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TEXTURE AND PEDALING IN SELECTED NOCTURNES OF FRÉDÉRIC CHOPIN

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Musical Arts

By

Lisa J. Zdechlik
Norman, Oklahoma
2001

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TEXTURE AND PEDALING IN SELECTED NOCTURNES OF FRÉDÉRIC CHOPIN

A Document APPROVED FOR THE SCHOOL OF MUSIC

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ABSTRACT

This study examines the textural-fabric of four selected nocturnes of Frédéric Chopin from the viewpoint of "sound." The purpose is to convey a deeper understanding of the ways that Chopin expanded the sonorous capabilities of the piano in the nocturnes through his treatment of texture and his innovative use of the damper pedal. The compound term "textural-fabric" is used to convey aspects of both sonority and line. It refers to the whole of the sonic design, this design being a result of the synergistic interaction between the textural components, the musical parameters, the sound medium of the piano, and Chopin's compositional approach to the instrument and genre.

The analysis of each nocturne is presented through four procedures: (1) a parametric profile of the musical elements that comprise the textural-fabric, (2) descriptions of the textural types and textural settings, (3) a graphic analysis that visually represents the textural-fabric of selected measures of each nocturne, and (4) a written analysis and discussion of each nocturne. Because texture is a composite musical element, realized by the interaction of musical elements, the parametric profile is used to describe each parameter's contribution to the whole of the textural-fabric. These parameters include: melody, rhythm, harmony, form, dynamics, timbre, and articulation. The standard textural types—monophonic, homophonic, heterophonic, and polyphonic—are used to describe the textural-fabric at the surface level; textural setting is used to describe changes in the texture at the local level. Textural setting includes aspects of texture such as voicing, spacing, linear motion, density, and texture-space. An important element of this study was to establish a procedure to illustrate the textural-fabric of each nocturne in a visual construct whereby the individual components of texture and the musical parameters could

be visually displayed and examined. Hence, a graphic representation of selected measures of each nocturne is used to illustrate the whole of the textural-fabric, the vertical and horizontal dimensions of texture, linear relationships, texture-space, dynamics, harmonic rhythmic, and the damper pedal's effect on the fabric of sound. As an analogue to the aural image, the visual image of each textural-fabric serves as a kind of analysis. The written analysis synthesizes these individual components of the methodology, expounding on the descriptions of the musical parameters, the textural types, and the components of the textural settings. How the textural writing creates the sonority of the overall textural-fabric, as well as the damper pedal's role in creating texture, is examined in detail.

Chapter 1 includes an introduction to the topic, the rationale and purpose of the study, the design and limitations, and the analytical procedures. Chapter 2 consists of a discussion of theoretical studies and analytical approaches to textural analysis, as well as a review of the literature surrounding textural analysis, the piano, and Frédéric Chopin. Chapter 3 examines the compositional climate of the first half of the nineteenth century, emphasizing the developments of the early nineteenth-century piano. The chapter explores the emerging compositional styles and genres brought about by the developments in the piano, specifically focusing on changes brought about by the damper pedal and Chopin's idiomatic use of the pedal. The second part of this chapter examines the historical development of the nocturne and the influences on Chopin's nocturne style. Chapters 4 through 7 comprise analyses of the four selected nocturnes: Nocturne in B♭ minor, Op. 9, No. 1; Nocturne in C♯ minor, Op. 27, No. 1; Nocturne in C minor, Op. 48, No. 1; and Nocturne in E♭ major, Op. 55, No. 2. A summary of the study as well as recommendations for further study is presented in Chapter 8.

TEXTURE AND PEDALING IN SELECTED NOCTURNES OF FRÉDÉRIC CHOPIN

CHAPTER 1

INTRODUCTION

The "sound" of a musical composition, of a genre, or even an entire style period is realized through the sound media of the time. For composers at the beginning of the nineteenth century, "sound" began to take on a new meaning,[1] a meaning that was brought about by the changes in the sound media at this time. New instruments entered the musical soundscape, ranges of instruments were increased, and existing instruments were improved. Leonard Ratner, noting these changes in the Romantic sound environment, says of this period:

> In the early years of the nineteenth century, profound changes took place in the nature and scope of musical sonority—what we may call the *climate of sound.* Thanks to modifications in the structure of instruments, many dimensions of sound were expanded. The pitch range increased, reaching extremes in the high and low registers with telling effect. Instruments were capable of more extreme dynamics, opening areas of expression at *ppp* and *fff* levels. The palette of timbres grew in richness, in subtlety of shading, and in the variety of effects. Instruments developed greater resonance and sustaining power, while greater precision of intonation gave freer range of action in keys remote from the ancestral C major.[2]

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[1]Alfred Einstein, *Music in the Romantic Era* (New York: W. W. Norton & Company, Inc., 1947), 8.

[2]Leonard Ratner, *Romantic Music: Sound and Syntax* (New York: Schirmer Books, 1992), xiii.

Responding to these changes, Romantic composers began to experiment with the sound media of this new "climate of sound." The essence of an individual instrument's sound became the musical meaning, the message, for Romantic composers. This was especially true for the nineteenth-century piano.

The physical changes the nineteenth-century piano saw in the years 1800–1830 included a stronger frame, the use of heavier and thicker strings, a double escapement action, an expanded range, and an improved damper pedal. Ratner notes that these physical developments changed the tone quality of the piano from that of the fortepiano of the eighteenth century in virtually every respect: range, tone color, dynamics, and sustaining ability.[3] The nineteenth-century piano was a new instrument, both technically and expressively, and provided nineteenth-century composers with a richer, more wide-ranging sound medium to express their aural sound images. John D. White comments on the Romantic climate of sound, specifically focusing on the sound of the nineteenth century piano:

> The artistic treatment of tone quality was important not only in the orchestra but in other media as well. Composers such as Frédéric Chopin, Robert Schumann, and Franz Liszt, with the larger nineteenth-century piano at their disposal, produced such coloristic and dynamic effects in their piano music that the instrument began to rival the diversity of tone color and sonority of the symphony orchestra. Thus, sheer sound, with its varying timbres, textures, and dynamics, became a significant factor in the expressive qualities of Romantic music...[4]

The varying timbres, textures, and dynamics that White refers to gradually defined the Romantic piano sound. Out of the Romantic composers' experimentation with the

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[3]Ibid., 32.

[4]John D. White, *Theories of Musical Texture in Western History* (New York: Garland Publishing, Inc., 1995), 340.

"sheer sound" of the piano, novel compositions were born—compositions written expressly for the sonorous capabilities of the instrument. These novel approaches to composition were realized in the new genres of the nineteenth-century: the etude, the nocturne, the impromptu, and all the various character pieces written for the piano of the nineteenth century. R. Larry Todd reflects on the compositional environment, stressing the relationship between the pianist-composers, the development in the instruments of the time, and the resultant changing styles in piano composition:

> The fact is, letters and memoirs of nearly all the great nineteenth-century pianist-*cum*-composers are filled with ever-varying comments about contemporary instruments—their mercurial coloristic properties, the quality of their actions and pedal mechanisms, their technical limitations, and the like. One is impressed, in short, by the dynamic, changing qualities of pianos and piano construction during the nineteenth century. This reality, in turn, fundamentally affected the way in which composers approached and wrote for the instrument and influenced in no small way the development of their compositional styles.[5]

Of the many changes that occurred in the piano of the nineteenth century, perhaps the most dynamic was the way in which pianist-composers began treating the damper pedal in their compositions. The damper pedal's effect on the sheer sound of the nineteenth-century piano was at the heart of the new genres created by the Romantic pianist-composers. The damper pedal provided greater resonance and sustaining power as well as the ability to blend registers and to create tonal shadings. It allowed a cantabile, soprano melody to sing out over a textural background of a bass line and middle register chords. Rosen specifically cites new pedal techniques as responsible for the revolution in style realized by the generation of Chopin, Schumann, and Liszt:

---

[5]R. Larry Todd, ed., *Nineteenth-Century Piano Music* (New York: Schirmer Books, 1992), x.

> There are few better ways to understand the revolution in style accomplished in the nineteenth century than by examining the way composers required the sustaining pedal to be used. It is, in fact, as much by the pedal as by the possibility of gradations of touch that the piano is distinguished from all other instruments. By means of the pedal the pianist is able to control the decay of sound in various ways—gradual release, half-pedal (allowing the dampers just to touch the strings without fully damping the sound), pedalling before or after the attack of the note.[6]

Indeed, through composers' use of the sustaining pedal, the sound of the piano began to take on new meaning. New textures were created by virtue of the damper pedal's ability to blend registers and to combine layers of sound. Thus, left hand accompaniment configurations began to change: the previous classical style accompaniments such as the Alberti bass, limited to the span of a ninth or a tenth, were expanded to more widely spaced accompaniments. The use of the damper pedal enhanced the tonal spectrum and allowed a fresh array of sonorities to emerge in the piano's soundscape. In short, the entire textural-fabric of compositions changed as composers experimented with the sound effects made possible by the pedal. David Breitman comments on the style of writing that was evolving out of the damper pedal's ability to create texture at the piano:

> The dynamic flexibility of the piano (the player's ability to control the precise dynamic level of each note) led first to a style of writing in which dynamic contrasts unfold horizontally in time (crescendo, diminuendo, sudden contrasts of soft and loud, accents), and then to one which depends on vertical dynamic contrasts, using textures which require that simultaneous elements be played at contrasting dynamics. This technique, which we may call "multilayering," practically defines the Nocturne style as practiced by Chopin and Fauré, and also underlies the ability of the piano to become a surrogate orchestra. It depends on the pedal, to sustain the bass notes and blur the middle voices.[7]

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[6]Charles Rosen, *The Romantic Generation* (Cambridge: Harvard University Press, 1995), 13.

[7]David Breitman, "The Damper Pedal and the Beethoven Piano Sonatas: A Historical Perspective" (D.M.A. diss., Cornell University, 1993), 26.

The nocturne style is characterized by accompaniments whose textural arrangements rely on the damper pedal to blend the sound. The texture of these left-hand accompaniments consists of broken chord figurations which, as Breitman relates, depend on the pedal to sustain the bass and blur the middle voices. As the pedal lifts the dampers from the strings, every string is brought into sympathetic vibration with the tones of the strings struck by the hammers. The sympathetic vibrations create an enriched, resonant body of sound, providing a cushion of sound for the treble melody to "sing" over. Hence, the damper pedal caused composers to construct textures for the piano that would take full advantage of the sympathetic vibrations produced when the damper pedal is activated. The cantabile style of playing, associated with the nocturne, depends on the textural writing and the effects of the damper pedal for its realization. Rosen relates, "The new style of Chopin and the extraordinary sonority he created for the first time depend above all on a novel and original use of the pedal."[8] The nocturne in the compositional hands of Chopin became a composite of the sonorous capabilities of the instrument and Chopin's ability to exploit the sound of the instrument through his textural writing and his innovative use of the damper pedal.

Each of Chopin's twenty-one nocturnes is a unique textural-fabric that demonstrates Chopin's creative use of the sound possibilities of the piano. The nocturnes were composed over a period of approximately twenty years, beginning in 1828–30, and ending in 1847. Chopin's twenty-one nocturnes are listed with opus number, key, date of composition, and date of publication in Appendix A.

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[8]Charles Rosen, *The Romantic Generation* (Cambridge: Harvard University Press, 1995), 22.

The nocturne became a popular genre of character piece for the piano in the second quarter of the nineteenth century. John Field is recognized as the "inventor" of the nocturne for piano; however, its roots can be traced to vocal romances and serenades of the eighteenth century, as well as to a keyboard style that was popular in France at the end of the eighteenth century. In the nineteenth century, then, composers sought to use this same idea-type for the piano. When Field published his *1er Nocturne* in 1812, he brought the genre into the sound world of the nineteenth-century pianist-composers. Although Chopin modeled his early nocturnes on Field's nocturnes, the genre was transformed by Chopin. Jim Samson describes Chopin and Field's similar treatment of the genre, providing insight into the expressive nature of the nocturne:

> like Field's, his [Chopin's] nocturnes eschew any obvious virtuosity in favour of an expressive, reflective lyricism. The nocturnes are above all character pieces, exploring many nuances within a deliberately restricted affective range, most often nostalgic, languid, consolatory, the music of a sad smile.[9]

Besides the influence of Field, it is often cited that Chopin's nocturne style was affected by Italian opera; the melodies of his nocturnes display qualities of the *bel canto* style of Italian opera. Many writers point out, however, that operatic gestures were pervasive in the piano writing of this time. Samson relates that much of Chopin's filigree ornamentation in his early music owes a great deal to Hummel, and that Chopin's cantilena displays a line of lyrical pianism that originates with the English, stretching from Clementi through J. L. Dussek to John Field.[10] The influence of both J.S. Bach and counterpoint treatises studied by Chopin are often mentioned as characteristics of

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[9]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 81.
[10]Ibid., 82.

Chopin's later works. Contrapuntal practices are a component of the texture in all the Chopin nocturnes but are more strikingly revealed in the later nocturnes.

All of these influences are expressed in the sonorities that Chopin brings forth in the nocturnes. More importantly, Chopin's sensitive textural writing for the instrument, together with his unique pedal effects, produce the rich palette of sounds found in the nocturnes. Chechlińska comments on Chopin's treatment of texture and sound, "But above all it [texture] defines the character of the sound. Subtle changes in the texture's density, thickness, registers, articulation, and relations between individual layers all contribute to the richness of Chopin's music, and in particular to its characteristic colouristic nuances."[11] Thus, Chopin's treatment of the element of texture and his innovative use of the damper pedal define the character of sound in the nocturnes—it is the musical message of the nocturne.

In his timbral analysis of George Crumb's *Night of the Four Moons*, William James McGee states, "By the time the music of George Crumb became known, it seemed to the present writer that music was moving toward a historical culmination of sound manipulation as an essential 'meaning' of music."[12] It is the opinion of the present writer that, in the nocturnes of Frédéric Chopin, Chopin himself was moving toward a culmination of the manipulation of sound at the piano as the essential "meaning" of the nocturne. The meaning of the nocturne was actualized by Chopin's creative exploitation

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[11]Zofia Chechlińska, "The Nocturnes and Studies: Selected Problems of Piano Texture," in *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988), 165.

[12]William James McGee, "An Expanded Concept of Timbre and its Structural Significance, with a Timbral Analysis of George Crumb's *Night of the Four Moons*" (Ph.D. diss., The University of Arizona, 1982), vi.

of the sonorous possibilities of the instrument, revealed in both his masterly textural writing and his innovative use of the damper pedal. The essence of the instrument was realized through Chopin's manipulation of the sound capabilities of the piano in the genre of the nocturne. Synergy occurred in the interaction between composer, medium, and genre. This synergistic relationship brought into being new sonorous possibilities where, in the genre of the nocturne, the sound medium, the piano, is the message of the music.

Rationale

The texture of the nocturne is characteristically described as a cantilena upper melodic line supported by a homophonic accompaniment. While labeling the texture of the nocturne in this way describes the relationship of foreground to background, it reduces the aural perception of texture to a two-dimensional framework, that is, melody plus accompaniment. This two-dimensional orientation does not disclose the detailed workings-out of the textural-fabric, nor does it convey the sonorous effects of the textural-fabric.

This reveals a need for a textural study of the nocturnes that investigates beyond the two-dimensional, homophonic labeling normally associated with the nocturnes. There is a need to hear and to explore in depth the textural-fabric of this genre—to investigate the musical components that comprise the textural-fabric. Anne C. Hall in her study of texture capsulizes this need:

> General classification of interlinear relations tends to obscure the wide variety of relations that may obtain and the variety of levels of relation that may coexist. For

example, designating a texture as melody and accompaniment says nothing about the relations between the lines within the accompaniment.[13]

Wallace Berry also emphasizes a need for textural studies that analyze beyond the mere classification of textures. In his chapter on texture in *Structural Functions in Music* he states, "Literatures involved with the study of musical elements other than tonality and harmony leave much yet to be done. Texture and color (timbre, articulation, dynamic intensity, registral coloration, etc.) have been much too little explored in their structural implications."[14]

While scholars, pianists, and analysts refer to the uniqueness of Chopin's pianistic textures, no study has investigated the "pianistic" textures used by Chopin in the nocturnes. No study has examined how Chopin's textural procedures affect the sonorous qualities of the nocturne or has specifically investigated the role of the damper pedal in creating texture at the piano.

A thorough search of the *Comprehensive Dissertation Index*[15] reveals only two dissertations pertaining directly to the study of texture in Chopin's works for the piano. Daniel Dewitt Mickey's master's thesis[16] examined texture in selected piano etudes of Chopin and Scriabin and presents one model for textural analysis. The damper pedal was

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[13]Anne Carothers Hall, "Texture in Violin Concertos of Stravinsky, Berg, Schoenberg, and Bartók" (Ph.D. diss., The University of Michigan, 1971), 8.

[14]Wallace Berry, "Texture," chap. in *Structural Functions in Music* (New York: Dover Publications, 1987), 294.

[15]*Comprehensive Dissertation Index*, (Ann Arbor: University Microfilms International, 1861-1996).

[16]Daniel Dewitt Mickey, "An Analysis of Texture in Selected Piano Etudes of Chopin and Scriabin" (M.A. thesis, Ohio State University, 1980).

not considered in his study. Kevin Morris Moore's doctoral study[17] investigated texture from the analytical viewpoint of the linearity of voice structure. Moore's "linearity of voice structure" examines the consistency, in number and independence, of the musical lines within each part of the texture. The study includes a sampling of Chopin's works from different genres, including four of the nocturnes. The damper pedal is brought up in terms of performance problems but not included as an integral part of his study.

Zofia Chechlińska provides insights into the pianistic textures used by Chopin in both the etudes and the nocturnes in her essay, "The Nocturnes and Studies: Selected Problems of Piano Texture," in *Chopin Studies*.[18] Chechlińska presents textural case studies of the etudes and the nocturnes. Although Chechlińska does not analyze a work in its entirety, her perceptive discussions and comparisons between compositions provide an overall view of the textural sonorities used by Chopin.

Other studies pertaining to the Chopin nocturnes include a master's thesis by Brent Jones that reviewed the nocturne in the piano literature ranging from Field to Barber.[19] Jones' study devotes a chapter to a discussion of the general style characteristics of the nocturnes of Chopin. He presents a sampling of the nocturnes to illustrate Chopin's contributions to the genre in terms of form, harmony, melody, and ornamentation. Texture was only alluded to in his presentation of accompaniment patterns, and the

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[17]Kevin Morris Moore, "Linearity of Voice Structure in Selected Works of Frederick Chopin and its Implications in Performance" (Ph.D. diss., New York University, 1979).

[18]Zofia Chechlińska, "The Nocturnes and Studies: Selected Problems of Piano Texture," in *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988), 43-165.

[19]Brent M. Jones, "The Nocturne in Piano Literature from John Field to Samuel Barber" (M.M. thesis, Brigham Young University, 1971).

damper pedal was not mentioned. Jonathan David Bellman's doctoral project examined performance practice, specifically the element of improvisation, in the nocturnes.[20]

Further studies that relate to this topic include a number of dissertations that focus on issues of performance practice in Chopin's works. An early study by Thomas Higgins investigates performance directions and practices in selected autographs and sources. This work is especially revealing in its examination of Chopin's idiomatic uses of the damper pedal but only makes general reference to Chopin's treatment of texture.[21] Artis Ann Wodehouse's doctoral thesis[22] examined representative performances of Chopin's Nocturne, Op. 15, No. 2 to demonstrate performance practices in the nineteenth century. Chopin's melodic style in various genres was investigated in an early dissertation by Francis McGinnis.[23] McGinnis examined four Chopin nocturnes in his study.

A study of the treatment of texture in the Chopin nocturnes has not been uncovered. Nor has a study treated the damper pedal's role in creating the pianistic textures of the nocturnes. This points to a need for research that specifically examines Chopin's treatment of the element of texture in the nocturnes, together with an investigation of the role the damper pedal plays in creating the textural sonorities of the nocturnes.

