurka in B Minor, Op. 33/4 (continued)



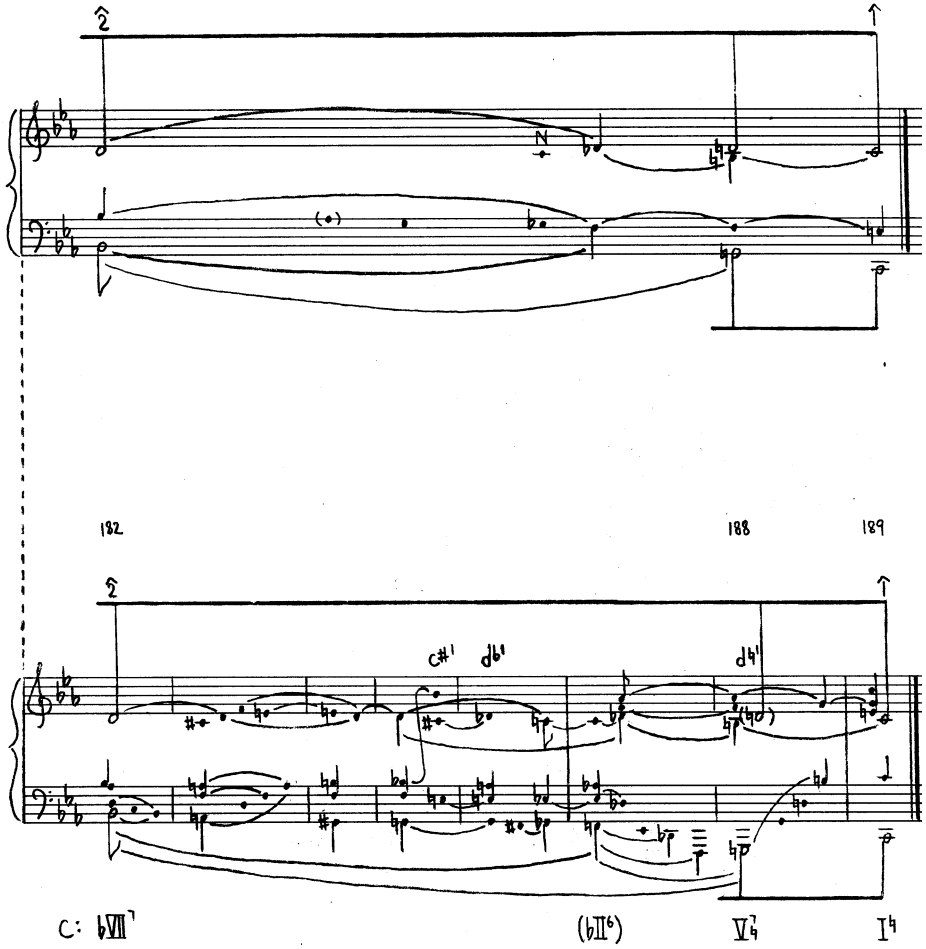
Example 6-6 Chopin, Mazurka in B Minor, Op. 33/4 (continued)



Example 6-7 Chopin, Mazurka in C Minor, Op. 56/3



Example 6-7 Chopin, Mazurka in C Minor, Op. 56/3 (continued)

