

MTO 18.4 Examples: Montague, Chopin's Étude in A-Flat Major

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.12.18.4/mto.12.18.4.montague.php>

Example 1. The opening gestures of Chopin op. 25, no. 1

Allegro Sostenuto ♩ = 104

Example 2. A recomposition of the opening of Chopin op. 25, no. 1

Allegro Sostenuto ♩ = 104

Example 3. The first motive of finger expansion in Chopin op. 25, no. 1, measure 2

Allegro Sostenuto ♩ = 104

Example 4. A recomposition of Chopin op. 25, no. 1 to illustrate the interaction between harmonic change and gesture



Figure 1. The contour of the right-hand fifth finger in Chopin op. 25, no. 1, measures 1–8

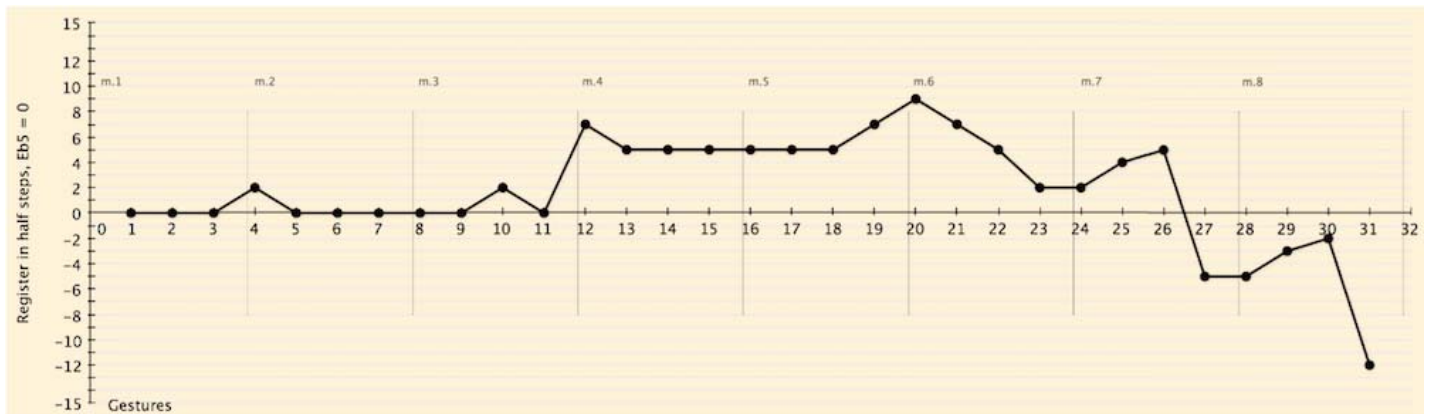
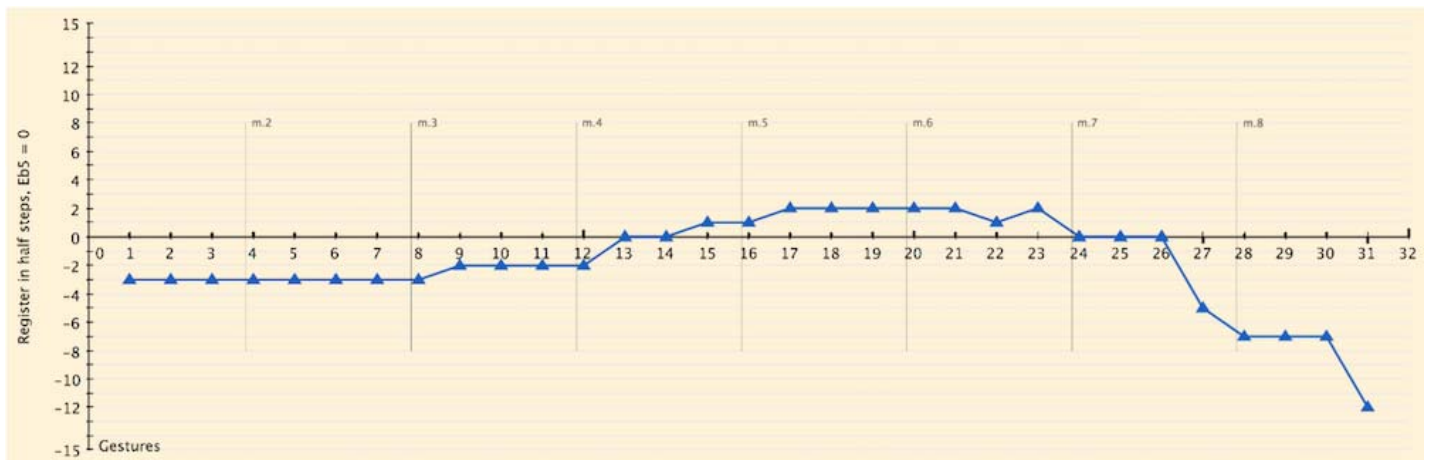