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[20]Jonathan David Bellman, "Improvisation in Chopin's Nocturnes: Some Suggested Parameters" (D.M.A. diss., Stanford University, 1990).

[21]Thomas Higgins, "Chopin Interpretation: A Study of Performance Directions in Selected Autographs and Other Sources" (Ph.D. diss., University of Iowa, 1966).

[22]Artis Ann Wodehouse, "Evidence of Nineteenth-Century Piano Performance Practice Found in Recordings of Chopin's Nocturne, Op. 15, No. 2, made by pianists born before 1900" (D.M.A. thesis, Stanford University, 1977).

[23]Francis F. McGinnis, "Chopin: Aspects of Melodic Style" (Ph.D. diss., Indiana University, 1968).

In his chapter on Chopin in *Masters of the Keyboard*, Konrad Wolff poses two questions that underscore the need for this study. He asks, "In what way, objectively speaking, are his [Chopin's] pianistic sonorities different from anybody else's? How can his piano texture be analyzed from the viewpoint of sound, independently of technique?"[24] This document will examine Chopin's pianistic sonorities and analyze his piano textures from the viewpoint of sound.

Purpose of the Study

The purpose of this study is to examine the textural-fabric of selected Chopin nocturnes from the viewpoint of "sound." The objective is to analyze beyond the surface texture of the nocturne, investigating in depth the way textural procedures and the interrelationships between musical parameters create the "sound," the textural-fabric of each nocturne. The compound term "textural-fabric" will be used to convey aspects of both sonority and line. It will be used to refer to the whole of the sonic design, this design being a result of the synergistic interaction between the textural components, the musical parameters, the sound medium of the piano, and Chopin's compositional approach to the instrument and genre. Hence, the study will explore Chopin's pianistic sonorities, illustrating the way Chopin used the sound medium, the piano, to create the textural-fabric of each nocturne under investigation. Because the sonorous effects produced by the

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[24]Konrad Wolff, *Masters of the Keyboard. Individual Style Elements in the Piano Music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms.* (Bloomington and Indianapolis: Indiana University Press, 1990), 191.

pedal are an integral part of the sound of the instrument, the role of the pedal in creating texture at the piano will figure significantly in the study.

The premise is that the essence of the instrument was realized through Chopin's exploitation of the sound capabilities of the piano in the genre of the nocturne. Synergy occurred in the interaction between composer, medium, and genre. This synergistic relationship brought into being new sonorous possibilities where, in the genre of the nocturne, the sound medium, the piano, is the message of the music.

Hence, it is texture as sonority—how the textural writing affects the "sound" of the music—that is being considered in this study. The study aims to increase the reader's musical understanding of the treatment of texture at the piano, with both pedagogical and performance implications.

Design

The study consists of eight chapters. Chapter 1 includes an introduction to the topic, the rationale and purpose of the study, the limitations of the study, and a presentation of the analytical procedures of the study. Chapter 2, "Texture as Sound," consists of a discussion of theoretical studies and analytical approaches to textural analysis. The chapter also includes a review of the literature surrounding textural analysis, the piano, and Frédéric Chopin. The title of Chapter 3 is " 'The Medium is the Message:' The Nineteenth-Century Piano, Chopin, and the Genre of the Nocturne." This chapter examines the compositional climate of the first half of the nineteenth century, emphasizing the developments of the early nineteenth-century piano. The chapter

explores the emerging compositional styles and genres brought about by the developments in the piano, specifically focusing on changes brought about by the damper pedal. Chopin's idiomatic use of the pedal is highlighted in this discussion. The second part of this chapter examines the historical development of the nocturne and the influences on Chopin's nocturne style. Chapters 4 through 7 comprise the analyses of the four selected nocturnes of Frédéric Chopin. These nocturnes include:

Early:	Nocturne in B♭ minor, Op. 9, No. 1; published in 1832
Middle:	Nocturne in C♯ minor, Op. 27, No. 1; published in 1836
Middle/Late:	Nocturne in C minor, Op. 48, No. 1; published in 1841
Late:	Nocturne in E♭ major, Op. 55, No. 2; published in 1844

Chapter 8 provides a summary of the study as well as recommendations for further study. Appendix A includes a complete list of Chopin's nocturnes. The graphic representations of each textural-fabric are included in a pocket found at the back of the dissertation.

Limitations

Each of Chopin's twenty-one nocturnes expresses a unique textural-fabric; however, it is beyond the scope of this study to provide every Chopin nocturne with a textural analysis. The study is limited to an examination of four selected nocturnes. The nocturnes chosen for textural analysis include those that represent Chopin's treatment of the genre from the early stages to the later stages, thus demonstrating a representative sampling of nocturnes from each creative period. The nocturnes were also chosen with the aim of presenting four different textural-fabrics that would exemplify Chopin's diverse use of the genre.

A problem in analyzing any of Chopin's works involves the variants in editions and the well-known fact that Chopin frequently made changes in his compositions even after they were published. The question arises as to which edition to use and which edition is the most trustworthy. Scholars such as Samson, Kallberg, and Higgins bring this problem to light in their studies. Samson recommends both the Henle *Urtext* edition, edited by Ewald Zimmerman, and the new Polish National Edition, edited by Jan Ekier. Higgins relates, "Fortunately for scholars and pianists interested in learning what Chopin's pedalling was like in his own music, autographs of final versions are very thorough and sufficiently complete in pedal directions..."[25] Both the Henle *Urtext* and The Polish National Edition were compared in the preliminary stages of analysis to note any discrepancies between the editions in terms of pedal markings. The editions were found to be consistent, or the primary pedaling in one edition was given as an alternate pedaling in the other edition. It is beyond the scope of this study to thoroughly compare pedal indications in different editions; therefore, one edition was chosen as the primary source for textural analysis. This study will use The Polish National Edition, edited by Jan Ekier, as the primary score. Any notable differences between the pedalings of the Henle and The Polish National Edition will be pointed out in the written analysis.

Another limitation of this study is that the pianos of Chopin's day are not considered in the textural analyses. It is a well-known fact that Chopin preferred the Pleyel grand with its silvery, bright, clear sound. The modern grand is a heavier-toned, more resonant instrument. It is not the purpose of this study to provide a comparative

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[25]Thomas Higgins, "Chopin Interpretation: A Study of Performance Directions in Selected

discussion between the pianos of the nineteenth century and the modern grand. Rather the study, in considering Chopin's original pedal indications and the textural devices used by Chopin, proposes to enlighten as to the factors that create the textural-fabric of each nocturne under consideration. The textural-fabric of a composition will be affected by the individual piano and the acoustics of the performance space. Each pianist must make adjustments in accordance with these factors.

Procedures of the Study

The procedures for the study have developed from an examination of writings concerning the analysis of musical texture, graphic approaches to textural analysis, and studies that have specifically applied textural analysis to musical literature. In addition, the author's extensive aural and score analysis of Chopin's twenty-one nocturnes is at the basis of this analysis.

The study will proceed from a concept of texture as articulated by William Dustin, "where the music may be viewed whole, conveying both sonority and composite interlinear action through time and without separation."[26] Because textural procedures determine sonority, it is the belief of the author of the present study that texture as sonority and texture as line cannot be separated in terms of the sound medium of the piano or the nocturnes of Chopin. Leonard Ratner's definition of texture also clarifies the

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Autographs and Other Sources" (Ph.D. diss., University of Iowa, 1966), 62-63.

[26]William D. Dustin, "Two-Voiced Textures in the *Mikrokosmos* of Béla Bartók" (Ph.D. diss., Cornell University, 1959), 29.

procedures used in this study: "*Texture* denotes the relationship of the component voices in a composition. It involves (1) the *number* of voices heard, (2) the *action* assigned to them, and (3) the effects of *sonority* created."[27]

The compound term "textural-fabric," then, will be used to convey both aspects of sonority and line. It will be used to refer to the whole of the sonic design, this design being a result of the synergistic interaction between the textural components, the musical parameters, the sound medium of the piano, and Chopin's compositional approach to the instrument and genre.

The analysis of each nocturne in this study will be presented through four procedures: (1) a parametric profile of the musical elements that comprise the textural-fabric, (2) descriptions of the textural types and textural settings, (3) a written analysis and discussion of each nocturne, and (4) a graphic analysis that visually represents the textural-fabric of selected measures of each nocturne. Each of these procedures is explained below.

The Parametric Profile

Because texture is a composite musical element, realized by the interaction of musical elements, a parametric profile will precede each written analysis. This profile will consist of brief descriptions of each musical parameter, highlighting the contribution each musical parameter makes to the textural-fabric. These parameters include: melody, rhythm, harmony, form, dynamics, timbre (register and range), and articulation. Because

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[27]Leonard Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1992), p. 108.

the specific timbre under investigation is that of the piano, other aspects of timbre, as they interact with texture at the piano, will be examined under the heading "Textural Setting." These include: voicing, lines, spacing, density, and special effects.

Textural Types

The conventional categorizations of texture, referred to here as "textural types," will be employed at the macronanalytical level of analysis. Textural types refer to the commonly used classifications of texture such as homophonic, monophonic, heterophonic, and polyphonic. Definitions of the terms used for the purpose of this study are taken from Wallace Berry's chapter on texture in *Structural Functions in Music*.[28]

Polyphonic: multivoiced texture of considerable interlinear independence, often imitative.

Homophonic: a primary voice is accompanied by a subordinate fabric.

Chordal: refers to a texture consisting essentially of chords, its voices often relatively homorhythmically related.

Heterophonic: a relation that is homodirectional (parallel in contour) but heterointervallic—having minor diversification of interval content.

Monophonic: single-voiced.

Textural Setting

"Textural Setting" refers to those components of texture that comprise a specific, individual textural construct. A textural setting differs from a textural type in that it suggests a textural event unique to the composition. Analyzing a textural setting within a

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[28]Wallace Berry, "Texture," chap. in *Structural Functions in Music* (New York: Dover Publications, 1987), 192.

nocturne will consist of identifying the individual strands that comprise the textural-fabric such as voice, line, spacing, density, and pedal point.

The components considered in a textural setting are defined below, adapting the definitions of Wallace Berry[29] and James Mathes.[30]

Line: any textural component in which horizontal relation and configuration can plausibly be traced as a logical continuity—an identifiable stratum in the texture at some given level.

Voice: will normally denote a line having distinct relative independence.

To investigate the linear relation within each textural setting, the following terminology and criteria will be used. In the following system the prefixes *homo-*, *hetero-*, and *contra-*, are adopted to refer to conditions of identity, mild and *very local* diversification (as in the conventional "heterophonic"), and more pronounced contrast, respectively.

1. Within the parameter of rhythm, the terms *homorhythmic*, *heterorhythmic*, both of these in conventional usage, and *contrarhythmic*...

2. Within the parameter of direction, the terms *homodirectional*, *heterodirectional*, and *contradirectional*...

3. Within the sphere of intervallic content, the terms *homointervallic*..., *heterointervallic*..., and *contraintervallic*[31]

Texture-Space: the overall field, determined by the range between outer lines, within which the spatial motion of components occurs. Fluctuations in texture-space result from compression or, conversely, expansion of spacing and range of components.

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[29]Ibid., 184-299.

[30]James Robert Mathes, "Texture and Musical Structure: An Analysis of First Movements of Select Twentieth-Century Piano Sonatas" (Ph.D. diss., Florida State University, 1986), 256-257.

[31]Wallace Berry, "Texture," chap. in *Structural Functions in Music* (New York: Dover Publications, 1987), 193.

Density: quantitative aspect of texture, the number of concurrent events as well as the degree of "compression" of events within a given intervallic space.

Density-Number: number of concurrent events (thickness/thinness).

Vertical density: number of pitches sounded simultaneously.

Horizontal density: number of lines and components sounding over a given time span.

Range: the total compass of notes, from the lowest tone up to the highest tone in the vertical structures.

Register: refers to the areas of high, middle, and low, relative to the total instrumental compass.

Spacing: vertical arrangement of tones; describes the closeness of tones and the gaps between them.

Doubling: a line that is concurrently similar or identical to another line in intervallic and rhythmic motion.

Written Analysis and Discussion

A written analysis and discussion of the textural-fabric of each nocturne under investigation is another procedure of the study. The written analysis will expound on the descriptions of the musical parameters, the textural types, and the components of the textural settings. The interrelationships between these aspects of the texture will be examined as a whole and further investigated to demonstrate how each component contributes to the overall textural-fabric. How the textural writing creates the sonority of the overall textural-fabric, as well as the damper pedal's role in creating texture, will be examined in detail in this portion of the analysis.

In the written analysis, measure will be abbreviated as "m.," measures as "mm." The abbreviations RH and LH will be used for right hand and left hand, respectively.

Intervals will be indicated as numbers, rather than as words. The damper pedal will be referred to as "the pedal."

The graphic representations of each textural-fabric will be referred to and examined as a major part of the analytical discussion. These are labeled as "Figures." Musical examples from the nocturnes will be included within the written analysis. These are labeled as "Examples." It is also suggested to the reader that a complete copy of the musical score and an audio recording accompany the reading of this document.

Graphic Analysis (The Textural-Fabric)

An important element of this study has been to find a procedure to illustrate the textural-fabric of each nocturne in a visual construct whereby the individual components of texture and the musical parameters could be visually displayed and examined. Textural processes and details of texture are not readily apparent in traditional music notation, nor do words by themselves suffice. Graphs are a more effective means for conveying textural data for analytical discussion. Cogan and Escot give a rationale for the use of graphs:

> Graphs are tools. They are a means of understanding...We have found that they can vividly convey information, even to advanced and sophisticated musicians, about the large flow (or distribution) of spatial motion—information that is otherwise missed.[32]

Thus, a graphic representation for selected measures of each nocturne under investigation will form part of the procedures of this study. The graphic representations are intended to

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[32]Robert Cogan and Pozzi Escot, *Sonic Design: The Nature of Sound and Music* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976), 81, Note 9.

convey both the whole of the textural-fabric and the details of linear relationships, dynamics, spacing, register, and pedal effects. The visual image is an analogue to the aural image; the image of each textural-fabric serves as a kind of analysis.

The Microsoft program "Paint," Windows 98, was used to produce the graphic realizations of each textural-fabric. Selected measures of each nocturne are illustrated. The graphic analyses in the document are labeled as Figures 1–20 and Figures 1a–20a.

The graphs are shown in two forms: with, and without a background grid. Without the background grid, the overall textural-fabric is illuminated—linear relationships, dynamics, texture-space, and pedalings are clarified. The background grid enables the details of pitch and rhythm to be clearly seen. The vertical axis represents spatial motion or pitch; the horizontal axis represents the temporal dimension or rhythm. Measure numbers are indicated at the bottom of each graph. A square on the horizontal axis denotes the subdivision of the beat. A square on the vertical axis corresponds to a half step. The standard international acoustical terminology is used to number registers. This is shown at the left- and right-hand sides of the graph. The lowest C on the present-day piano is numbered C^1, the octave above that C^2, and Middle C is labeled as C^4. A light-gray horizontal line that moves from left to right on the graph illustrates the tonic note of each key. This is used to orient the eye to registral spacing and the use of the key-note.

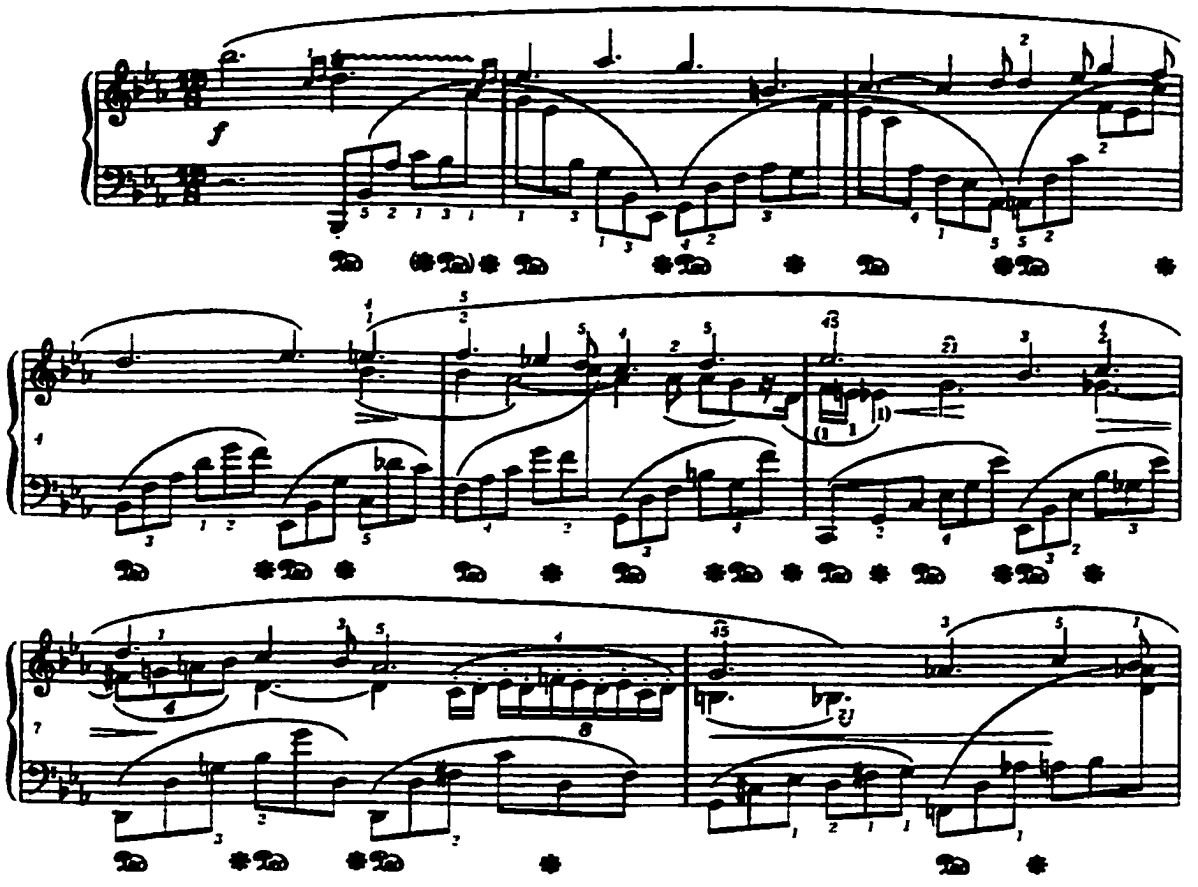
Harmony and harmonic rhythm are shown at the bottom of each graph. Chords are labeled by letter name. Details of the harmony and textural settings, such as pedal points, linear harmony, and suspensions are also indicated at the bottom of the graph.

Since dynamics are an aspect of the textural-fabric, the graphic analysis includes a dynamic imaging, which moves from left to right across the bottom of each graphic representation. The dynamic range, shown on the left-hand side, is individualized for each nocturne. In measures where a new dynamic level is not indicated, or the dynamic level is not clear, a dotted-horizontal line is used.

The lines and inner voices of the texture are illustrated with different colors. The color scheme for the voices of each nocturne is indicated in the written analysis.