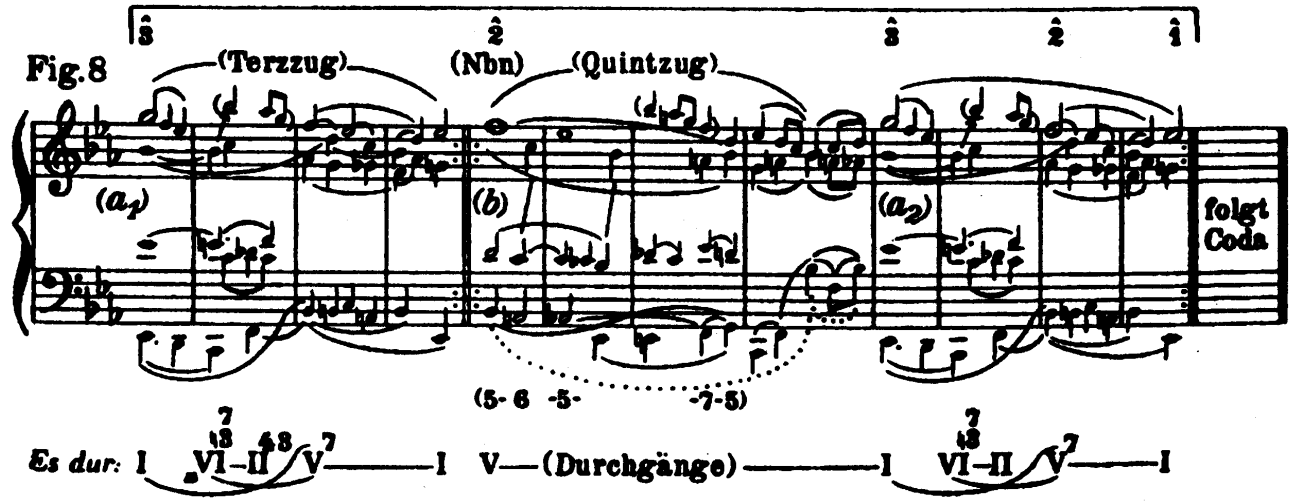


Example 7-1 Codas in each set of Chopin mazurkas (from Peter Gibeau, "Chromaticism as a Middleground Phenomenon," 106)

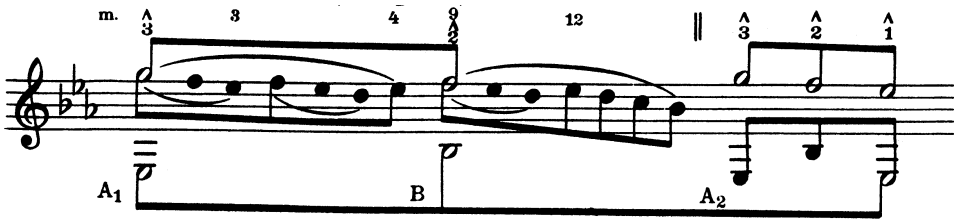
| Work: | | # measures (w/o repeats): | # measures (with repeats): | Coda: | Longest Coda? | Longest Piece in set? |
|---|---|---|---|---|---|---|
| Op. 6 | #1 | 72 | 112 | no | | |
| | #2 | 72 | 96 | no | | |
| | #3 | 90 | 98 | no | | |
| | #4 | 24 | 40 | 8 (16) | yes | no |
| Op. 7 | #1 | 54 | 94 | no | | |
| | #2 | 72 | 120 | no | | |
| | #3 | 105 | 105 | (5) | | |
| | #4 | 44 | 60 | no | | |
| | #5 | 20 | (28)* | no | no | no |
| Op. 17 | #1 | 100 | 100 | no | | |
| | #2 | 68 | 68 | no | | |
| | #3 | 120 | 168 | no | | |
| | #4 | 132 | 132 | 24 | yes | yes |
| Op. 24 | #1 | 65 | 97 | no | | |
| | #2 | 120 | 120 | 16 | | |
| | #3 | 43 | 69 | (8) | | |
| | #4 | 146 | 186 | 32 | yes | yes |
| Op. 30 | #1 | 53 | 53 | 5 | | |
| | #2 | 64 | 64 | no | | |
| | #3 | 95 | 111 | no | | |
| | #4 | 139 | 139 | no | no | yes |
| Op. 33 | #1 | 48 | 48 | no | | |
| | #2 | 135 | 143 | 15 | | |
| | #3 | 48 | 48 | no | | |
| | #4 | 224 | 224 | no | no | yes |
| Op. 41 | #1 | 68 | 68 | no | [Set ordering as | |
| | #2 | 78 | 78 | (2) | originally published] | |
| | #3 | 74 | 82 | no | | |
| | #4 | 139 | 139 | no | no | yes |
| Op. 50 | #1 | 104 | 104 | 16 | | |
| | #2 | 103 | 127 | no | | |
| | #3 | 192 | 208 | 12 | no | yes |
| Op. 56 | #1 | 204 | 204 | (4) | | |
| | #2 | 84 | 92 | no | | |
| | #3 | 220 | 220 | 8 | yes | yes |
| Op. 59 | #1 | 130 | 142 | no | | |
| | #2 | 111 | 111 | 23 | | |
| | #3 | 154 | 154 | 21 | no | yes |
| Op. 63 | #1 | 102 | 102 | (6) | | |
| | #2 | 56 | 56 | no | | |
| | #3 | 76 | 76 | no | no | no |

**Dal Segno senza Fine* is indicated at the end of Op. 7 No. 5. A logical place to end occurs eight meas. after the *Segno*, for a total of 28 (or 44, 60, 76, 92 . . . ) meas.