Figure 2. The contour of the right-hand penultimate finger for each gesture in Chopin op. 25, no. 1, measures 1–8



Example 5. The calculation of the topmost fingers: hand ratio in Chopin op. 25, no. 1, measures 1–2

The musical score shows the first two measures of Chopin's Op. 25, No. 1. The right hand (RH) and left hand (LH) are both in C major. The RH starts with a piano (*p*) dynamic. Fingerings are indicated by circled numbers: 3 for the first three notes, 5 for the fourth, and 4 for the fifth. Ratios are shown in boxes: .25 for measures 1-3 and .36 for measure 2. The LH has ratios of 12, 12, 12, and 14 for measures 1-4 respectively.

Figure 3. Topmost-fingers span as a proportion of overall handspan in Chopin op. 25, no. 1, measures 1–8

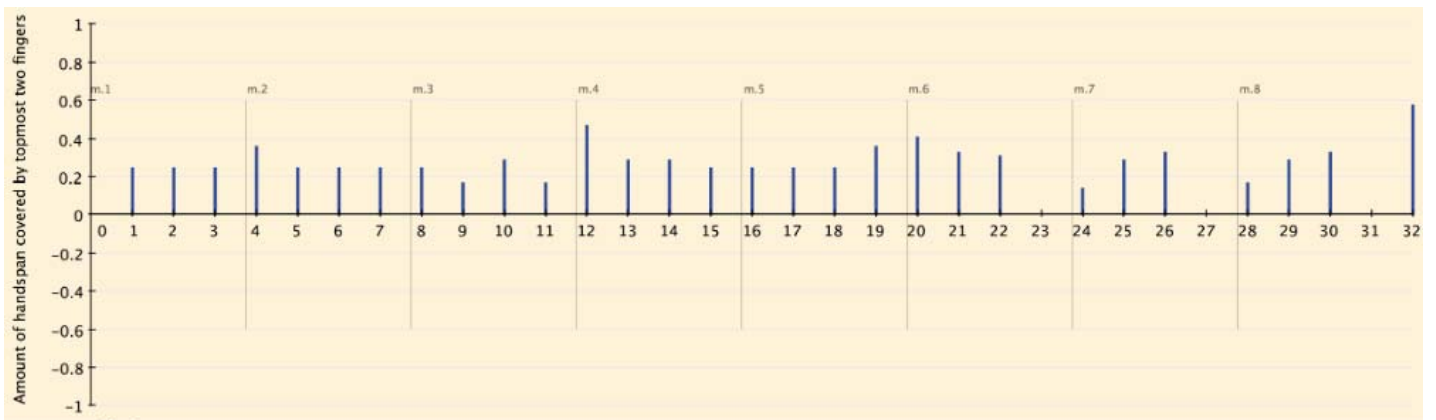
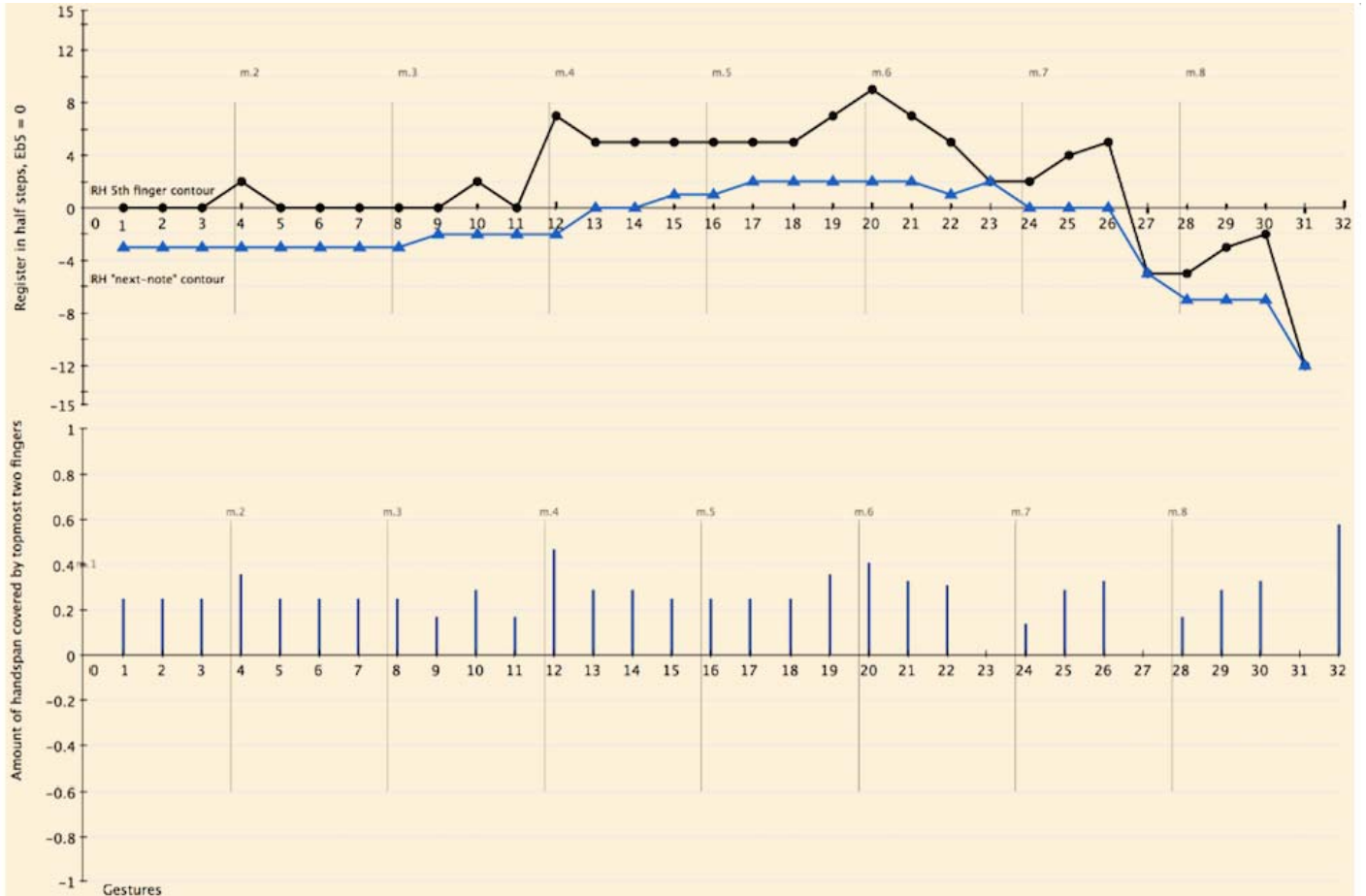