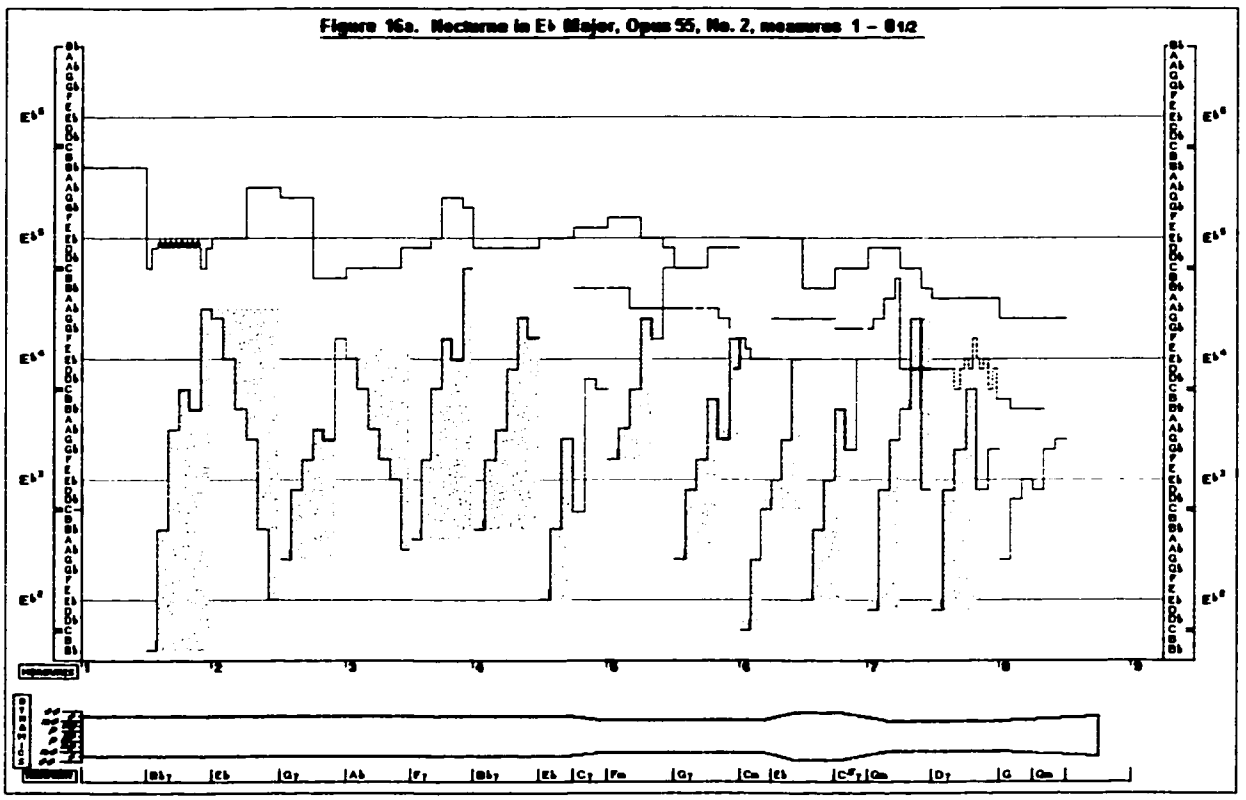
The Polish National Edition, edited by Jan Ekier, has been used as the primary score for each textural analysis. The pedal indications are interpreted as follows: the indication *Ped.* designates the beginning of the pedaling; the symbol * indicates the ending note of the pedaling—that is, the note through which the pedal should be held. In each graphic representation, the pedalings are illustrated by the gray blocks. These blocks visually bind together those notes of the accompaniment figuration that the pedal blends in sound. To preserve the integrity of the line of the accompaniment figuration, the gray blocks do not extend into the range of the melodic notes. Thus, the gray blocks reflect only the pedal's blending of the accompaniment line. The written analysis will clarify the pedal's effects on the whole of the textural-fabric. To clearly indicate the beginning of each pedal indication, the first note of the pedaling is represented with a small square. In measures where a chordal textural type is used, the gray blocks join all voices of the textural-fabric. An example of the score, together with a graphic analysis, is shown in Example 16.3 and Figure 16a.

Example 16.3. Nocturne in E♭ major, Op. 55, No. 2, mm. 1–8½: a score to graph comparison.



FROM: NOCTURNES, OP. 9-62 ©1995 Polskie Wydawnictwo Muzyczne. Used by Permission.

Figure 16a. Nocturne in E♭ major, Op. 55, No. 2, mm. 1–8½: a score to graph comparison.



CHAPTER 2

TEXTURE AS SOUND

In researching this topic, literature has been reviewed in four areas: (1) theoretical studies and analytical approaches to textural analysis, highlighting specific textural studies and studies related to textural analysis, (2) studies focusing on the analysis of texture in keyboard literature, (3) studies focusing on the damper pedal in the context of the development of the piano, and (4) the analytical literature surrounding Chopin and his compositional style, specifically focusing on the genre, the Nocturne. A search through the *Comprehensive Dissertation Index*,[33] as well as a search in periodicals, journals and books, has been accomplished.

Theoretical Studies and Analytical Approaches to Textural Analysis

"Texture" is a term commonly used by musicians in both theory and practice; however, the concept of texture is complex and difficult to define. Texture is most often explained by classifying it in categories such as homophonic, polyphonic, or monophonic. While providing a perspective of the vertical and horizontal aspects of the music, in actual analysis, these categories are an oversimplification—they do not convey

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[33]*Comprehensive Dissertation Index*, (Ann Arbor: University Microfilms International, 1861-1996).

textural meaning beyond the surface level of the music. Nor do they account for the myriad changes in texture that occur as a piece of music moves through time.

Derived from the Latin *texere*, meaning, "to weave," and from the Latin noun *textura*, "web," texture is often analogized to weaving: as the weaver spins threads to construct a fabric, so a composer combines musical lines to create a musical fabric. The weaving metaphor is extended to descriptions of texture such as a thick, a thin, an airy, a finespun, a patchy, or a cloudlike texture. These words are certainly an important aspect of descriptive analysis; they impart an overall impression of the texture and a qualitative sense of the sound of the music. They do not inform, however, as to the individual components of the texture that create the thickness, the thinness, or the patchiness of the sound.

In definitions of texture, two lines of thought emerge: (1) a description of the overall quality of the sound of the music and (2) the interactions between the horizontal and vertical dimensions of the music. Robert Erickson says of texture, "Texture always denotes some overall quality, the feel of surface, the weave of fabrics, the look of things."[34] It is probably for this reason—attempting to communicate the essential part or quality, the essence of a texture—that musicians use descriptive metaphors to analyze musical textures. Lewis Rowell's concept of texture involves a reference to the essential quality of the texture, as well as to the horizontal and vertical dimensions of texture. He says, "By texture we mean the weave of the music, whether we conceive/perceive it as an

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[34]Robert Erickson, *Sound Structure in Music* (Berkeley: University of California Press, 1975), 139.

aesthetic surface or as the warp (pitch, the vertical axis, simultaneity) and woof (time, the horizontal axis, sequence) of the musical fabric."[35] Rowell suggests categories of textural values, most of which describe texture metaphorically: *Simple/Complex*, *Smooth/Rough*, *Thin/Dense*, *Economy/Saturation*, *Orientation*, *Focus/Interplay*, *Tangle*, and *Figuration*.

The Harvard Dictionary of Music begins its definition of texture with a reference to the overall sound quality, "The general pattern of sound created by the elements of a work or passage."[36] The definition then proceeds with examples of polyphonic and homophonic textures, citing these types as textural extremes. *Harvard* acknowledges the numerous gradations of texture between these extremes and the corresponding lack of precise terminology. Other aspects of texture mentioned in the definition are spacing, tone color, loudness, and rhythm. *Harvard* points out that these components of texture are usually described by imprecise adjectives such as sparse, thin, dense, and thick.

The *New Groves* begins its definition of texture with "A term loosely used," immediately alluding to the problem in the vague usage of the term. The definition continues, "when referring to any of the vertical aspects of a musical structure, usually with regard to the way in which individual parts or voices are put together."[37] *Grove's* definition continues in the same vein as *Harvard's* definition—classifications of texture as well as the middle ground between the textural extremes of homophonic and polyphonic are cited. *Groves* also mentions that the term is at times applied to non-

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[35]Lewis Rowell, *Thinking about Music: An Introduction to the Philosophy of Music* (Amherst: The University of Massachusetts Press, 1983), 158-162.

[36]*The New Harvard Dictionary of Music*, 1986 ed., s.v. "Texture."

[37]*The New Groves Dictionary of Music and Musicians*, 1980 ed., s.v. "Texture."

vertical aspects of music such as "melodic texture" and "harmonic texture." This brings up another problem encountered in the use of the word texture: musicians often combine the term with other parametric terms, forming expressions such as a "string texture" or the "harmonic texture." Or, consider Charles Rosen's closing statement in the first chapter of *The Classical Style*: "The vehicle of the new style was a texture called the sonata."[38] Terry Lee Zipay inquires, "Do these classifications have enough in common to justify the use of the word texture in each case, or is this simply a semantic problem requiring a different label for one term or the other?"[39] Jan LaRue suggests that this overlapping among musical terms should be expected in musical analysis "Since the analytical separation of musical elements in a piece of music is an artificial device."[40] LaRue specifically cites the element of texture as lending itself to this overlapping:

> The nature of texture, for example, if we think of it merely as timbre or spatial organization, mainly affects the category of Sound. Yet, where various strands weave together in controlled vertical relationships, the textural observations may fit better among conclusions about harmony and counterpoint. Hence, we may properly speak at one point about "woodwind textures" in connection with Sound, yet later, comment with equal relevance on "fugal textures" while discussing counterpoint as part of the category of Harmony.[41]

Anne Trenkamp further clarifies the nature of texture by referring to it as a composite parameter. "Texture is not a discrete element but usually a resultant one. Texture is the result of the interaction of such elements as melody, rhythm, and

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[38]Charles Rosen, *The Classical Style* (New York: W. W. Norton & Company, 1972), 29.

[39]Terry Lee Zipay, "Musical Texture: Toward a Visual Model" (M.M. thesis, The University of Arizona, 1975), 5.

[40]Jan LaRue, *Guidelines for Style Analysis* (New York: W.W. Norton & Company, Inc., 1970), 10.

[41]Ibid., 10.

harmony, along with the acoustical properties that are thought to be its particular provenance."[42] Trenkamp contends that the composite quality of texture is one of the reasons why it is difficult to precisely define the term and to develop a vocabulary to analyze textural events. She addresses these problems in an article entitled, "Considerations Preliminary to the Formation of a Textural Vocabulary."[43] In this article, Trenkamp proposes that the textural vocabulary already in use—polyphonic, homophonic, chordal, dense, sparse—be kept intact, explaining that these words are encoded in the vocabulary of musicians. Trenkamp suggests, however, that these textural categories be set up in a continuum with numeric qualifiers (on a scale from 1-5) used to identify a texture's specific place on the continuum. Homophonic and polyphonic textures would represent values at opposite ends of the continuum; a chordal texture would represent the middle value, assigned the value of "0." While this is one attempt at a more precise procedure for analyzing textural events, Trenkamp's numeric qualifiers convey less about a texture than descriptive metaphors, which are more effective in depicting the overall sound quality.

Another problem encountered in music analysis is that "texture," along with "timbre," has been traditionally categorized as a secondary parameter, subordinate to melody, rhythm, harmony, and form. Only in recent studies have texture and timbre been given as much importance as melody, rhythm, harmony, and form. Mathes, in his study of twentieth century piano compositions, supports this view:

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[42]Anne Trenkamp, "Considerations Preliminary to the Formation of a Textural Vocabulary," *Indiana Theory Review* 3 (Winter, 1980): 13.

[43]Ibid., 22.

> The analysis of music has traditionally emphasized the examination of harmony and tonal/thematic organization, and to a lesser extent, melody and rhythm. It has only been in recent years that studies devoted specifically to the analysis of musical texture have emerged. These studies reflect a recognition of texture as a parameter of music that is an important element of style and form, an importance that is frequently overlooked or given only cursory consideration in musical analysis.[44]

For this reason, the most precise distinctions in the definition of texture and its aspects are considered in studies that address twentieth century style. For instance, in the *Dictionary of Contemporary Music*, Paul Lansky defines texture as "the quality of a sound or series of sounds...the texture of a sound is a product of the sound's component parts: pitch(es), timbre, and loudness."[45] Lansky distinguishes between what he refers to as "harmonic texture" and "sound texture." Lansky defines harmonic texture as "those aspects of texture that result from the pitch and rhythmic structure of a composition;" sound texture consists of "those aspects of texture that are formed by the orchestration of a work (including considerations of tessitura, density and dynamic level, as well as instrumentation), or as the characterization of sound apart from harmonic textures."[46]

The lack of a precise terminology for texture and the lack of generally accepted tools for textural analysis are the starting points for most theorists' discussions of texture. Wallace Berry has written one of the most comprehensive studies of texture, examining texture in both qualitative and quantitative terms. In *Structural Functions in Music*, Berry devotes an entire chapter to the element of texture. Berry's definition of texture

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[44]James Robert Mathes, "Texture and Musical Structure: An Analysis of First Movements of Select Twentieth-Century Piano Sonatas" (Ph.D. diss., Florida State University, 1986), 2.

[45]John Vinton, ed. *Dictionary of Contemporary Music* (New York: E.P. Dutton & Co., Inc., 1974), s.v. "Texture," by Paul Lansky.

[46]Ibid., 742.

emphasizes the linear aspect of texture:

> The texture of music consists of its sounding components; it is conditioned in part by the number of those components sounding in simultaneity or concurrence, its qualities determined by the interactions, interrelations, and relative projections and substances of component lines or other component sounding factors.[47]

This definition includes both qualitative and quantitative aspects of texture. Density is the quantitative aspect of texture, determined by the number of concurrent events and the degree of compression of the events within a given intervallic space. The qualitative aspect of texture involves the interaction and interrelations of the lines and sound events within the musical fabric.

Berry notes that qualities and classification of musical texture have been treated abundantly in the work of music theorists, but "adequate formulation has not been given to analytical treatment of processes involving textural events and changes, or to the significance of these in the structure of music."[48] Hence, the focus of his textural analysis is on textural progression and recession and how these factors shape the structure.

Berry is comprehensive in forming a working vocabulary to analyze both local and global textural settings. Included in his textural terminology are the conventional textural types: polyphony, homophony, and monophony. To account for specific conditions of relations between lines in multivoiced textures, Berry sets forth a system-scale of textural conditions or values from simple to complex. In this system, the prefixes *homo-*, *hetero-*, and *contra-* refer to textural conditions of identity, mild diversification, and more

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[47]Wallace Berry, "Texture," chap. in *Structural Functions in Music* (New York: Dover Publications, 1987), 184.

[48]Ibid., 184.

pronounced contrast. They are used to describe the parameters of rhythm, direction, and intervallic content in a specific textural setting. Thus, within the parameter of rhythm, a specific textural setting is analyzed in a spectrum of values from homorhythmic, to heterorhythmic, to contrarhythmic.

Berry sees texture as determining the overall sound of the music. The term *sonority* is included in his list of textural definitions, defined as "the overall sonorous character determined by texture (including doublings) and coloration (including articulation and intensity of dynamics)."[49]

Jan LaRue considers texture as part of a larger category of "Sound." LaRue explains this categorization within his system of style analysis: "The style-analytical category of Sound includes all aspects of sound considered in itself rather than as raw material for melody, rhythm, or harmony."[50] These aspects of sound include timbre, dynamics, and texture and fabric. LaRue distinguishes between texture and fabric by restricting the meaning of texture to "particular, momentary combinations of sounds." Fabric refers "to the whole continuous web of combined textures and dynamic levels."[51] LaRue also lists the conventional categorizations of texture as types of musical fabrics, that is, homophonic, polyphonic, and monophonic.

Like LaRue, John D.White conceives of texture as a part of sound, together with dynamics and timbre. White also points out the difficulties in the analysis of sound and

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[49]Ibid., 192.

[50]Jan LaRue, *Guidelines for Style Analysis* (New York: W.W. Norton & Company, Inc., 1970), 23.

[51]Ibid., 27.

texture: "sound, among all of the musical elements, is at once the most elusive in terms of musical texture and the most neglected in analytical systems."[52] In *Comprehensive Musical Analysis,* White acknowledges the difficulties in analyzing texture, echoing Berry, "There are no accepted traditional terms for the analyst to use to describe the subtle metamorphoses of texture in the course of a piece of music, and because of this, description of texture is one of the most difficult tasks in descriptive analysis."[53]

White proposes an approach to the analysis of musical sound that involves drafting a texture index, a dynamic index, and a timbre index to describe the three factors of sound. The timbre index includes a listing of instrumental and vocal colors, special idiomatic effects, and unique mixtures and doubling. The texture index includes spacing, octave doublings, and tessitura. The dynamic index includes the dynamic indications in the score, as well as factors of dynamics such as density, number of instruments, and tessitura and spacing. The three categories of sound overlap: textural factors affect timbre and dynamics, dynamic factors affect texture and timbre, and timbral factors affect texture and dynamics. White employs separate graphs that illustrate the dynamics of texture, the dynamics of density, the pitch profile of outer parts, and notated dynamics. The final stage of White's analysis consists of written discussion intended to synthesize the data collected from the sound indexes and the graphs. This stage of the analysis serves as an assessment of the composer's use of the three factors of sound.

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[52]John D. White, *Comprehensive Musical Analysis* (Metuchen, N.J. & London: The Scarecrow Press, Inc., 1994), 257.

[53]Ibid., 248.

In his book, *Romantic Music: Sound and Syntax*, Leonard Ratner explores the changing sound values of Romantic music—tone color, range, and amount of sound.[54] Two chapters in his book are especially pertinent to this study. Chapter two, entitled "Texture," discusses the traditional types of textures in use in the eighteenth century, and the way in which nineteenth-century composers varied and expanded on these textural types. Chapter three, entitled "Texture and Sound," is devoted exclusively to the changes in the piano from the eighteenth to the nineteenth centuries. Ratner discusses the changes that took place in the physical makeup of the piano, relating how these changes affected the piano's tone, technique, and expressive capabilities. In this chapter, Ratner also illustrates how the prototypical piano textures of the eighteenth century were modified in the Romantic period.

Monte Tubb defines texture as "the organization of music with respect to its concurrent strands of activity and their interrelations."[55] Tubb does not adhere to the conventional categorizations of texture; instead, his textural analysis begins by identifying the individual strands of textural constructions with one or more of five types of activity: lines, chords, figure, ostinatos, pedals. These strands of activity are further broken down into subclasses. For example, lines are identified as primary lines, subordinate lines, or doubled lines. Figures are distinguished as punctuating, modifying, interjected, or interpolated. Chords can appear in two forms: blocked and broken. In applying his method of analysis to a score, Tubb first shows the extracted strands of

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[54]Leonard G. Ratner, *Romantic Music: Sound and Syntax* (New York: Schirmer Books, 1992).

[55]Monte Tubb, "Textural Constructions in Music," *Journal of Music Theory Pedagogy* 1 (Fall 1987): 201-224.

textural activity on separate staves and then defines the types of textural activity of each. Analytical comments follow that describe the complexity of each line by noting duration, contour, and interval movement. Tubb uses examples from standard piano literature, including a diversity of styles from Bach to Schoenberg. His analytical comments include consideration of the balance of the elements, the role and effectiveness of each stratum, and the overall textural effect.

Specific Textural Studies and Related Studies

An important study that addresses the problems of analysis of texture and terminology, and one that influenced Berry's study of texture, is Anne Carothers Hall's dissertation, "Texture in Violin Concertos of Stravinsky, Berg, Schoenberg, and Bartók."[56] The primary purpose of Hall's study was to develop a terminology and method for the analysis of musical texture. Chapter one consists of a comprehensive discussion of musical texture and its aspects, as well as a definition of terms employed in her method of textural analysis. The focus of Hall's study is not on the classification of textures. Rather, her focus is on the analysis of textural processes and changes within a work. The analysis of texture in her study proceeds primarily from a concept of "texture as an element of music that is static only occasionally and briefly, and that normally, in at least one of its aspects, is in a state of flux."[57] Her procedures consist of designating

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[56]Anne Carothers Hall, "Texture in Violin Concertos of Stravinsky, Berg, Schoenberg, and Bartók" (Ph.D. diss., The University of Michigan, 1971), ii.

[57]Ibid., 10.

textural factors, characteristics, and processes and then evaluating their contribution to musical structure and expression.

An early dissertation that explores texture in the genre of the string quartet is Leo Kreter's 1960 study.[58] Kreter's study examines the formal design of the Bartók quartets in terms of their ever changing motivic structure and the role that texture plays in supporting the formal design. Kreter's definition of texture includes "the entire web of sound which carries the thematic ideas."[59] His analysis is divided into two sections: Formal Design and Textural Observations. Textural Observations consists of categories reflecting different aspects of the sound such as *Classification* (ten classes of textural types), *Voice*, *Number*, *Tessitura*, *Pace*, and *Dynamics*. An aspect of Kreter's procedure that influenced later studies was the use of charts to diagram the formal design and textural processes in each string quartet.

