



MTO 18.3 Examples: Hood, Ambiguity of Tonal Meaning in Chopin

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.hood.php>

Graph 1. Levels A–G, comprising levels from the background to the foreground of the work

[Click here to download the PDF file.](#)

Graph 2. Foreground levels G and H with bar lines

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Example 1. Measures 1–8

Molto agitato

The image displays a musical score for measures 1 through 8 of a piece by Chopin, marked 'Molto agitato'. The score is written for piano and consists of two systems of staves. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in 3/4 time and features a complex, rhythmic texture with many beamed notes and slurs. The key signature has two flats (B-flat and E-flat). The first system begins with a forte (f) dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The second system starts with a measure rest (indicated by a '4' above the staff) for the first measure, followed by measures 6-8. The score concludes with a fermata over the final note of measure 8.

Example 2. Voice-leading interpretations of the motto, measures 31–34

A₂

V⁶⁻⁵ I

A₁

V⁶⁻⁵ V⁶⁻⁵

Score

31

Example 3. Measures 13–16, with grouping annotations

13

cresc.

Example 4. Measures 17–20

17

ff

Rea * Rea *

Rea * Rea *

Example 5. Measures 35–41

(...più animato) -

35

cresc.

8

ff

Rea * Rea * Rea *

Example 6. Durational reduction and formal pacing

	16 measures	18 measures	7 measures
Form:	[A]	[B]	[A]
Thematic material and repetition:			
Phrasing:			
	<i>f</i>	<i>ff</i>	<i>ff</i>