Figure 4. The contours of the right-hand fifth finger and next-highest finger (upper graph) and the topmost-fingers span as a proportion of handspan (lower graph) in Chopin, op. 25, no.1, measures 1–8



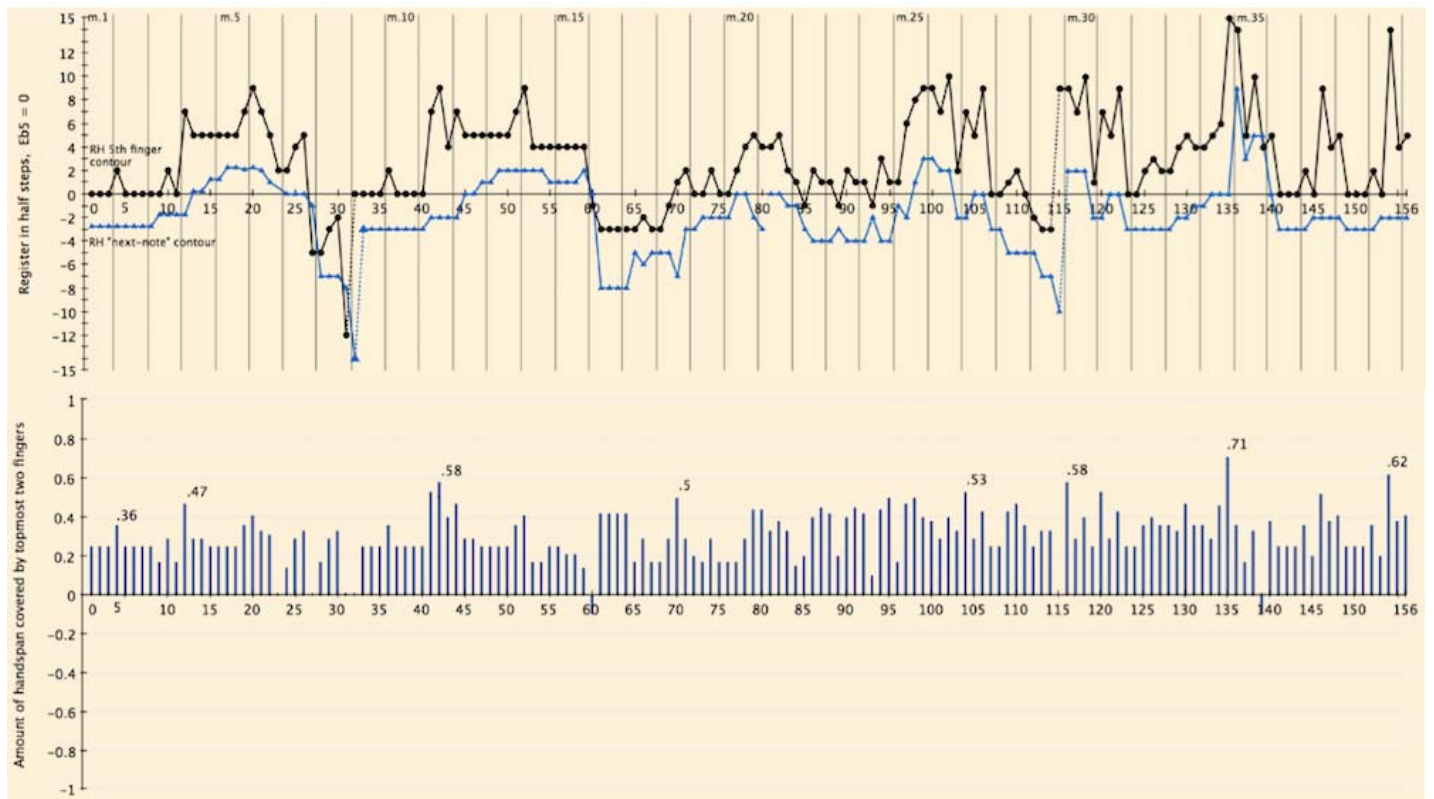
Example 6. The dialogue of ascending movements between the melody note and the next-highest note in Chopin, op. 25, no. 1, measures 1–8b



Example 7. Counterpoint created between melody note and next-highest note in Chopin, op. 25, no. 1, measures 1–6



Figure 5. The contours of the right-hand fifth finger and right-hand second next-highest finger (upper graph) and the topmost-fingers span as a proportion of handspan (lower graph) in Chopin, op. 25, no. 1, measures 1–40



Example 8. The dialogue of ascending movements between the melody note and the next-highest note in Chopin, op. 25, no. 1, measures 17–24

The image shows two staves of musical notation for measures 17-24. Red arrows point to ascending movements in the melody, and blue arrows point to ascending movements in the next-highest note.

Example 9. Counterpoint created by the dialogue between melody note and next-highest note in Chopin, op. 25, no. 1, measures 21–24

The image shows a single staff of musical notation for measures 21-25. Exclamation marks are placed under measures 24 and 25, indicating counterpoint.

Example 10. Counterpoint created by the dialogue between melody note and next-highest note in Chopin, op. 25, no. 1, measures 31–35

Musical notation for Example 10, showing measures 31 through 35. The notation is on a single staff in G-flat major (three flats) and 3/4 time. Red and blue circles highlight the counterpoint between the melody note and the next-highest note in each measure.

Example 11. A recomposition of Chopin op. 25, no. 1, measures 31–35

Musical notation for Example 11, showing measures 31 through 35. The notation is in two staves (treble and bass clef) in G-flat major and 3/4 time, representing a recomposition of the original piece.

Example 12. Chopin op. 25, no. 1, measures 31–35 (as originally composed)

Musical notation for Example 12, showing measures 31 through 35. The notation is in two staves (treble and bass clef) in G-flat major and 3/4 time, representing the original composition. Performance markings include *p*, *cresc*, *più f*, *appassionato*, and *fz*.