Quentin Nordgren's dissertation considers texture in orchestral works of the nineteenth century.[60] Indicating the problems of textural analysis, Nordgren begins his study with a discussion of the concept of texture in music from the viewpoints of both theoreticians and composers. Nordgren poses the question as to whether texture can be measured, believing that herein lies the need for the degree of textural complexity to be better defined and understood. In his investigation of musical texture, Nordgren attempts

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[58]Leo Edward Kreter, "Motivic and Textural Delineation of the Formal Design in the First Three Bartók Quartets" (Part Two of a D.M.A. Thesis, Cornell University, 1960).

[59]Ibid., 3.

[60]Quentin Nordgren, "Texture: A Consideration of Spacing, Doubling, Range, and Instrumentation, Based Upon Selected Orchestral Works of Certain Nineteenth Century Composers" (Ph.D. diss., Indiana University, 1955).

to set up a workable system of classifying textural patterns. This system is then used to point out characteristic patterns of texture found in selected orchestral works of the nineteenth century. Nordgren's investigation is limited to the vertical aspects of texture including spacing, range, register, doubling, and the use of instruments. For each of these aspects of texture, Nordgren sets up basic assumptions as to what constitutes a greater or lesser degree of textural complexity. The degree of textural strength for each aspect of texture is represented in chart form along a continuum of seven degrees.

Another study of texture in orchestral compositions is James Bersano's dissertation, which examined texture in twentieth-century orchestral compositions written between 1960 and 1970.[61] Using Paul Lansky's distinction between "harmonic texture," and "sound texture," Bersano's study attempts to understand the new role of texture in twentieth century music—principally aspects associated with sound texture. The methodology of textural analysis, referred to as "Aspect Analysis," is a central topic in Bersano's dissertation. This is "a method of inquiry by which a phenomenon (sound texture in music in this case) is studied from the viewpoint of its constituent aspects."[62] The aspects of sound texture developed for Bersano's study include activity, density, loudness, register, and timbre. An important component of Bersano's study is the use of computer-assisted interpretation. Bersano explains that he used the assistance of computers to show both the power and shortcomings of his methodology in revealing broad outlines and specific details of texture.

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[61] James Richard Bersano, "Formalized Aspect Analysis of Sound Texture" (Ph.D. diss., Indiana University, 1980).

[62] Ibid., 5-6.

An innovative approach to textural analysis is Terry Lee Zipay's master's thesis.[63] Zipay's study is an exploration of ways to represent musical texture visually. The intent of his study was to develop a perceptual notation for musical texture for use as an educational tool. Texture is represented through visual analogues, what Zipay refers to as a perceptual notation for musical texture. Zipay presents three different visual models of texture. These depict time and space; time and depth; and time, space, and depth. Written analysis and explanation accompany each of the visual analogues. Zipay presents a cross section of literature from the second half of the fifteenth century to the mid-twentieth century. Literature includes various keyboard genres, vocal works, and a woodwind quartet.

A study that relates to the topic of the present study is William James McGee's dissertation, "An Expanded Concept of Timbre and Its Structural Significance, with a Timbral Analysis of George Crumb's *Night of the Four Moons*."[64] McGee's dissertation is a study of timbre as an element of musical expression. A major purpose of McGee's study was to clarify the role of timbre in music and to demonstrate that timbre belongs among the important members of the hierarchy of musical elements often thought to be dominated by pitch.[65] McGee's analytical paradigm comprises two stages. The first stage contains an analytical description of five parameters of sound: pitch, dynamics, time,

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[63]Terry Lee Zipay, "Musical Texture: Toward a Visual Model" (M.M. thesis, The University of Arizona, 1975).

[64]William James McGee, "An Expanded Concept of Timbre and its Structural Significance, with a Timbral Analysis of George Crumb's *Night of the Four Moons*" (Ph.D., diss., University of Arizona, 1982).

[65]Ibid., 3.

texture, and timbre. The second stage is a visual model designed to show the synthesis of the sound-related events. McGee refers to this as "the Audiogenic Image," defining this image as "the musical sound-structure which emerges within a listener's aural awareness as music progresses. It is that immanent, inherent, essential shape perceived as a sonorous representation of the actual music, an image which develops from the aural perception of a musical experience."[66] The image includes a visual representation of timbre, texture, dynamics, pitch, register, and form as played out in *Night of the Four Moons*. McGee uses analytical discussion to explain each audiogenic image.

Mary Wennerstrom's dissertation, "Parametric Analysis of Contemporary Music Form,"[67] presents an integrated model for analyzing musical form. Her study is included here because her procedures clarify the role of texture in a composition. Although her analysis is restricted to twentieth-century works, her procedures are applicable to other style periods as well. The purpose of Wennerstrom's study was to demonstrate what musical elements have a forming function in a composition. Wennerstrom used a combination of analytical approaches. These included extensive aural and visual analysis, combined with the use of charts, diagrams, and musical examples. Like McGee, Wennerstrom presented a parametric analysis of the five parameters of sound, including pitch, dynamics, duration, texture, and timbre. Each composition was then examined to determine how each parameter was treated, which of these parameters was emphasized, and which relationships were important to the form of the composition.

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[66]Ibid., 58.

[67]Mary H. Wennerstrom, "Parametric Analysis of Contemporary Music Form" (Ph.D. diss., Indiana University, 1967).

Another study which explored texture in a Crumb work is Betsy Schramm's doctoral dissertation.[68] Schramm points out the lack of studies that address the broader structural role texture plays in music; her purpose in this study then was to show how the textural units within *Star Child* contribute to the structural design of the work. This was achieved through musical examples and accompanying written analysis. Schramm's definition of texture encompasses timbral elements, spacing and density of sonorities, pitch patterns, rhythm, and tempo. This definition corroborates Trenkamp's view of the composite nature of texture. Schramm makes an interesting point that alludes to the difficulty in precisely defining the word texture:

> Arguments could be raised that this definition is in fact just a definition of music. But music can be said to function at a metalevel, one level higher than texture. The textures of a piece are an element, a subgroup, of the music.[69]

Studies Focusing on the Analysis of Texture in Keyboard Literature

Studies that examine texture in the literature of the piano are scarce. An early study by Ramona Cruikshank Beard investigates texture at the pipe organ, restricting itself to twentieth-century organ compositions most often played in recitals.[70] The purpose of Beard's study was to provide a discussion of textural practices and procedures of twentieth-century pipe organ composers for further understanding of the ways of writing

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[68]Betsy Lynn Schramm, "Timbre and Texture as Structural Determinants in George Crumb's "Star-Child" [with] Dreams Above the Curtained Sleep" [Original composition] (Ph.D. diss., The University of Rochester, Eastman School of Music, 1993).

[69]Ibid., 6, Note 13.

[70]Ramona Cruikshank Beard, "Textures in Twentieth Century Organ Compositions: A Study of Selected Recital Works" (Ph.D. diss., Columbia University, 1957).

for this instrument. Beard illustrates the textural practices of twentieth-century organ compositions against the background of textures in nineteenth-century compositions. Beard's definition of texture is perhaps one of the most succinct in its inclusion of both the linear and sonorous aspects of texture: "the term textures refers to the technique of arranging notes in vertical and horizontal space to represent the sonorities which express the idea."[71] Findings for each composition are posted on data sheets, which include information such as textures used, new uses of textures, structure, and thematic type. Beard also uses graphs to illustrate the number of textural strata used at a given point in a composition. Written analysis is used to interpret the data from the graphs and data sheets.

Another early dissertation concerning texture is William Dale Dustin's dissertation, "Two-Voiced Textures in the *Mikrokosmos* of Béla Bartók."[72] Dustin's purpose was to examine and convey the "function of texture in the whole stylistic impression of the *Mikrokosmos*."[73] Dustin addresses the problems in defining texture and establishing criteria for textural analysis in the first chapter of his study. He states, "Perhaps in a very general way, texture is agreed upon as a frame of reference for homophonic (i.e., harmonic, chordal, or monodic) or polyphonic (i.e., contrapuntal) construction, but the word is cast about with such flexibility that it has little meaning."[74] Dustin

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[71]Ibid., Abstract.

[72]William D. Dustin, "Two-Voiced Textures in the *Mikrokosmos* of Béla Bartók" (Ph.D. diss., Cornell University, 1959).

[73]Ibid., 39.

[74]Ibid., 10-11.

comprehensively reviews generally accepted textural terms, discussing both the validity and usage of these terms. He proposes that texture, comprising both homophony and counterpoint, is "the place where the music may be viewed whole, conveying both sonority and composite interlinear action through time and without separation."[75] As an introduction to his procedures, Dustin presents a "texture scale," intended as a graphic representation of his concept of texture as a source of musical impressions. The graph represents density, the action of the separate voices in the texture, and a continuum of textures, from monophonic to polyphonic extremes. The main body of Dustin's study involves written analysis, with supporting musical examples. These analyses convey detailed observations and comparisons of the two-voiced textures in the *Mikrokosmos*.

Frank Lorince's dissertation examined the treatment of texture in classical piano literature."[76] Lorince's study investigates texture as a shaping element of form in the classical keyboard sonata, illustrating texture as an important means whereby Classical composers gave identity to their musical ideas and articulated their formal designs. Lorince defines texture as "the disposition of the musical material in the creation of a momentary sound-impression."[77] He separates his conception of texture into what he refers to as "textural settings" and "textural types." Textural type refers to the general descriptions of texture in respect to melodic and harmonic relationships, such as "melody and arpeggiated harmony" or "two voice counterpoint." Textural setting is used in a more

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[75]Ibid., 29.

[76]Frank Lorince, "A Study of Musical Texture in Relation to Sonata-Form as Evidenced in Selected Keyboard Sonatas from C.P.E. Bach through Beethoven" (Ph.d. diss., The University of Rochester, 1966).

[77]Ibid., 2.

restricted sense to refer to a particular arrangement of textural elements in a given composition. "Thus two passages may have the same textural type, but different textural settings."[78]

Basing his procedures on the ideas of Jan LaRue and Leo Kreter, Lorince uses both Formal-Textural Diagrams and Sonority Abstracts to illustrate the relationships between formal and textural elements in each sonata under investigation. Texture is analyzed with respect to its melody-accompaniment content, rhythm, harmonic-rhythm, register, vertical span, contour, voice-number, spacing, and dynamics. A limitation of the study is that it does not include a discussion of the use of the damper pedal.

An important study in its treatment of texture, specifically in the piano works of Chopin, is Kevin Morris Moore's 1978 dissertation.[79] The purpose of Moore's study was to analyze the linearity of voice structure in selected solo piano works of Chopin as an aid in their performance and understanding. Moore's premise is that a contrapuntal concept of texture was part of Chopin's approach to musical composition. He believes that this aspect of Chopin's writing has been overlooked because of a theoretical viewpoint that emphasizes vertical factors of texture. Moore's analytical approach to texture involves demonstrating the "linearity of voice structure," and the implied voices in the texture. Linearity of voice structure is an analytical viewpoint where the "texture of a given work, or passage therein, is viewed with regards to the consistency, in number and

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[78]Ibid., 3.

[79]Kevin Morris Moore, "Linearity of Voice Structure in Selected Works of Frederic Chopin and its Implications in Performance" (Ph.D. diss., New York University, 1978), 1.

independence, possessed by the various horizontal lines (or voices)."[80] Moore uses open-score realization to demonstrate the linearity of voice structure and the implied voices found in Chopin's textural writing. His main focus is to demonstrate the independence of the voices within each part of the texture, without considering the voices' overall importance in the texture. A cross section of genres is investigated in this study, including four Chopin nocturnes. The role of the damper pedal is not included as an integral part of Moore's study, but is discussed in a separate chapter on performance problems related to the concept of implied voices found in Chopin's style of writing.

A noteworthy study on texture in the piano literature is James R. Mathes' dissertation, which provided a textural analysis of the first movements of four twentieth-century piano sonatas.[81] The premise of Mathes' study is that texture is a factor in the shape and articulation of musical structure. His approach to textural analysis follows the same line of thought as Hall and Berry; the focus is on the examination of textural processes to determine their function and relation to the hierarchic structure of a composition, rather than on the classifications of texture. Mathes is thorough in examining definitions and aspects of texture, and in clarifying problems of textural analysis. He points out the distinctions made between sonority and line in defining the word texture:

> Differences in opinion concerning the degree to which these two dimensions of music, the linear and the sonorous, are separable, account for the conceptual

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[80]Ibid., 1.

[81]James Robert Mathes, "Texture and Musical Structure: An Analysis of First Movements of Select Twentieth-Century Piano Sonatas" (Ph.D. diss., Florida State University, 1986).

differences among definitions of musical texture and the differences in identification of aspects of texture.[82]

Mathes'analyses concentrates on the linear aspect of texture as it shapes the formal structure of each piano sonata. Extensive analytical discussions with supporting musical examples are his primary procedures. The damper pedal is not included as a component of his textural analysis.

Daniel Dewitt Mickey's master's thesis is a comparative study of the Chopin and Scriabin Etudes.[83] Unlike Mathes or Hall, who emphasize texture as a factor in the shape of a musical structure, Mickey's focus is on the classification of textural types and subcategories of these types. Mickey sets forth a system for classifying piano figuration limited to three basic characteristics of texture in piano music. These include: (1) types of melodic and accompaniment presentation, (2) density, and (3) range. One purpose of his study was to quantify the textural differences among the types of melodic and accompaniment presentations. Hence, the etudes are categorized under two basic types of melodic presentation and four basic types of accompaniment presentation. The procedures of the study consist of analytical discussion and musical examples, together with tables that illustrate the density in each accompaniment figuration, and the range averages. Mickey's study does not investigate the pedal's effect on texture in the etudes.

Melinda Kitchens's dissertation focuses on the polyphonic aspect of texture in the

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[82]Ibid., 9.

[83]Daniel Dewitt Mickey, "An Analysis of Texture in Selected Piano Etudes of Chopin and Scriabin" (M.A. thesis, Ohio State University, 1980).

early works of Robert Schumann.[84] These include piano works, as well as lieder, and various chamber works. Kitchen's procedures include identifying contrapuntal techniques used by Schumann in four categories: (1) melodic and rhythmic imitation, (2) contrary motion between voices, (3) independence of lines, and (4) intricacy in inner voices. Musical examples and descriptive analysis are used to demonstrate the four categories of contrapuntal techniques.

Calvin E. Holden's doctoral dissertation examined texture in thirteen solo piano compositions of Claude Debussy.[85] Holden limited his study to the vertical and horizontal aspects of texture and did not consider the damper pedal's effect on texture. His purpose was to develop a system to represent the duration of each texture in a composition and to demonstrate how a composer's use of textural sameness and change creates formal organization in a composition. Holden uses a diagram of numbers to represent specific durations of textures. His process then consists of analyzing the time-length of the setting, demonstrating changes of texture and the relationship between different textural constructions. From his initial textural analysis, Holden generates a textural vocabulary intended to discuss the formal characteristics of each composition's texture. Proceeding from this foundation, he demonstrates Debussy's formal uses of texture by written discussion.

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[84]Melinda Kitchens, "Free Polyphonic Texture in Selected Early Piano Works of Robert Schumann" (D.M.A., diss., University of Alabama, 1993).

[85]Calvin E. Holden, "The Organization of Texture in Selected Piano Compositions of Claude Debussy" (Ph.D. diss., University of Pittsburgh, 1973).

Zofia Chechlińska's essay in *Chopin Studies*[86] investigates both the etudes and the nocturnes as case studies of Chopin's piano texture. Chechlińska offers perceptive insights into Chopin's pianistic style, discussing characteristic features of the textural arrangements and sonorities in the etudes and nocturnes. She uses Berry's definition of texture, further pointing out that in the genres of the nocturne and etude, the texture of a specific performance medium, the piano, is being considered. Although Chechlińska does not analyze a work in its entirety, her perceptive discussions and comparisons between compositions provide an overview of the textural sonorities used by Chopin.

Literature on the Piano and the Damper Pedal

The primary sources reviewed concerning the development of the piano and the damper pedal include Harding,[87] Good,[88] Bie,[89] Loesser,[90] Closson,[91] Ehrlich,[92] and Rowland.[93] The definitive studies that examine the damper pedal include David Rowland's dissertation and subsequent book, *A History of Pianoforte Pedalling*,[94] and

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[86]Zofia Chechlińska, "The Nocturnes and Studies: Selected Problems of Piano Texture," in *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988).

[87]Rosamund Harding E. M., *The Pianoforte. Its History Traced to the Great Exhibition of 1851* (Cambridge: Cambridge University Press, 1933; reprint New York: Da Capo Press, 1973).

[88]Edwin M. Good, *Giraffes, Black Dragons, and Other Pianos* (Stanford: Stanford University Press, 1982).

[89]Oscar Bie, *A History of the Pianoforte and Pianoforte Playing*, trans. and rev. E. E. Kellett and E. W. Naylor. (New York: Da Capo Press, 1966).

[90]Arthur Loesser, *Men, Women, and Pianos* (New York: Simon and Schuster, 1954).

[91]Ernest Closson, *History of the Piano*, trans. Delano Ames. (London: Paul Elek, 1947).

[92]Cyril Ehrlich, *The Piano: A History* (London: J.M. Dent & Sons Ltd., 1976).

[93]David Rowland, ed., *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998).

[94]David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993).

Joseph Banowetz's *The Pianist's Guide to Pedaling*.[95] These studies examine the damper pedal from both a historical and performance practice viewpoint. Maurice Hinson contributed the chapter "Pedaling the Piano Works of Chopin" in Banowetz's guide.[96] This chapter contains descriptions of Chopin's pedal markings, his use of the pedal and suggestions for pedaling his music. In his book, Rowland traces the history of piano pedaling from its beginnings in the eighteenth century to the twentieth century. He examines different schools of piano playing, individual pedaling styles, pedal techniques, and pedal markings. Rowland devotes a section to Chopin, which compares Chopin's use of the pedal in performance to other Romantic pianists' use of the pedal. Rowland also discusses Chopin's pedal effects in compositions and Chopin's teaching of the pedal.

An important study that deals directly with Chopin performance practice and pedaling is Thomas Higgins' dissertation "Chopin Interpretation: A Study of Performance Directions in Selected Autographs and Other Sources."[97] Higgins' study is an excellent resource for considering issues of performance practice and developing an understanding of Chopin's pianistic style. Higgins devotes an entire chapter to Chopin's idiomatic uses of the damper pedal in selected works. Noting that Kullak's rules for pedaling sum up common nineteenth-century pedal practices, Higgins explores Chopin's pedaling indications by comparing them with Kullak's rules. These include concepts of

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[95]Joseph Banowetz, *The Pianist's Guide to Pedaling* (Bloomington: Indiana University Press, 1985).

[96]Maurice Hinson, "Pedaling the Piano Works of Chopin," in *The Pianist's Guide to Pedaling*, Joseph Banowetz (Bloomington: Indiana University Press, 1985).

[97]Thomas Higgins, "Chopin Interpretation: A Study of Performance Directions in Selected Autographs and Other Sources" (Ph.d. diss., University of Iowa, 1966).

pedaling such as pedaling of non-harmonic tones, blurring together harmonies of different function, and pedals through rests.[98] One point that Higgins brings up that directly relates to the present topic is Chopin's systematic part writing and his use of the pedal in this type of writing. Higgins states, "And because many such places in Chopin's music display a studious avoidance of pedal, one concludes that the integrity of individual parts in a texture is a superior value to Chopin."[99]

David Breitman's dissertation on pedaling in the Beethoven piano sonatas is significant in its consideration of the damper pedal and the pedal's effects on new styles of writing in the nineteenth century.[100] Breitman discusses the transition from the harpsichord to the piano, conventions of pedaling, pedal markings, schools of piano playing, and Beethoven's idiomatic writing.