Example 7-2 Chopin, Nocturne in E♭ Major, Op. 9/2
a) Analyses by Schenker (from Schenker, "Further Consideration of the Urlinie: II," 5)

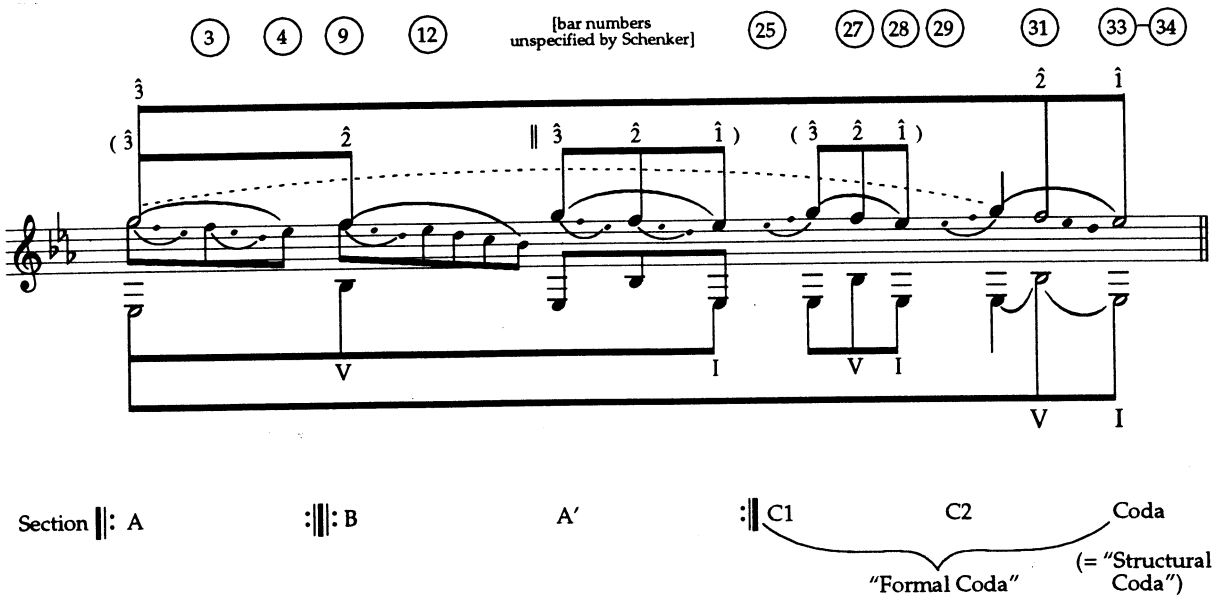



From Schenker, *Free Composition*, Fig. 84



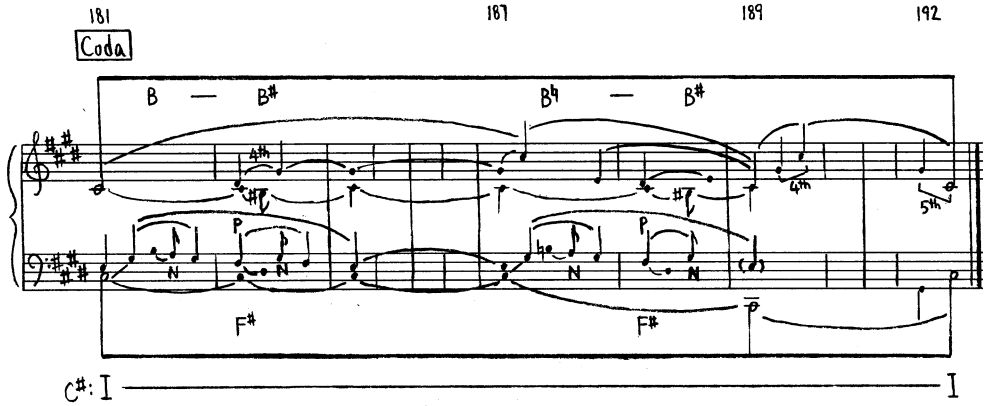

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Example 7-2 Chopin, Nocturne in E♭ Major, Op. 9/2
b) Analysis by John Rink