Sandra Rosenblum's chapter on pedaling in *Performance Practices in Classic Piano Music*[101] has been reviewed as background literature. In addition, Rosenblum has written two articles that directly pertain to the present topic. In one article, Rosenblum surveyed the use of the damper pedal from the eighteenth century to the present.[102] In a second article, Rosenblum examined Chopin's pedal markings in the Mazurka in A♭ major, Op. 59, No. 2 and the Nocturne in E♭ major, Op. 55, No. 2. This article was a

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[98]Ibid., 66-76.

[99]Ibid., 72.

[100]David Breitman, "The Damper Pedal and the Beethoven Piano Sonatas: A Historical Perspective" (D.M.A. diss., Cornell University, 1993).

[101]Sandra P. Rosenblum, "Use of the Pedals," chap. in *Performance Practices in Classic Piano Music* (Indiana: Indiana University Press, 1988).

[102]Sandra P. Rosenblum, "Pedaling the Piano: A Brief Survey from the Eighteenth Century to the Present," *Performance Practice Review* 6 (Fall 1993): 158-178.

comparative study of pedal markings in all the available sources, including autograph copies and different editions.[103]

The damper pedal has been considered in the Romantic and Impressionistic styles by two studies. Kay Etheridge examined stylistic and technical considerations for pedaling the Debussy Preludes,[104] while Gina Morton explored the use of the pedal in the Romantic period, emphasizing the use of the pedal in Schumann's music.[105] An important pedagogical study of pedaling is Mary Rae Johnson's dissertation.[106] The purpose of Johnson's study was twofold. Johnson examined the available knowledge concerning pedaling techniques and developed pedagogical procedures for the teaching of pedaling. Although Johnson's study is pedagogical in nature, her comprehensive review of the pedaling literature and her considerations of the sonorous effects of pedaling are important to the present study.

Literature Surrounding Chopin, His Compositional Style, and the Nocturne

Chopin's nocturnes have been investigated concerning aspects of improvisation and ornamentation in such works as John Petrie Dunn's book, *Ornamentation in the Works of*

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[103]Sandra P. Rosenblum, "Some Enigmas of Chopin's Pedal Indications: What Do the Sources Tell Us?" *Journal of Musicological Research* 16 (1996): 41-61.

[104]Kay Etheridge, "Stylistic and Technical Considerations for Pedaling the Debussy Preludes Together With Three Recitals of Selected Works of L. van Beethoven, A. Berg, J. Brahms, F. Chopin, C. Debussy, W.A. Mozart, S. Prokofieff, A. Schoenberg, F. Schubert and R. Schumann" (D.M.A. diss., University of North Texas, 1990).

[105]Gina Morton, "The Use of the Damper Pedal in Romantic Music with Emphasis on the Works of Schumann" (Master's project, California State University, Fullerton, 1984).

[106]Mary Ray Johnson, "The Development of Techniques for Teaching the Various Uses of the Pedals of the Contemporary Grand Piano" (Ph.D. diss., University of Florida, 1989).

Frederick Chopin,[107] and Jonathan Bellman's DMA Project.[108] A master's thesis by Brent Jones reviewed the nocturne in the piano literature ranging from Field to Barber.[109] Jones devotes a chapter to a discussion of the general style characteristics of the nocturnes of Chopin. He presents a sampling of the nocturnes to illustrate Chopin's contributions to the genre in terms of form, harmony, melody, accompaniment patterns, and ornamentation.

Two dissertations that have dealt with issues of performance practice in Chopin's music are Artis Wodehouse's 1977 doctoral thesis[110] and Steven Graff's 1994 study.[111] Both studies used performance recordings as a component of their procedures. Wodehouse's study involved a comparative performance study of recordings of Chopin's Nocturne, Op. 15, No. 2. The purpose was to explore performance practices in nineteenth-century piano music as evidenced from recordings. Graff's study investigated the relationship between Chopin performance tradition and analysis. Graff examined a sampling of Chopin's music, including the Mazurka, Op. 59, No. 1 and the Preludes in A major and G major, Op. 28. His focus was on exposing pianistic devices that great Chopin interpreters have used to convey analytical concepts in their performances. The

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[107]John Petrie Dunn, *Ornamentation in the Works of Frederick Chopin* (New York: Da Capo Press, 1971).

[108]Jonathan David Bellman, "Improvisation in Chopin's Nocturnes: Some Suggested Parameters" (D.M.A. diss., Stanford University, 1990).

[109]Brent Jones, "The Nocturne in Piano Literature from John Field to Samuel Barber" (M.M. thesis, Brigham Young University, 1971).

[110]Artis Ann Wodehouse, "Evidence of Nineteenth-Century Piano Performance Practice Found in Recordings of Chopin's Nocturne, Op. 15, No. 2, made by pianists born before 1900" (D.M.A. thesis, Stanford University, 1977).

[111]Steven Lewis Graff, "Chopin Performance Tradition and its Relationship to Analysis" (D.M.A. diss., City University of New York, 1994).

recordings were chosen from a wide range of performance traditions in this country, spanning the years 1926–1988. The study was designed as a performance practice guide for the piano student.

Jeffrey Kallberg and Jim Samson are two of the most authoritative English-speaking Chopin scholars. Jeffrey Kallberg's dissertation[112] examined the variants and versions in printed editions and later manuscripts of Chopin, as well as Chopin's relationship to the international music publishing industry. Kallberg's book, *Chopin at the Boundaries: Sex, History, and Musical Genre*,[113] is an important compilation of essays by Kallberg that provide an understanding of the historical contexts of Chopin's music and his musical style. Two articles in this book are pertinent to this study: "The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne" and "The Rhetoric of Genre: Chopin's Nocturne in G Minor."

Samson's two books, *Chopin*[114] and *The Music of Chopin*,[115] provide historical and analytical insights into the musical style of Chopin as well as biographical background. Samson points out the lack of critical studies of Chopin's music, especially in English-speaking countries. In *The Music of Chopin*, Samson delves into Chopin's creative process to impart to the reader a deeper sense of Chopin's musical language. A chapter entitled "Bel Canto" provides historical background on the nocturne, influences

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[112]Jeffrey Kallberg, "The Chopin Sources: Variants and Versions in Later Manuscript and Printed Editions" (Ph.D. diss., University of Chicago, 1982).

[113]Jeffrey Kallberg, *Chopin at the Boundaries: Sex, History and Musical Genre* (Cambridge, Massachusetts: Harvard University Press, 1996).

[114]Jim Samson, *Chopin* (New York: Schirmer Books, 1997).

[115]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985).

on Chopin's nocturne style, and an overview of the Chopin nocturnes. Samson has also edited the multi-volume *Chopin Studies* and *The Cambridge Companion to Chopin*, which contain articles by the most current Chopin scholars. The first volume of *Chopin Studies* centers around generic studies and analysis and contains two essays important to the present study. Zofia Chechlińska's essay, dealing with texture in the nocturne,[116] has already been mentioned. Another essay by William Rothstein[117] examines the rhythmic techniques used by Chopin in his nocturnes and mazurkas. Rothstein brings up the use of counterpoint in the nocturnes as an aid in achieving rhythmic continuity.[118] The second volume of *Chopin Studies*,[119] under the editorship of Jim Samson and John Rink, considers the areas of reception history, aesthetics and criticism, and performance studies. Andreas Ballstaedt contributed an article to this volume that explores Chopin as salon composer.[120] *The Cambridge Companion to Chopin* contains two articles important to the background of the nocturne and the developing audience of this period. These include David Rowland's chapter on the evolution of the nocturne[121] and Janet Ritterman's article on the relationship between piano literature and the public concert.[122]

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[116]Zofia Chechlińska, "The Nocturnes and Studies: Selected Problems of Piano Texture," in *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988).

[117]William Rothenstein, "Phrase Rhythm in Chopin's Nocturnes and Mazurkas," in *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988).

[118]Ibid., 127.

[119]John Rink and Jim Samson., eds. *Chopin Studies*. Vol. 2. (Cambridge: Cambridge University Press, 1994).

[120]Andreas Ballstaedt, "Chopin as 'salon composer' in nineteenth-century German criticism," in *Chopin Studies*. Vol. 2, eds. John Rink and Jim Samson (Cambridge: Cambridge University Press, 1994).

[121]David Rowland, "The Nocturne: Development of a New Style," in *The Cambridge Companion to Chopin*, ed. Jim Samson. (Cambridge: Cambridge University Press, 1992).

[122]Janet Ritterman, "Piano Music and the Public Concert: 1800-1850," in *The Cambridge Companion to Chopin*, ed. Jim Samson. (Cambridge: Cambridge University Press, 1992).

The works of the Chopin scholars James Methuen-Campbell[123] and Jean-Jacques Eigeldinger[124] have also been reviewed for this study. Both books examine Chopin's style of playing, his teaching, and his relationship to his contemporaries. Eigeldinger's book sheds light on the works of earlier Chopin scholars—"the present volume may be seen as a critical synthesis of Kleczyński 's two books with those written by Karasowski, Niecks, and Hoesick."[125]

Early Chopin scholars include Arthur Hedley,[126] Alan Walker,[127] Gerald Abraham,[128] Friederick Niecks,[129] Herbert Weinstock,[130] and Jan Kleczyński.[131] The review of the works of these scholars has been limited to sources that contain analysis of Chopin's music. Additionally, David Branson's book, *John Field and Chopin*, has been reviewed to provide background on the nocturne, the compositional environment surrounding Chopin, and the influences on Chopin's nocturne style.[132]

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[123]James Methuen-Campbell, *Chopin Playing: from the Composer to the Present Day* (London: Victor Gollancz, 1981).

[124]Jean-Jacques Eigeldinger, *Chopin vu par ses éléves.* Neuchatel: á la Baconniére, 1979. Translated as *Chopin, Pianist and Teacher, As Seen by His Pupils,* trans. Naomi Shohet with Krysia Osostowica and Roy Howat (Cambridge: Cambridge University Press, 1986).

[125]Ibid., 2.

[126]Arthur Hedley, *Chopin* (London: J. M. Dent and Sons, 1963).

[127]Alan Walker, ed. *Frédéric Chopin: Profiles of the Man and the Musician* (London: Barrie and Rockliff, 1966).

[128]Gerald Abraham, *Chopin's Musical Style* (London: Oxford University Press, 1939; reprint, London: Oxford University Press, 1960).

[129]Frederick Niecks, *Frederick Chopin as a Man and as Musician* (New York: Cooper Square, 1973).

[130]Herbert Weinstock, *Chopin: The Man and His Music* (New York: Alfred Knopff, 1949).

[131]Jean Kleczyński, *Chopin's Greater Works*, trans. Natalie Janotha. (London: William Reeves, 1896).

[132]David Branson, *John Field and Chopin* (London: Barrie and Jenkins, 1972).

Nineteenth-Century Piano Music by Kathleen Dale,[133] *Nineteenth-Century Piano Music*, edited by R. Larry Todd,[134] and Charles Rosen's *The Romantic Generation*[135] have also been used as sources in considering the style and compositional environment of the nineteenth-century pianist-composers.

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[133]Kathleen Dale, *Nineteenth-Century Piano Music*, with a Foreword by Dame Myra Hess (London: Oxford University Press, 1954).

[134]R. Larry Todd, ed., *Nineteenth-Century Piano Music* (New York: Schirmer Books, 1990).

[135]Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995).

CHAPTER 3

"THE MEDIUM IS THE MESSAGE:"[136] THE NINETEENTH-CENTURY PIANO, CHOPIN, AND THE GENRE OF THE NOCTURNE

The musical environment of early nineteenth-century Europe was marked by a spirit of experimentation and exploration, resulting in the creation of new instruments, improvements to existing instruments, innovative compositional approaches, and the development of novel genres. This spirit of experimentation and exploration embodied the essence of the new romanticism which came to encompass opposite values: grandiose creations and small, intimate forms; the large concert hall and the intimate salon; and the virtuosic, bravura performer contrasted with the poetic, introspective performer. The relationship between composer and audience also changed during this period. A larger, more diverse middle-class audience replaced the aristocratic, palatial audience of the eighteenth century as public concerts grew in popularity. The center of musical activity gradually shifted from Vienna to Paris so that by the 1830s, Paris had become the center of the new romanticism. Greater emphasis was placed on subjective expression and the individual, reflected in the highly personal musical styles of this period. Instrumental music was revered as the highest type of music; hence, the environment was ideal for the

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[136]Marshall McLuhan, "The Medium is the Message," in *Understanding Media: The Extensions of Man* (New York: McGraw-Hill Book Company, 1964), 23.

piano to enjoy enormous popularity in both professional and amateur circles.

Although the basic musical language and forms of the eighteenth century were carried into the nineteenth century, "profound changes took place in the nature and scope of musical sonority,"[137] what Leonard Ratner refers to as the new *climate of sound.* Improved and modified instrumentation, capable of producing louder, richer, and more resonant sounds, was the main impetus behind these changes in the sound environment of the nineteenth century. Ratner stresses that the effects of this new *climate of sound* were pervasive:

> Melody could take a broad, sweeping manner; harmony could intensify in richness and color; rhythm could cover articulations with a steady flow of sound; the more deliberate rate of change arising from the savoring of the new and more colorful sounds allowed, or even demanded, the alteration of musical form. For the listener, colorful sound was an immediate clue to the expressive content of a composition. Broad declamations, misty veilings, brilliant and bold gestures, seductive envelopings, firm stabilities, troubling instabilities—these and other affective qualities and stances were given vivid presence by the great palette of sound available in the Romantic style.[138]

As composers explored and experimented with the greater palette of sounds available to them, classical forms were expanded and intensified and new forms and genres were born. For the piano, the character piece became one of the prominent types of composition, one that was able to bend with the composer's musical imagination and personal style. Genres such as the nocturne, the impromptu, "songs without words," and the etude developed out of the Romantic composer-pianists' treatment of the new *climate of sound* surrounding the nineteenth-century piano. The piano underwent the greatest

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[137]Leonard Ratner, *Romantic Music: Sound and Syntax* (New York: Schirmer Books, 1992), xiii.
[138]Ibid., xiii.

physical changes of any instrument of the Romantic period—these physical changes affected both the tonal and technical capabilities of the piano, enriching the palette of sounds possible on the instrument. Thus, the "sound" of the piano began to acquire new meaning. This medium of sound became the message of the music for the Romantic pianist-composers—a message that was realized in the new genres of the period.

Nineteenth-Century Developments of the Piano

The piano of the nineteenth century evolved into a very different instrument than that of the eighteenth century. In the early nineteenth century, the piano underwent a number of rapid changes in design and construction, due in part to an active collaboration between piano manufacturers and the pianist-composers of the Romantic period. Piano makers were informed by the preferences of the pianist-composers as the composers explored the fresh palette of sounds now available. Immersed in the changing *climate of sound*, the nineteenth century pianist-composers placed great emphasis on tone production (preferring a wider dynamic and pitch range), better sustaining power, a more responsive action, and a more powerful tone and penetrating sonority. An improved damper pedal mechanism, heavier strings, an expanded compass, a reinforced frame, larger felt-covered hammers, and a faster repeating mechanism were invented as a result of these preferences.

The decade of the 1820s was an especially productive period that brought forth many innovations in piano construction and design. This period was also "the heyday of the piano virtuosos, pianists who toured the great cities of Europe, astounding audiences

with the technical marvels of their playing."[139] At this time, London, Vienna, and Paris were the primary centers of piano manufacturing and piano performance. Piano manufacturers each experimented with different aspects of construction and design. What one manufacturer incorporated into his design was not necessarily adopted by other manufacturers; thus, none of the nineteenth century pianos were uniform in type. There were as many different pianos as there were piano makers.

One of the most important inventions of this period was Sebastien Erard's double escapement action, patented in 1821. Arthur Loesser explains the significance of this invention:

> The facilitation of repeated notes was only one advantage of this action. Its more general virtue lay in its lightness, rapidity, and responsiveness, which were all achieved without loss of firmness or strength, thus uniting the good points of both the English and the Vienna mechanisms. It was this Erard action that made possible the smaller, quicker shadings on the piano, the breathless ultra-pianissimos, the delicious swoon of a high note suddenly whispered, and the plastic relief of prominent and subordinate voices in closely woven tone-textures.[140]

Another important development of this period was the full metal frame, which Alpheus Babcock patented for squares in 1825. Erard introduced a seven-octave grand that made some public appearances in 1824, while in 1826, Henri Pape patented the use of felt-covered hammers and proposed in a French patent to use annealed steel for strings. In 1827, Blanchet et Roller of Paris exhibited a small upright with strings hung obliquely rather than vertically, and in 1828, Pape introduced cross-stringing into the upright and produced his first tiny "piano-console" upright. Arthur Loesser comments on these

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[139]Edwin M. Good, *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Stanford, California: Stanford University Press, 1982), 142.

[140]Arthur Loesser, *Men, Women, and Pianos* (New York: Simon and Schuster, 1954), 338.

innovations and the ideal of piano making and piano playing that was taking shape in this period:

> The metal frame permitting a stronger blow and therefore greater volume, the rapid double-escapement action making for more delicate stroke-responsiveness combined with speed, the thickly felt-covered hammers giving a "rounder" tone than those formerly used—all these developments converged into one trend: the making of an instrument suitable for use by a person who could project piano music commandingly, fascinatingly, in a large room, a concert virtuoso in other words; a piano that could be played louder and faster, with more sensitive shading, more violent contrast, and a richer, more "singing" quality than had been possible previously. It was about 1830 that this newer ideal of piano making and piano playing was taking definite shape; it was fully realized a few years later. By then the last echoes of the eighteenth century were being stilled: the conception of what was desirable in a tone quality had completed its long period of change, and the fading ghost of the harpsichord was finally laid to rest. A sharp, bright sound—a clear, well-defined, unambiguous statement of individual tone—such as the earlier eighteenth century had liked, was no longer wanted. The yearning was for a vague, mellow tone-cloud, full of ineffable promise and foreboding, carrying intimations of infinity.[141]

The physical changes made in the instrument and the new ideals of piano playing brought about different schools of pianism. At the beginning of the nineteenth century, two lines of pianism had clearly emerged: the English and the Viennese. English pianos had rounder sounds, a heavier touch, a grander style and a beautiful manner of singing; Viennese pianos were known for their precision, clarity, and rapidity. English grands had a pedal to activate the damper mechanism, whereas the Viennese grands had knee levers. Hummel, Kalkbrenner, and Moscheles were all associated with the Viennese school, a style of playing that became known as the "brilliant style." Hummel preferred the Viennese piano because it "allows the performer to impart to his execution every possible light and shade, speaks clearly and promptly, has a round fluty tone, which in a large

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[141]Ibid., 339-340.

room contrasts well with the accompanying orchestra, and does not impede rapidity of execution by requiring too great an effort."[142] The London school, including Clementi, Cramer, and Dussek was associated with a firm touch and tone, a beautiful cantabile, and a fine legato, combined with the use of the pedal. Samson comments on these two schools of pianism, shedding light on the influence these styles had on Chopin's style of pianism:

> To over-simplify, the light-actioned Viennese instrument, notably the Stein beloved of Mozart, favoured rapid, non-legato figuration and elaborate ornamentation. The deeper-toned English instrument, associated with Clementi, Dussek, and the so-called 'London school' of pianists, promoted heavier chordal writing and cantabile melody. Even when physical differences had been largely ironed out, something of this stylistic difference remained, and against that background Chopin's early études and nocturnes take on a rather special significance. They bring together in a single composer two separate, though increasingly interactive, lines of development within the history of the early piano.[143]

With the center of musical activity shifting from Vienna to Paris by the 1830s, the French piano manufacturers began making their mark. Good tells us "from 1820 or so until the 1850s, the French piano artisans and designers contributed more, and more lasting, innovations to the instrument than those of other nations."[144] The houses of Erard and Pleyel were the primary French manufacturers. With the entrance of the French into piano manufacturing, the two distinct schools of pianism gradually became the German and the French: "the Viennese tended to favour the French school, and the English the

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[142]Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, 3 parts (London, [1828]), Part 3, p. 46; quoted in Janet Ritterman "Piano Music and the Public Concert 1800-1850," in *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992), 18.

[143]Jim Samson, *Chopin* (New York: Schirmer Books, 1997), 110.

[144]Edwin M. Good, *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Stanford, California: Stanford University Press, 1982), 137.

German. Those pianists who had passed through the exceptionally rigorous German system, or through the French training, laid great emphasis on finger technique and were equipped to tackle their instrument with the great bravura style that was the order of the day."[145]

These differences in piano design and styles of pianism did not only manifest themselves at the national level. Even within the city of Paris, the houses of Erard and Pleyel designed pianos that differed greatly in their physical characteristics and tonal possibilities. The composer-pianists preferred one or the other depending on the nature of the composition or performance venue. "The Erard had a readymade tone, and though the tone of the Pleyel was more elastic, the pianist had to form and control it to a greater extent."[146] Chopin preferred the French Pleyel piano because of its "silvery, somewhat veiled, tone and easy touch."[147] In his early years, Chopin had been partial to the Viennese Graf; later in life, he owned both an Erard and a Broadwood. Jim Samson offers deeper insight into the Pleyel's sound and its suitability to Chopin's style of writing, "their transparency and registral differentiation perfectly suited the intricacies of texture in which he [Chopin] reveled, highlighting especially the contrapuntal dimension of his harmonic practice."[148] Eigeldinger offers a citation from the periodical *Le pianiste* (1834) that compares the sound of the Erard and the Pleyel:

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[145]James Methuen-Campbell, *Chopin Playing* (London: Victor Gollancz, 1981), 33.

[146]Ibid., 79.

[147]*The New Groves Dictionary of Music and Musicians*, s.v. "Pianoforte. I (6)," by Rosamond E.M. Harding.

[148]Jim Samson, *Chopin* (New York: Schirmer Books, 1997), 109.

> Give Liszt, Herz, Bertini and Schunke an *Erard*; but to Kalkbrenner, Chopin and Hiller give a *Pleyel*; a *Pleyel* is needed to sing a Field romance, to caress a Chopin *mazourk [sic]*, to sigh a Kessler Nocturne; for the big concert an *Erard* is necessary. The bright tone of the latter carries no further, but in a clearer, more incisive and distinct fashion than the mellow tone of the Pleyel, which rounds itself and loses a little of its intensity in the corners of a large hall.[149]

As well as pointing to differences between the sounds of the piano, this citation also alludes to the differences in styles of composers, genres, and performance venues that were pervasive in this period. The emerging schools of pianism, with their preferences for different features in a piano, naturally stimulated differences in styles of composition. Both bravura compositions, intended to display technical prowess, and works that favored a more expressive, poetic approach to the instrument were popular. The bravura compositions belonged to the sphere of the concert hall, whereas the nocturne, romance, and mazurka, more poetic in nature, belonged to the world of the salon.

The interaction between composer, performance venue, audience, and the physical developments of the instrument itself all contributed to the changing *climate of sound* in this period. The improvement of the damper pedal was especially significant in the changing sound environment because of the new "sound" effects that it made possible. The pedal enhanced the tone of the instrument, reinforced the dynamic level, and allowed for extended accompaniment patterns beyond the Alberti bass of the Classical period. These new effects profoundly affected the Romantic composer-pianists' treatment of the damper pedal in their compositions, ushering in new styles of writing, and hence, novel genres.

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[149]Jean-Jacques Eigeldinger, *Chopin vu par ses élèves*. Neuchatel: á la Baconniére,

The Damper Pedal

Various devices used to modify the sound of the piano began to appear on pianos in the middle of the eighteenth century. These various stops, levers, and pedals included handstops, split dampers, bassoon, and lute stops, to name a few. These devices were motivated by the desire to sustain the sound of the piano or to imitate the sounds of the orchestra. Rosamund Harding lists four types of devices that were added to the piano during this period:

(1) Devices for sustaining the sounds after the note had been struck.

(2) Octave couplers.

(3) Characteristic stops such as (*a*) Wornum's 'Pizzicato pedal', (*b*) bassoon stop, (*c*) Janissary music.

(4) Special pianoforte actions to make it possible to imitate the *tremolando* of the violinist.[150]

Although these devices continued well into the nineteenth century, "serious" composers, such as Hummel and Czerny, recognized the damper pedal (the loud pedal), the soft pedal, and the *una corda* as the only necessary additions to the piano's sound. The foot pedal was invented by John Broadwood in 1783.[151] While classical composers

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1979. Translated as *Chopin, Pianist and Teacher, As Seen by His Pupils*, trans. Naomi Shohet with Krysia Osostowica and Roy Howat. (Cambridge: Cambridge University Press, 1986), 92n9.

[150]Rosamund E.M. Harding, *The Pianoforte, Its History Traced to the Great Exhibition of 1851* (Cambridge: Cambridge University Press, 1933; reprint, New York: Da Capo Press, 1973), 89.

[151]Edwin M. Good, *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Stanford, California: Stanford University Press, 1982), 62.

used the pedal, it was most often used for special sound effects and was not considered an integral part of the sound of the instrument.

The use of the sustaining pedal was particularly developed by the younger members of the London School (Dussek, Field, and Cramer), while Clementi remained more conservative in his use of the pedal.[152] Hummel and Beethoven, both representatives of the Viennese school, differed in their use of the damper pedal. Hummel was more restrained in his use of the pedal, whereas "Beethoven's music itself provides ample evidence of his keen interest in the pedals. There were few composers anywhere in Europe who marked the pedals so frequently as he did."[153] From the 1790s on, damper pedal indications were included in compositions, but composers differed widely in the thoroughness and consistency of their pedal indications. Daniel Steibelt was the first composer to indicate the use of the pedals. Rowland describes the use of pedaling in Steibelt's piano concerto, Op. 33, demonstrating the advances that had been made by this time (1798) in pedaling techniques:

> The most noticeable change in approach in this work is the length of time the sustaining pedal is depressed...Here it is used for short passages of half a bar or so, rather than the sections of eight, sixteen or more bars in earlier works. The by-now customary use of the pedal for extended left-hand figurations is exploited on several occasions, and the pedal characterises the main rondo theme of the last movement. But the pedal is also used in new ways to enhance the tone of the instrument in its weaker, upper register, as well as to add warmth lower down. Elsewhere it enables the performer to play two chords legato...Finally, the sustaining pedal is also used for dynamic accents and for creating an accumulation of sound in forceful passages—an effect which was easily abused.[154]

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[152]David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993), 38.

[153]Ibid., 41.

[154]Ibid., 67-68.

This synopsis of the function and use of the damper pedal at this point in its history especially highlights ways the pedal contributed to the new *climate of sound* of the Romantic composer-pianists. The use of the pedal for extended left-hand figurations, its enhancement of the tone of the instrument, its role in enabling the performer to play successive chords legato, as well as its ability to accumulate sound and reinforce the dynamic level were all exploited by the Romantic composers. The pedal, then, became one of the most important devices of the nineteenth-century piano, providing an entirely fresh palette of sonorities and a host of subtle effects. Sandra Rosenblum makes a distinction between the Romantic and Classic composers' approach to sound and the damper pedal through John Field's style of composition:

> Field's mature compositions represent the cutting edge of Romantic pianism, in which continuous use of the damper pedal provided the sound that composers and performers shaped. In Classic keyboard writing the exploration of sounds dependent on the pedal was still unusual and experimental.[155]

Charles Rosen points to the sustaining pedal as a driving force behind the nineteenth-century revolution in musical style as well as being the device that distinguishes the sound of the piano from that of other instruments:

> There are few better ways to understand the revolution in style accomplished in the nineteenth century than by examining the way composers required the sustaining pedal to be used. It is, in fact, as much by the pedal as by the possibility of gradations of touch that the piano is distinguished from all other instruments. By means of the pedal the pianist is able to control the decay of sound in various ways—gradual release, half-pedal (allowing the dampers just to touch the strings without fully damping the sound), pedalling before or after the attack of the note.[156]

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[155]Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington and Indianapolis: Indiana University Press, 1988), 120.

[156]Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 13.

The improved damper pedal not only allowed the pianist to control the decay of sound, but it also provided greater resonance and sustaining power and the ability to blend registers. The damper pedal provided composers with new ways to combine sounds and "opened up the possibility of new textures unattainable on earlier keyboard instruments...[it] enabled left-hand accompanying textures to exceed the span of a ninth or a tenth (previously the limit for Alberti-style and other accompaniments)."[157] This, in turn, led to the development of novel genres such as the nocturne.

Breitman relates another change in piano style made possible by the damper pedal—the shift in touch from non-legato to legato, which was essentially "part of a larger shift from a style based on speech-like articulation to one based on a seamless melodic line."[158] This seamless melodic line, so characteristic of Romantic melodies, is created by the damper pedal's ability to sustain notes and from the sympathetic vibrations produced when the dampers are lifted from all the strings. As the pedal lifts the dampers from the strings, every string is brought into sympathetic vibration with the sounding tone, creating an enriched, resonant cushion of sound. Hence, when the melody notes are played with the dampers already raised, the enlivened body of sound allows the treble melody to "sing." The cantabile style of playing associated with the nocturne depends on this effect of the damper pedal, combined with textural writing that exploits this effect.

Charles Rosen uses the opening of Chopin's Nocturne in E♭ Major, Op. 9, No. 2

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[157]David Rowland, "The Nocturne: Development of a New Style," in *The Cambridge Companion to Chopin*, ed. Jim Samson (Cambridge: Cambridge University Press, 1992), 39.

[158]David Breitman, "The Damper Pedal and the Beethoven Piano Sonatas: A Historical Perspective" (D.M.A. diss., Cornell University, 1993), 27.

to illustrate this expressive function of the damper pedal, "Here the function of the pedal is both to sustain and to induce sympathetic vibration. The pedal sustains the bass line, which would otherwise be lost; but, above all, it allows the piano to sing."[159] Rosen also points out Chopin's exploitation of the sympathetic overtones of the piano through both his use of the pedal and his textural writing:

> The G in the right hand sings because of the E♭ four octaves below it, and the two quavers that follow the low E♭ continue to reinforce the vibrations of both the E♭ and the G, bass and melody. Throughout this passage the spacing is conceived in terms of the vibration of the piano, a vibration made possible by the pedal, which sustains the main notes while others arrive and reactive their harmonics.[160]

Chopin was highly original in his use of the damper pedal, possessing a sensitive understanding of how to construct textures for the piano that would take full advantage of the sympathetic vibrations produced when the damper pedal is activated. His pedal indications are more detailed than that of many of his contemporaries and his compositional style is integrally linked with the damper pedal. Chopin's innovative pedalings and the characteristics of his pedaling are discussed in the next section.

Characteristics of Chopin's Pedaling

Maurice Hinson says of Chopin's pedaling, "Frédéric Chopin was a true pioneer in the use of pedaling. He constantly explored the rich new territory that the invention of the damper pedal had made possible, and no pianist before him used the pedal with so much

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[159]Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 22.

[160]Ibid., 22.

skill."[161] Chopin indicated the use of the sustaining pedal with great care; his markings demonstrate a perceptive, imaginative ear, attuned to the rich new territory of sounds made possible by the pedal. He insisted on sensitive use of the pedal by his students and "was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil: 'The correct employment of it remains a study for life.' "[162] Chopin's constant exploration of piano sonority and his keen awareness of the effects of the pedal are evidenced by his careful annotations and the number of alternations he made to the score when working with a pupil.[163]

Chopin's explorations of new sonorities made possible by the damper pedal and his idiomatic use of the pedal is revealed throughout his oeuvre. In his chapter on pedaling in Banowetz's *The Pianist's Guide to Pedaling*, Maurice Hinson sets forth observations on Chopin's use of the pedal and suggestions for pedaling his music.[164] These principles are listed below, together with examples from the four nocturnes analyzed in this study. In the case that a clear example was not found in one of the four nocturnes, an example from another nocturne is cited.

- Chopin uses pedal to connect many final chords in his works, but more for the purpose of adding resonance than to help the *legato*.
    - Op. 48, No. 1: mm. 76–77

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[161]Maurice Hinson "Pedaling the Piano Works of Chopin," in *The Pianist's Guide to Pedaling*, ed. Joseph Banowetz (Bloomington: Indiana University Press), 179.

[162]Jean-Jacques Eigeldinger, *Chopin vu par ses éléves.* Neuchatel: á la Baconniére, 1979. Translated as *Chopin, Pianist and Teacher, As Seen by His Pupils*, trans. Naomi Shohet with Krysia Osostowica and Roy Howat. (Cambridge: Cambridge University Press, 1986), 57.

[163]David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993), 130.

[164]Maurice Hinson "Pedaling the Piano Works of Chopin," in *The Pianist's Guide to Pedaling*, ed. Joseph Banowetz (Bloomington: Indiana University Press), 191-198.

- Op. 55, No. 2: mm. 64–67

- Chopin uses pedal in scale passages...The pedal is depressed only at the beginning and end of the scale...Chopin uses pedal in these scale passages to avoid dryness and to give needed brilliance and glitter.

  - Op. 55, No. 1: mm. 69–70

- Chopin frequently pedals through nonharmonic tones in a melody.

  - Op. 9, No 1: mm. 20–22
  - Op. 48, No. 1: m. 6, beat one (G^5)

- The pedal may be used by Chopin to reinforce the sound.

  - Op. 27, No. 1: mm. 37–44
  - Op. 48, No. 1: mm. 26–27

- Changes of harmony are often blurred with the pedal by Chopin.

  - Op. 48, No. 1: m. 28

- Chopin's pedal marks do not always agree with slurs and/or phrase marks.

  - Op. 55, No. 2: m. 15

- Themes of contrasting character are often given contrasting pedaling by Chopin.

  - Op. 27, No. 1: compare mm. 1–9 to mm. 29–36

- In much of Chopin's music the pedal is indicated to be held through rests.

  - Op. 55, No. 2: m. 65

- Chopin frequently omits a pedal release sign at the end of a composition...He seems to leave it to the performer's discretion.

  - Op. 48, No. 1: m. 77

- In performing Chopin, standard textbook suggestions regarding pedaling cannot always be trusted. It is known that Chopin sometimes varied the pedaling in similar or identical passages...Thus, an inflexible rule always to pedal identical passages in the same manner cannot be followed when playing Chopin's music.

- Op. 55, No. 2: compare mm. 13–18 to mm. 39–44
- Op. 27, No. 1: compare m. 65 to m. 69

Other principles of Chopin's pedaling found in the four nocturnes include finger pedaling, long pedalings, and the use of the *una corda* pedal. Chopin indicates finger pedaling by longer note values and a change in stem direction. An example of this device is found in Op. 27, No. 1, mm. 29–36. A long pedal occurs in Op. 9, No. 1, mm. 51–67½, where Chopin employs a sixteen and one-half measure pedaling. Methuen-Campbell says of Chopin's long pedalings, "Chopin's own pedal markings in the Nocturnes surprise some modern pianists because of their length, but on his pianos, long pedallings could be used to achieve a lovely blend of delicate and subtle harmonies."[165] Although there are no indications given by Chopin for the use of the *una corda* pedal, he apparently used it in performance. Jan Kleczyński relates Chopin's use of the soft pedal:

> "We now come to the combination of the two pedals. Chopin brought this resource to perfection. We know those graces which are so beautiful when played with the help of the soft pedal—(*Nocturne in F sharp, part 2*; the *Nocturne in G minor*...) Chopin frequently passed, and without transition, from the open to the soft pedal, especially in enharmonic modulation. These passages had an altogether particular charm, especially when played on Pleyel's pianofortes."[166]

In Op. 9, No. 1, mm. 23–24, an enharmonic inflection towards D major occurs; here D♭ becomes C♯, and the D♭ major chord is transformed into an A7 chord. In m. 24, the A7 chord arrives at D major. This color change is marked *pianississimo*, the *una corda* pedal implied here.

Hinson also makes a general comment on the use of Chopin's pedaling on the

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[165]James Methuen-Campbell, *Chopin Playing* (London: Victor Gollancz, 1981), 79.

[166]Jan Kleczyński, *How to Play Chopin. The Works of Frederick Chopin, Their Proper Interpretation.* 6th ed. trans. Alfred Whittingham. (London: WilliamReeves, 1913), 44.

modern piano, "Chopin's original pedal indications create more blurring on modern pianos than they would have on his instrument, and that must be taken into account by today's performer. But this fact alone does not justify ignoring his directions. The pianist who evens out Chopin's pedal indications may be missing an important element of the compositional intent."[167] A careful examination of Chopin's pedal markings and their interaction with his textural writing is necessary to forming a complete "sound" conception of his compositions. Higgins suggests that Chopin's pedal effects are even unusual to the listener of today:

> A comparison of Chopin's pedalling with that advocated by Hummel or even the later writer, Adolf Kullak, shows how far Chopin's ideas outstripped conventional thinking in this regard. And since present-day conventions in pedalling are rather similar to what Kullak advocated, Chopin's pedal effects are unusual to the listener of today.[168]

In his use of the damper pedal, Chopin expanded the tonal resources of the piano, bringing to his compositions a new range of textural effects and sonorities, expressive subtleties, and innovative pedal effects. These sonorous qualities are especially apparent in Chopin's nocturnes where the style of composition is intimately linked to the damper pedal's effects on the sound of the instrument.

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[167]Maurice Hinson "Pedaling the Piano Works of Chopin," in *The Pianist's Guide to Pedaling*, ed. Joseph Banowetz (Bloomington: Indiana University Press), 179.

[168]Thomas Higgins, "Chopin Interpretation: A Study of Performance Directions in Selected Autographs and Other Sources" (Ph.D.diss., University of Iowa, 1966), 36.

The Nocturne – Development and Characteristics of the Genre

The nocturne became a popular genre of character piece for the piano in the second quarter of the nineteenth century. The origin of the genre and the use of the term came about from a number of factors in the compositional environment of the nineteenth century. Rowland, in discussing the origin of the nocturne, begins with the fact that at the beginning of the nineteenth century almost every aspect of piano music, including terminology, was in a state of flux.[169] Generally, the music written for the piano consisted of multi-movement works or single-movement works published as sets. There was great variety in the types of repertoire and the way repertoire was identified. Terms such as "divertimento," "capriccio," "bagatelles," "nocturne," and "serenade" were popular as titles for this mélange of piano compositions. The term "nocturne" was associated with the romance and the serenade; in fact, Rowland suggests that "It might be more appropriate to the use the term 'romance/nocturne style', or an even wider term, at least for the first three decades of the nineteenth century."[170]

The nocturne as a style had its roots in eighteenth century light instrumental music—the various winds serenades, cassations, and divertimenti of this period—as well as a keyboard style that was popular in France at the end of the eighteenth century.[171] Its vocal roots can be traced to vocal romances and serenades of the eighteenth century. Additionally, the Italian vocal style is often cited as an influence on the nocturnes of both

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[169]David Rowland, "The Nocturne: Development of a New Style," in *The Cambridge Companion to Chopin*, ed. Jim Samson (Cambridge: Cambridge University Press, 1992), 32.

[170]Ibid., 36.

[171]Ibid., 32.

Field and Chopin. Samson clarifies the influences of these two vocal strains on the nocturne style, as well as the damper pedal's role in the development of the style:

> But it was really only in the 1820s that style and genre came together in a significant and moderately consistent way, especially in piano nocturnes by composers associated with Field in some way. The idea of vocal imitation, whether of the French romance or the Italian aria, remained essential to the nocturne style, and the idiom was facilitated (indeed enabled) technically by the development of the sustaining pedal. This made possible that widespread accompaniment to a vocally inspired ornamental melody which we recognize today as the archetype of the style.[172]

John Field is recognized as the "inventor" of the nocturne for piano. When Field published his *1er Nocturne* in 1812, he brought the genre into the sound world of the nineteenth century pianist-composer. Romantic composers then sought to use this same idea-type for the piano. David Rowland comments that Field's nocturnes "could be said to be some of the earliest truly Romantic music for piano."[173] Although Chopin modeled his early nocturnes on Field's nocturnes, the genre was transformed by Chopin. Jim Samson describes Chopin and Field's similar treatment of the genre, providing insight into the expressive nature of the nocturne:

> like Field's, his [Chopin's] nocturnes eschew any obvious virtuosity in favour of an expressive, reflective lyricism. The nocturnes are above all character pieces, exploring many nuances within a deliberately restricted affective range, most often nostalgic, languid, consolatory, the music of a sad smile.[174]

The development of the nocturne style in the compositional hands of Chopin is traced to a number of sources. Besides the influence of Field, it is often cited that

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[172]Jim Samson, *Chopin* (New York: Schirmer Books, 1997), 100.