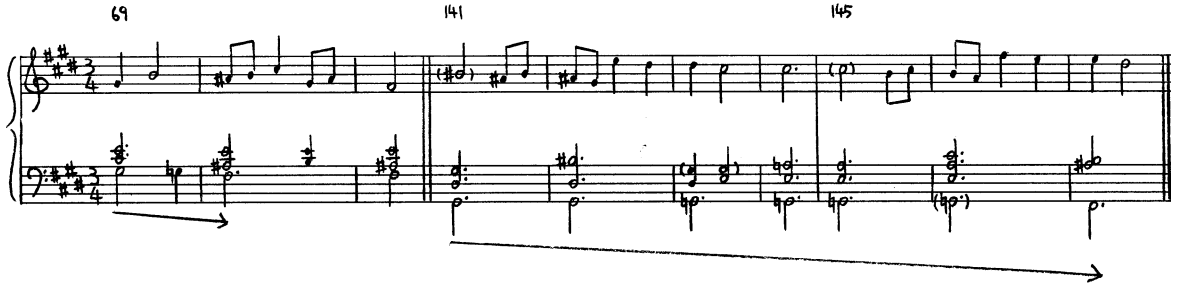


Example 7-3 Chopin, Mazurka in C♯ Minor, Op. 50/3

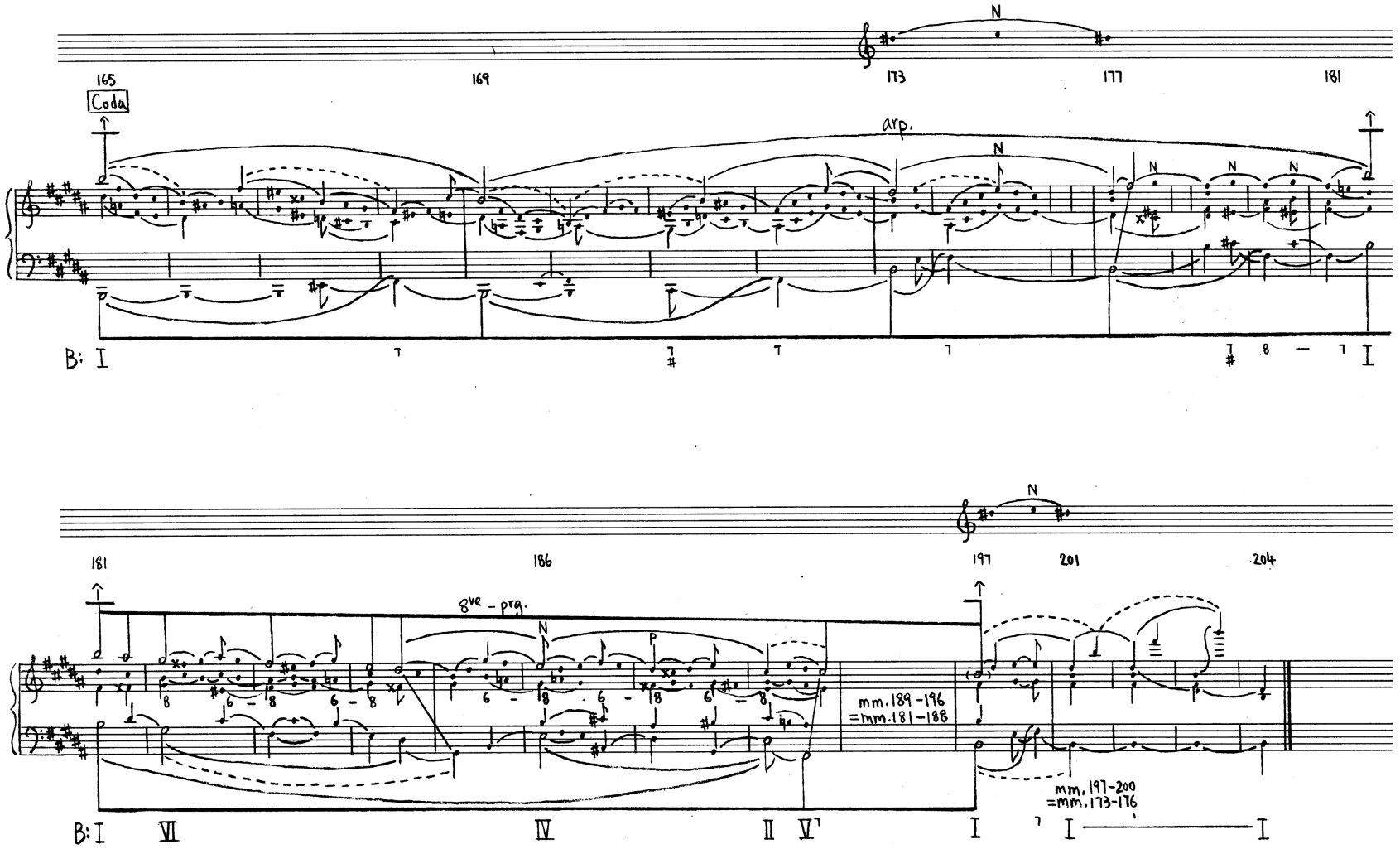
a) Coda: Motivic fourth (or fifth) and chromatic conflicts and resolution




b) Bars 69–70 and 141–147: G♯-G♮-F♯ descent



Example 7-4 Chopin, Mazurka in B Major, Op. 56/1: Coda



Example 7-5 Chopin, Mazurka in C Minor, Op. 56/3: Coda