[173]David Rowland, ed., "The Music of the Early Pianists (to c.1830)," In The Cambridge Companion to the Piano, (Cambridge, Cambridge University Press, 1998), 146.

[174]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 81.

Chopin's nocturne style was affected by Italian opera; the melodies of his nocturnes display qualities of the *bel canto* style of Italian opera. Gerald Abraham refers to Chopin's *bel canto* as a stylization, rather than an imitation, of the operatic *bel canto*:

> Chopin had an 'instinct amounting to genius for inventing melodies that would be ineffective if sung or played on an instrument capable of sustaining tone but which, picked out in percussive points of sound each beginning to die as soon as born, are enchanting and give an illusion of singing itself'. In other words, Chopin's melody, in so far as it is Italian, is not an imitation but a stylization of Italian *bel canto*.[175]

Even in his playing, Chopin captured the vocal model, well documented by his contemporaries and students. Emilie von Gretsch, one of Chopin's pupils, comments:

> Chopin played me four Nocturnes I had not heard before—what enchantment!—it was unbelievably beautiful. His playing is entirely based on the vocal style of Rubini, Malibran and Grisi, etc; he says so himself. But it's a purely pianistic 'voice' that he uses to recreate the particular style of each of these artists, while they have other means at their disposal.[176]

Samson relates that much of Chopin's filigree ornamentation in his early music owes a great deal to Hummel, and that Chopin's cantilena displays a line of lyrical pianism that originates with the English, stretching from Clementi through J. L. Dussek to John Field.[177] Methuen-Campbell includes Hummel, Field, and Weber as pianistic influences on Chopin, as well as Italian opera and the folk music of Poland. He also cites the music of Bach and Mozart as contributing to Chopin's compositional and pianistic style.[178] Chopin had studied Bach from an early age and insisted that his students study the *Forty-*

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[175]Gerald Abraham, *Chopin's Musical Style* (London: Oxford University Press, 1960), 64.

[176]Jean-Jacques Eigeldinger, *Chopin vu par ses éléves.* Neuchatel: á la Baconniére, 1979. Translated as *Chopin, Pianist and Teacher, As Seen by His Pupils,* trans. Naomi Shohet with Krysia Osostowica and Roy Howat. (Cambridge: Cambridge University Press, 1986), 44.

[177]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 82.

[178]James Methuen-Campbell, *Chopin Playing* (London: Victor Gollancz, 1981), 29.

Eight Preludes and Fugues. Both J.S. Bach and counterpoint treatises studied by Chopin are often mentioned as dominant influences on Chopin's style, especially in the later works. Contrapuntal practices are a component of the texture in all the Chopin nocturnes, but are more strikingly revealed in the later nocturnes. All of these influences are expressed in the sonorities that Chopin brings forth in the nocturnes. More importantly, Chopin's sensitive textural writing for the instrument, together with his unique pedal effects, produce the rich palette of sounds found in the nocturnes.

Frédéric Chopin's twenty-one nocturnes were written over his entire lifetime and are among his most poetic, intimate works for the piano. Each a unique textural-fabric that realizes the sonorous resources of the piano, the nocturnes were composed over a period of approximately twenty years, beginning in 1828–30, and ending in 1847. Chopin's twenty-one nocturnes are listed with opus number, key, date of composition, and date of publication in Appendix A. Samson comments on Chopin's Nocturnes and their aesthetic place in nineteenth-century music:

> The Nocturnes, perhaps more than any other works by Chopin, are mood pieces, reflecting a widespread tendency in early nineteenth-century music for the work to assume the quality of a personal poetic statement, in Dahlhaus's phrase a 'fragment of autobiography'. It was a period when the composer increasingly lived in and through his music, when he (along with others) was increasingly preoccupied with the capacity of instrumental music to affect the emotions powerfully.[179]

Besides being mood pieces and evoking images of the night, the nocturnes as a whole reveal distinct stylistic characteristics and an innovative use of the sonorous resources of the piano. The surface texture of the nocturnes is homophonic, a cantilena

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[179]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 89.

upper line with a chordal accompaniment. The cantabile melodies include written-out improvisations and extensive embellishments that highlight the expressive, rather than the virtuosic elements of pianism. The left-hand accompaniments appear as broken-chord figurations, spanning the bass register to the middle register. Chechlińska points out that the way these accompaniment figures were developed is evidence of "Chopin's characteristic tendency towards fullness and at the same time elasticity and flexibility of tone in his piano texture."[180] These accompaniments rely on the damper pedal to sustain the sound and blend the broken-chord figurations. The damper pedal helps create the elasticity and flexibility of tone, allowing the cantabile, soprano melody to sing out over the textural background of a bass line and middle register chords. Generally, the rhythm of the nocturnes is very flowing, without many breaks in the overall movement. A slow harmonic rhythm and compound meters, which use accompaniments shaped around the subdivision of the beat, support the flowing rhythm. The tempi are normally slow to moderately slow. The form of the nocturnes is usually ternary and most nocturnes end with a coda—many of these codas are elaborate extensions of the musical ideas presented in the main body of the nocturne. Samson sheds light on Chopin's nocturne style and its place in the development of the literature of the nineteenth-century piano:

> The refinement of ornamental melody in the early nocturnes makes as important a contribution to the new stylistic individuality of Chopin's music in the early 1830s as does the renovation of bravura textures in his early studies. With these two achievements he was really bringing to fruition two distinct, though increasingly interactive lines of development within the literature of the early piano, stemming from the English and Viennese instruments respectively. In doing so he set the compass reading for his own mature style. Both achievements are marked,

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[180]Zofia Chechlińska, "The Nocturnes and Studies: Selected Problems of Piano Texture," in *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988), 145.

> moreover, by a suppression of the conventional gesture, as romantic individualism triumphs over bravura conformity and the virtuoso becomes a poet.[181]

In the composer-pianist of Chopin and the genre of the nocturne, the virtuoso does indeed become the poet as the expressive possibilities of the piano are expanded and explored in novel ways. The nocturnes embodied the poetic nature of the piano, contrasted to other compositions of the Romantic period that embraced the *bravura* style. In the nocturnes, Chopin displays his most intimate understanding of the piano's sound—he understood the "texture" of the instrument, knowing how to structure his musical materials to bring about the exquisite textural-fabrics found in the nocturnes. The essence of the instrument was realized through Chopin's exploitation of the sound capabilities of the piano in the genre of the nocturne. Synergy occurred in the interaction between composer, medium, and genre. This synergistic trio brought into being new sonorous possibilities where, in the genre of the nocturne, the sound medium, the piano, is the message of the music.

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[181] Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 86-87.

CHAPTER 4

TEXTURAL ANALYSIS: NOCTURNE IN B♭ MINOR, OP. 9, NO. 1

Chopin's first published nocturne was the Nocturne in B♭ minor, Op. 9, No. 1. Published in Paris in 1832, this opus also includes Op. 9, No. 2 in E♭ major and Op. 9, No. 3 in B major. Samson maintains the Op. 9 nocturnes "served to define and formalize the genre for Chopin, rather as Opp. 6 and 7 did for the mazurka."[182]

Parametric Profile

Melody

- The melody is highly conjunct, constructed largely of the intervals of 2nds. The opening monophonic gesture, constructed of the intervals of 2nds, 3rds, and a diminished 4th, forms the primary musical material of the nocturne. Intervals of 3rds appear as phrasal closes, expressing a sobbing operatic motive. In Example 1, this sobbing motive occurs between D♭^{5} and B♭^{4} (m. 2, m. 4, m. 10, and m. 12).
- In the A section, the melody makes use of the *parlando* of the *bel canto* operatic style. In Example 1, note the repeated F^{5}s in m. 1 and m. 9 and the repeated B♭^{5}s in m. 4 and m. 12. These are indicated with a *portato* articulation.

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[182]Jim Samson, *Chopin* (New York: Schirmer Books, 1997), 100.

- These separate motives and gestures are strung together as a two-measure phrase, which appears four times in the course of the **A** section; the second and fourth occurrences are ornamented. See Example 1.
- The 2nd, 3rd, and 4th intervals are brought into play in the expansive phrases of the **B** section. In Example 2, note the pervasive 2nds and 3rds, and in mm. 24–25, the 4th.
- The high degree of diversification in motive and gesture creates a more fragmented melodic line in the textural-fabric in the **A** section, whereas in the **B** section, the line is more legato and stays within the limited range of a 9th, $A\flat^4$ to $B\flat^5$. Compare the red, melodic lines of Figures 1 and 2.

Rhythm

- The nocturne is written in the compound meter of 6/4 and is eighty-five measures long. A beat, in this analysis, refers to the quarter note. In Figures 1–5, each square on the horizontal axis represents an eighth note, the subdivision of the beat.
- The tempo indication is *Larghetto.*
- The accompaniment figure moves at the eighth-note level throughout the nocturne.
- The only measures where the accompaniment does not occur in a continuous eighth-note rhythm are the opening three beats of the nocturne and the final measures (m. 62 and mm. 64–66). The opening three beats employ a monophonic texture; in the final measures, the textural type is chordal.
- Tempo changes occur throughout the nocturne, creating a thickening and a thinning of the textural-fabric. These include: *poco rallentando* (m. 23, m. 39, and m. 47),

returning to *a tempo* (m. 25, m. 41, and m. 49), respectively; *poco stretto* in m. 35; *rallentando* in m. 70; and *accelerando* and *ritenuto* in m. 83. The *accelerando* and *poco stretto* create an increase in the textural density, whereas the *ritenuto* halts the *accelerando*, spreading out the textural-fabric.

- The ornamented melody creates cross rhythms between the accompaniment figure and itself. These occur in mm. 2–3 (twenty-two notes against twelve notes), m. 11 (two against three), mm. 14–17 (two against three and seven against six), and m. 73 (twenty against six). These cross rhythms produce a thicker horizontal density.

Harmony

Tonality

- The **A** sections of the nocturne are in B♭ minor. In the **B** and **C** sections D♭ major, the relative major, is used. In mm. 23–25 and mm. 39–41, D major is tonicized. A Picardy third brings the nocturne to a close in B♭ major.

Chord Grammar/Sonorities

- Triads and seventh chords are the most frequently used sonorities.
- Linear harmony is used in mm. 67½–70. This is emphasized by the four-note slur groupings of the LH. See Figure 4, mm. 67½–70.

Harmonic Rhythm

- In the **A** section, the harmonic rhythm generally moves at the dotted-half-note level and, at times, at the dotted-whole-note level. The harmonic rhythm of the **B** section is

more varied, moving at the dotted-half-note level, the measure level, and the two-measure level. Compare Figures 1 and 2.

- A sixteen and one-half measure, D♭ major, chord occurs in mm. 51–67. See Figures 3 and 4.

Form

A – mm. 1–18 (B♭ minor)
B – mm. 19–50 (D♭ major)
C – mm. 51–69½ (D♭ major)
A^{1} – mm. 69½–80½ (B♭ minor)
Coda – mm. 80½–85 (B♭ minor; closes as a Picardy third in B♭ major)

- Changes in key and textural setting highlight the form. If only considering key areas, the nocturne could be viewed as ABA^{1} form; however, the textural setting of the **C** section delineates these measures as a separate section.

Dynamics

- The dynamics range from *pianississimo* to *fortissimo*. A dynamic of *piano* opens the nocturne; *pianississimo* closes the nocturne. The *fortissimo* occurs in mm. 51–56, m. 79, and m. 82. The *pianississimo* occurs in m. 24, mm. 61–64, and mm. 84–85 (the final two measures).
- Chopin is explicit in his use of short *crescendo* and *decrescendo* markings to indicate subtleties in tonal shaping of the melodic voice.

- Dynamic accents are added to the textural setting of m. 83. Chopin also uses *forzando-piano* in m. 5, m. 38, m. 46, and in m. 67 (here a *forzando* followed by a *decrescendo*).
- Other dynamic indications include the *smorzando* of m. 7, m. 18, m. 68, and m. 81; the *sotto voce* used in the **B** section; and *con forza* in m. 17.

Timbre

Range

- The range of the nocturne extends from $B\flat^1$ (mm. 84–85) to F^7 (m. 11 and m. 73), a total of five octaves and a 5th.

Use of Registers - Voices

- The range of the upper, melodic voice encompasses the notes $A\flat^4$ (m. 7) to F^7 (m. 11 and m. 73) in the **A** sections. See the red line of Figure 1. In the **B** section, the range is more limited, staying within the compass of $A\flat^4$ to $B\flat^5$ in the soprano voice (the red line) and $A\flat^3$ to $B\flat^4$ in the alto voice (the blue line). See Figure 2. In the **C** section, the range of the soprano voice spans two octaves, from F^4 to F^6; the alto voice's range is from $C\flat^4$ to $D\flat^6$. See Figures 3 and 4.
- The range of the accompaniment (the green line) extends from $B\flat^1$ (mm. 84–85) to C^5 (m. 14 and m. 76).

Articulation

- The articulation is generally legato; Chopin also uses a *legatissimo* articulation in m. 11, m. 61, and m. 73.

- The LH accompaniment figure occurs in slur groupings of six eighth notes throughout the nocturne. In the transition to the **B** section, a twelve-note grouping is used.
- In mm. 67–70, four-note slur groupings are used, creating the linear harmony of these measures. See Figure 4. Four-note groupings are also used in m. 16 and m. 79.
- *Portato* articulation is used in the **A** section to create the *parlando*, declamatory style of the operatic *bel canto*. The repeated F^5s (m. 1 and m. 9) and the repeated $B\flat^5$s (m. 4 and m. 12) make use of this articulation.

Textural Types

Monophonic

- The only occurrence of monophony is found in the opening six eighth notes.

Homophonic

- The nocturne is predominantly homophonic—a *bel canto* melody accompanied by two distinct arpeggiated figures. Each of these accompaniment patterns is used in the **A** and **B** sections to create a different textural setting, thereby delineating the formal structure of the nocturne. The lower, green lines of Figures 1–5 illustrate the accompaniment figures.

Chordal

- A chordal, homorhythmic texture is used in mm. 84–85. The five-voice texture spans the range from $B\flat^1$ to D^4. The chord consists of three roots, one third, and one fifth. The final B♭ major chord (m. 85) is arpeggiated.

Polyphonic

- For three beats of m. 5, a second voice is added to the texture. See the blue line of Figure 1.

Heterophonic

- A heterophonic texture is absent from this nocturne.

Textural Setting

Voices and Lines

- Two distinct lines are heard in the nocturne: the melodic line, indicated by the red color, and the accompaniment line, illustrated in green.
- A second voice is added in a duet texture with the soprano voice. In mm. 19–50, the second voice is added at the octave. See the blue lines of Figure 2. In mm. 51–69, the second voice is added predominantly in 3rds and 6ths. See the blue lines of Figures 3 and 4.
- Other voices emerge from the texture as well. The accompaniment figuration of the A section encloses a tenor voice on beats two and three. This voice echoes the 2nds and 3rds of the melody and is indicated by the magenta color in Figure 1.
- In mm. 19–50, the top note of each accompaniment pattern defines a chromatic line that colors the fabric with both consonances and dissonances, illustrated by the magenta lines in Figure 2. These are mixed together in the fabric by means of the

pedal. Cross relations between notes of the accompaniment pattern create these dissonances. For example, in m. 19, note the A♭^{2} against the A♭♭^{3} in the second accompaniment grouping.

- In Figure 4, a bass voice is indicated by the purple color.

Spacing

- The widest spacing between voices occurs in the A sections: between the bass' B♭^{2} and the soprano's F^7 in m. 11 and m. 73, and between the bass' G♭^{2} and the soprano's D♭^{7} in m. 17 and m. 79. In both cases, the registral span is four octaves and a 5th.
- The spacing of the two accompaniment figures creates two different textural settings. Although both accompaniment figures define the same intervallic space (an octave and a 5th), the way each figure uses the space between its outer borders creates a different textural and sonorous effect. Compare the differences between these accompaniment patterns in Figures 1 and 2.
- Details of textural spacing will be discussed in the body of the written analysis.

Density

- The nocturne uses textural densities that depend on the damper pedal for their realization. The most horizontally dense section occurs in mm. 51–67, created by a long, sixteen and one-half measure pedaling. See Figures 3 and 4.
- The most vertically dense measures are mm. 84–85 where a chordal texture of five voices is used. See Figure 5.

- The horizontal density is increased in ornamented passages where, for example, Chopin uses eleven notes against six. This occurs in mm. 2–3, m. 9, mm. 10–11, m. 73, and m. 79.
- In the **C** section, intervals of 3rds and 6ths are used to form contrasting textural densities. Here the 3rds of mm. 61–64 effect a denser texture than the 6ths of mm. 51–54 due to their closer spacing.

Pedal Point

- The accompaniment figurations of the **A** and **B** sections use a pedal point that grounds the respective section in the tonic key: in the **A** section, the pedal point occurs over $B\flat^2$; in the **B** and **C** sections, the pedal point occurs over $D\flat^2$.

Special Effects

- Ornamentation of the melody produces changes in the horizontal density. For example, see the red line of Figure 1, mm. 2–3 and m. 11.
- In mm. 51–67½, a textural pedal point is created by the pedal's blending of the accompaniment pattern for sixteen and one-half measures.

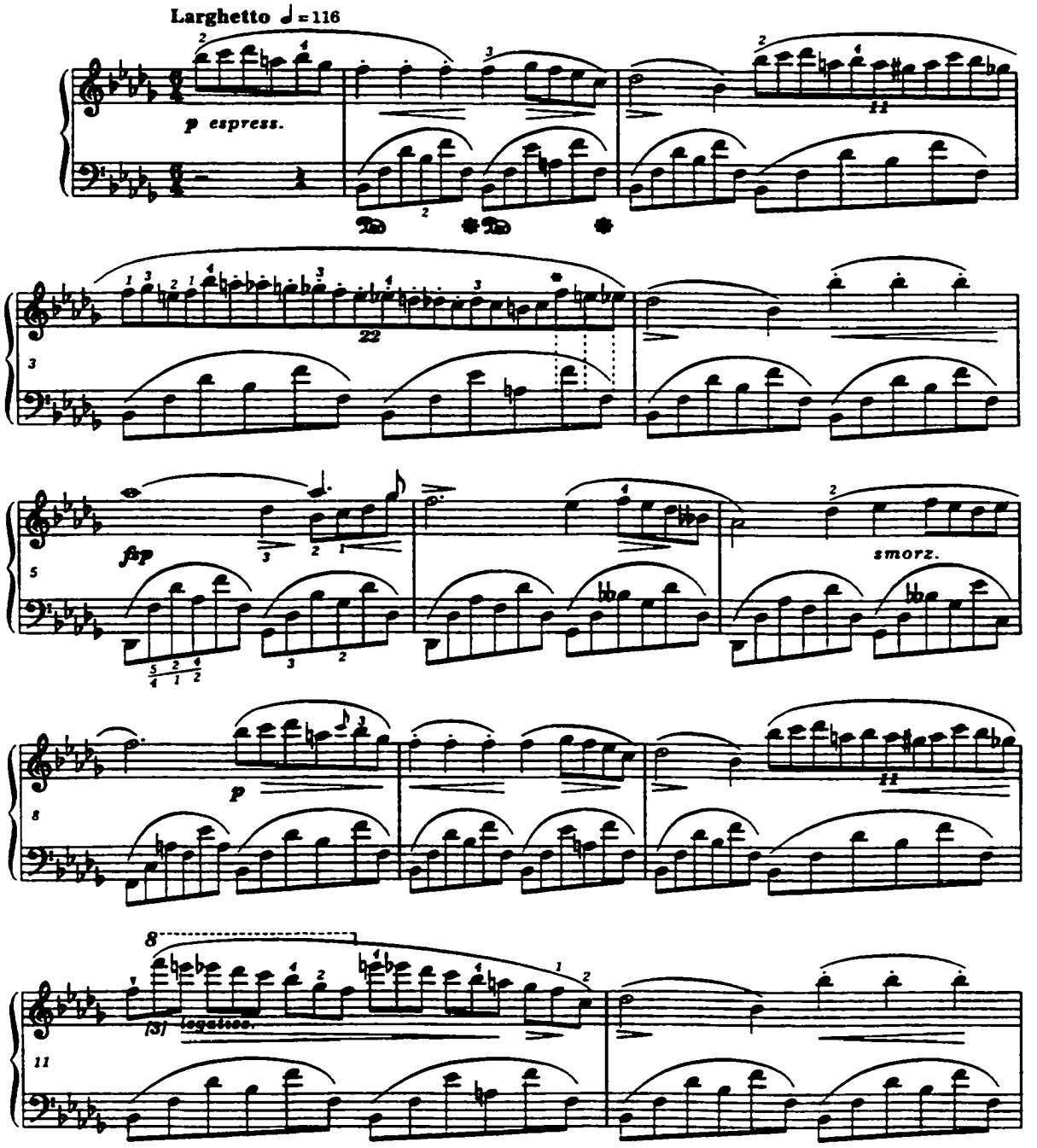
Written Analysis

Figure 1 – Measures 1–12

The nocturne begins with a poignant monophonic gesture of six notes that encircles the tonic note B♭^{5}. This opening gesture uses the intervals of 2nds, 3rds, and a diminished 4th, distinguishing intervals of the nocturne. The gesture begins as an upbeat, its pleading character pulling the nocturne forward to the three *parlando* F^{5}s of m. 1. A sobbing descending minor 3rd, from D♭^{5} to B♭^{4}, completes the first phrase in m. 2. See Example 1. These distinct motives and gestures comprise the first phrase of the nocturne, clearly seen in the red lines of Figure 1a, mm. 1–2.

This phrase occurs four times in the A section. The second and fourth restatements are highly ornamental and improvisational in character, while the third phrase is a direct repetition of the first phrase. Note the exquisite movement of these restatements in Figure 1a. In the second statement (mm. 2–3), the opening gesture is at once repeated, now an eleven-note ornamented version of the opening six notes. In m. 3, the *parlando* F^{5}s are transformed into a twenty-two-note *fioritura* that moves chromatically against the unwavering LH arpeggiated accompaniment. A subtlety in the articulation produces a change in the surface texture of the fabric. Chopin begins legato in m. 2, switches to a *portato* articulation six notes into m. 3, and ends the gesture with a legato articulation. The phrase completes itself with the two-note sobbing motif. See Example 1.

Example 1. Nocturne in B♭ minor, Op. 9, No. 1, mm. 1–12.



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In the fourth statement of the phrase (mm. 10–12), Chopin repeats the eleven-note gesture of m. 2, then intensifies the *parlando* F^5s with a dramatic leap of two octaves to F^7, the highest note of the nocturne. This leap creates an immense gap of four octaves and a 5th between the low $B\flat^2$ and the F^7. This is graphically illustrated in Figure 1. The repetition of the accompaniment with its B♭ pedal point stabilizes the sudden expansion of the texture-space. The extreme leap is counterbalanced by a descending passage that colors the fabric with notes of the B♭ minor scale. Moving gracefully through the treble register (F^7 to C^5) in triplets, this passage creates cross rhythms with the duplets of the accompaniment.

These four phrases create an exquisite *bel canto* melody that effortlessly spins out it thread in the fabric. The opening gesture and the ornamented *parlando* F^5s provide a high degree of intensification and development within the first twelve measures of the nocturne, while the minor 3rd unifies the phrases by consistently closing each phrase with its doleful sobbing. Charles Rosen comments on the ornamented figures used so close to the beginning of the nocturne, "I do not know of another case where a composer requires decoration of such forceful expression so close to the opening of a modest piece. It has the effect of making the decoration seem less gratuitous, more an intensification of the phrase demanded by the structure of the melody."[183]

The accompaniment of these measures uses a simple broken-chord figuration that gently moves between the tonic, B♭ minor chord, and the dominant, F7 chord. As the

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[183] Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 400-401.

melody flattens out to the *parlando* F^5s of m. 1, the eighth-note rhythm of the melody is taken over by the arpeggiated accompaniment. The accompaniment figure spans the distance from $B\flat^2$ to F^4 and shapes itself into a rocking motion in the middle register. It is anchored by the $B\flat^2$, a pedal point on the tonic note. Out of the rocking motion, a tenor voice emerges, lending a sympathetic ear to the poignant pleading of the melody. This tenor voice echoes the melodic intervals of the 3rd and 2nd ($D\flat^4$ and F^4, and $E\flat^4$ and F^4, respectively), and offsets the melodic motion by moving contradirectionally to the melody. This voice is illustrated in Figures 1 and 5 by the magenta lines woven into the accompaniment (green) lines of the graph. The thumb of the LH voices these two notes, producing a detached articulation that distinguishes this tenor voice in the overall texture.

The pedal melds together these four strata of the textural-fabric: the ornamented melodic voice, the bass pedal point, the tenor voice, and a layer of sound that fills in the remaining chord tones. The pedal's blending of these layers of the texture provides a sonorous background for the elaborately ornamented melody to sing over. The accompaniment also lends itself to Chopin's practice of rubato—that is, the LH remaining stable while the RH, the *bel canto* soloist, is allowed freedom in its rhythmic delivery.

Counterpoised between the doleful, poignant B♭ minor phrases is an uplifting four measures, cast in the relative major, D♭ major (mm. 5–8). From the three *portato* $B\flat^5$s of m. 4, the melody drops to the flatted seventh of B♭ minor ($A\flat^5$). The inner layer of the textural-fabric occupies the same registral space as the initial measures and continues in the same rocking motion; however, the tenor voice now sounds around the D♭ major, G♭

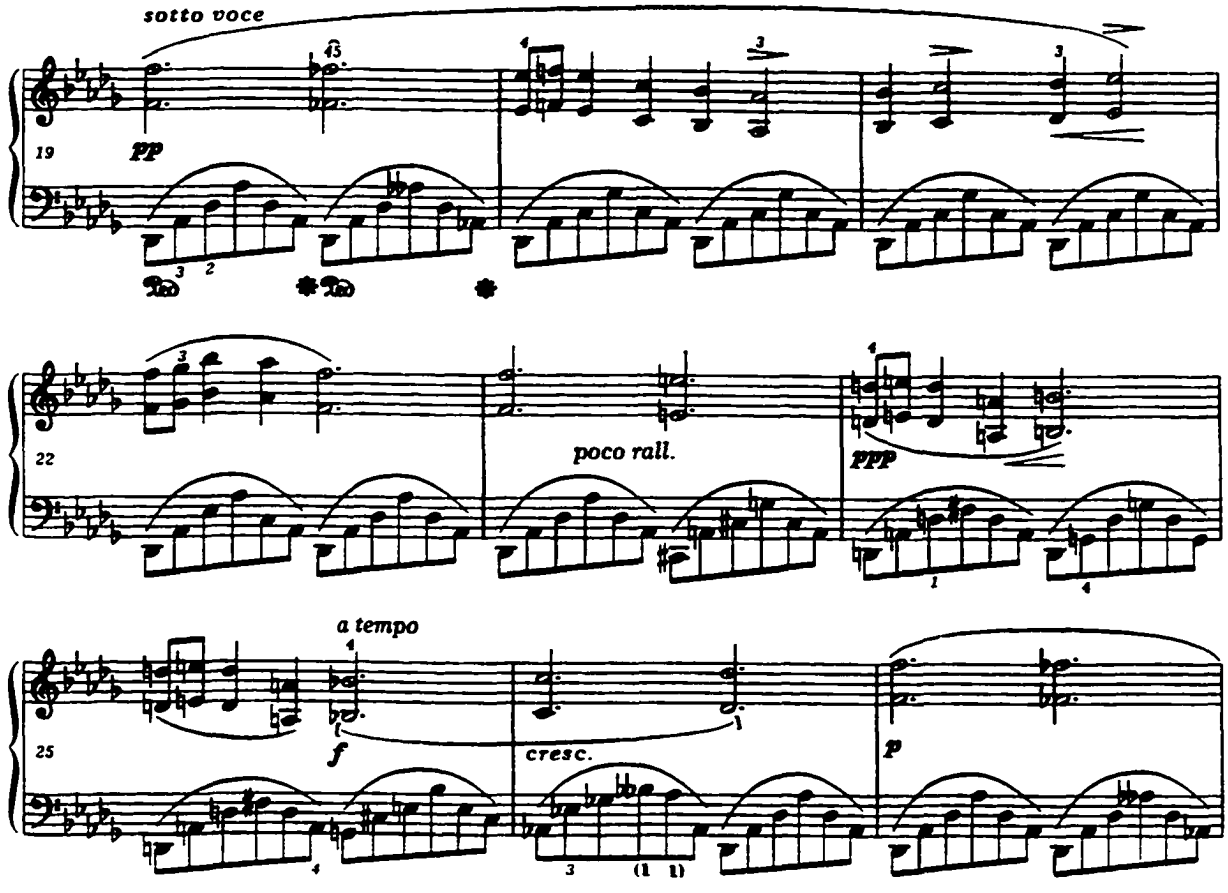
major, and G♭ minor chords. The pedal point on B♭ is temporarily suspended as the bass voice drops to $D♭^2$. The sound of the piano immediately opens up with this drop to $D♭^2$ and the resultant expansion in texture-space. This is dramatically illustrated in Figure 1a, m. 5. A radiant sonority with an unrestrained sense of "major" unfolds. Chopin creates this sonorous effect through his treatment of a number of musical parameters: the change to the major mode, the gap of three octaves and a 5th between the bass and soprano voices (from $D♭^2$ to $A♭^5$), the *forzando piano* of m. 5, and the prolonged melodic note, $A♭^5$. The textural-fabric is harmonically colored first with D♭ major, then G♭ major, and finally a dark G♭ minor. A bass line that alternates between $D♭^2$ and $G♭^2$ complements these harmonies. Harmonic pedaling is used. A subtle detail of m. 5 is the brief contrapuntal voice (the blue line) added below the $A♭^5$. This voice fills in the horizontal space while the $A♭^5$ is sustained above.

In m. 8, B♭ minor returns with the third and fourth statements of the opening phrase. The first paragraph of the A section ends in m. 12 with the sobbing minor 3rd interval. In m. 12, the *parlando* $B♭^5$s of m. 4 again sound, but this time (m. 13), the melody lingers on the $B♭^5$ instead of dropping to the $A♭^5$ of m. 5. The D♭ major chord of m. 5 is replaced by the dominant seventh chord of iv, holding the nocturne securely in B♭ minor. The **A** section closes with an arpeggiated B♭ minor chord (m. 18), which also serves to usher in the **B** section. Measures 12–18 are the same as mm. 74–79 with slight differences in ornamentation. See Figure 5 for a discussion of this section.

Figure 2 – Measures 19–26

The **B** section begins in m. 19 in the relative major, D♭. This key, forecast in m. 5, now comes into full bloom, providing relief from the elegiac mood of the **A** section. Like the opening of the nocturne, the **B** section builds its accompaniment from a pedal note and an arpeggiated figuration. The textural arrangement of this figuration, however, shapes itself differently than the opening figuration. See Example 2. Here, the rocking accompaniment of the **A** section is smoothed out by a figure that easily rolls from the bass to the middle register, and down again to the bass register. This arpeggiated figure encompasses the registral space from $D♭^2$ to $A♭^3$ and is voiced so that the root and fifth of the chord sound in open 4^{th}s and 5^{th}s in the bass and middle registers of the piano. When a seventh chord is used, the third of the chord is used in the accompaniment, and the fifth is most often transported to the melody. Note the A♭7 chord in mm. 20–21 and the C♯ diminished seventh chord in m. 25. The resultant sound of this textural setting is a hollow, dark sonority. This is in contrast to the accompaniment figuration of the **A** section, which consistently used all members of the chords and whose rocking shape and use of the middle register created a denser, warmer sonority. Compare the accompaniments of Figures 1 and 2. The pedaling in each of these sections is the same—each six-note grouping is blended into one pedal.

Example 2. Nocturne in B♭ minor, Op. 9, No. 1, mm. 19–27.



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Another detail of the textural-fabric in these measures involves the arrangement of the notes in the accompaniment figure. The upper notes of each six-note grouping create an inner line that moves chromatically through the middle register. (Note the magenta lines in Figure 2.) At times, these inner notes produce points of colorful dissonances as they clash with other notes in the accompaniment figure. For example, in m. 19, beat two, the $A\flat\flat^3$ clashes with the $A\flat^2$, and in m. 26, beat one, the $B\flat\flat^3$ clashes with the $A\flat^2$ and

$A\flat^3$. This inner line is anchored by the $D\flat^2$ pedal point, which maintains the sonority and rhythmicity of the fabric with its regular pulsing on the first note of each group. The pedal changes coincide with each $D\flat^2$, serving to sustain and control the buildup of sound.

The *fioritura* lines of the **A** section are supplanted by a melody that has been broadened out by means of slowing down the melodic rhythm and limiting the melodic range. In addition, the melody is doubled in octaves for the entire **B** section. In Figure 2, note the slower melodic rhythmic (illustrated by the long horizontal red and blue lines) and the compass of the melody—$A\flat^4$ to $B\flat^5$. The melody moves in dotted half notes, half notes, quarter notes, and eighth notes. Intervals of 2^{nd}s and 3^{rd}s are again used to generate the melodic material. The predominant motive of this section is the interval of a 2nd; this occurs as two eighth notes followed by a quarter note on the downbeats of m. 19, m. 22, m. 24, and m. 25.

The melody, doubled at the octave, produces a textural setting of one line, two voices. These voices resonate in the fourth (alto) and fifth (soprano) registers of the piano and create a denser, richer sonority than the single soprano line of Figure 1a. The octaves fill out the hollowness of the accompaniment, and while they create an enriched textural sonority, the gap between the two voices contributes to the spacious, expansive feeling of this section.

The dynamic parameter also creates the textural-fabric of this section. The expansive sound of these measures is restrained by the *sotto voce* indication and the *pianissimo* dynamic. At the change from minor to major in m. 19, the entire textural-

fabric recedes to the background with the *pianissimo* dynamic. In mm. 23–24, Chopin subtlety slides from D♭ major to D major via an enharmonic change from D♭^{2} to C♯^{2}. The sound is withdrawn further with the *pianississimo* of m. 24. The use of the *una corda* pedal is warranted here—to enhance the color change to D major and to reinforce the sense of retreat in the textural sonority. Note Figure 2, m. 24. Only in m. 25 does the textural-fabric reassert itself with a *forte* dynamic and a C♯ diminished seventh chord. The fabric is again restrained by the *piano* dynamic of m. 27.

In mm. 20–22, the textural density is increased by means of a faster melodic rhythm; there are more notes per square measure. To counterbalance this effect, Chopin slows down the harmonic rhythm by sounding an A♭7 chord (mm. 20–22½) for two and one-half measures. Another detail of the fabric in these measures is the juxtaposing of consonances and dissonances in the melody so that non-harmonic tones and their resolutions are taken under one pedal. The pedal's blending of these clashing tones produces a colorful play of shadow and light. The slower harmonic rhythm supports this sonority, enabling consonances and dissonances to be absorbed in a single underlying harmony. Chopin indicates short *decrescendo* markings to effect a softening of each consonant note; thus, the balance between each dissonance and it resolution is controlled within the overall fabric.

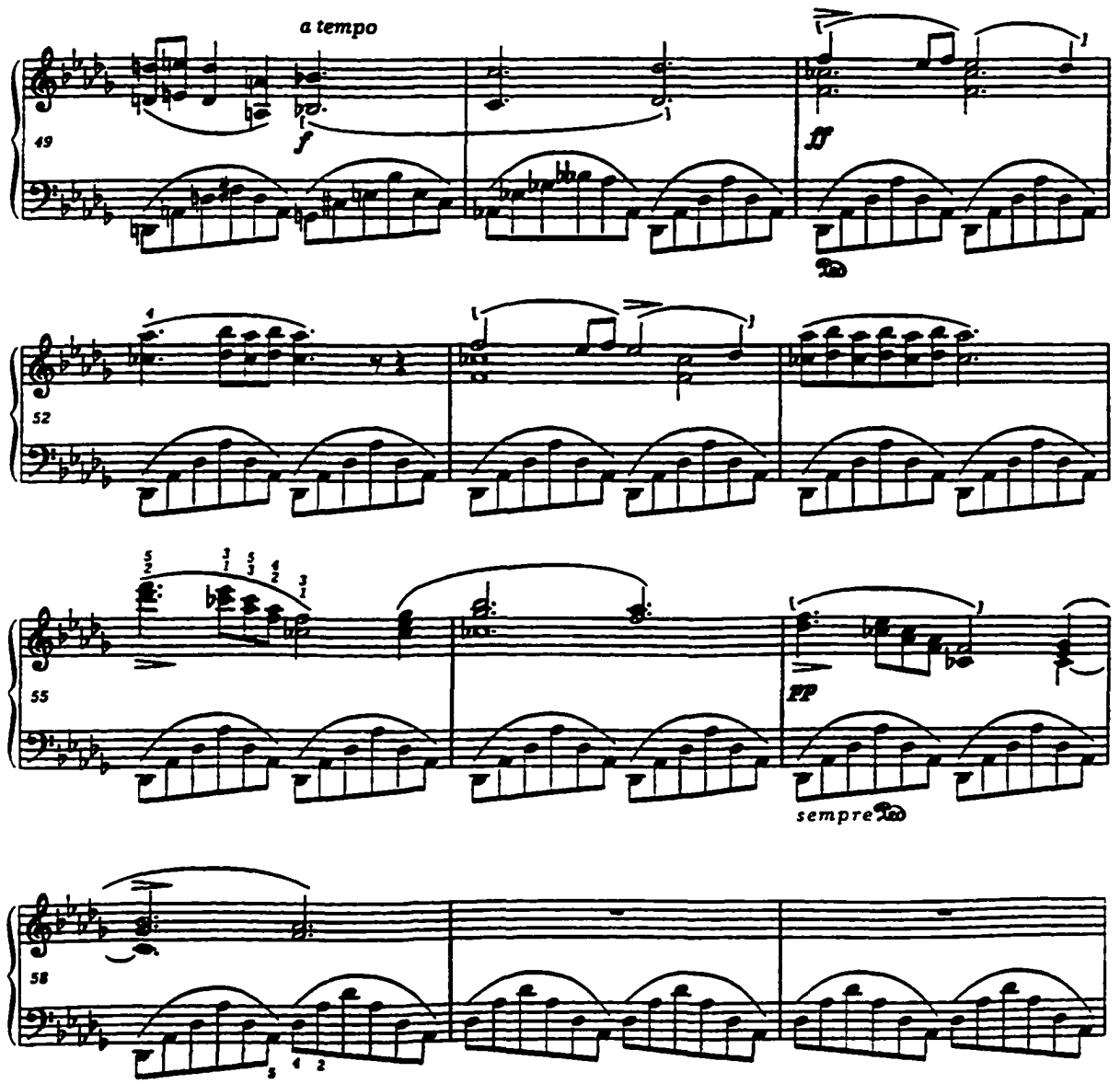
These eight measures are representative of the textural-fabric of the **B** section. In m. 35, the texture is thickened with a *forte* dynamic and a passionate *poco stretto*. In m. 51, the **B** section merges into the **C** section.

Figure 3 – Measures 51– 60

The **C** section is an outgrowth of the **B** section, using both the accompaniment figure and fragments of the melodic threads of **B**. These measures are a textural apotheosis of the nocturne, created by the pedal's ability to layer and melt together sounds. Layer upon layer of the D♭ major accompaniment figuration of Figure 2 shapes and colors the fabric. Chopin indicates a long pedaling, designating the beginning of the pedal at m. 51, *sempre* pedal in m. 57, and a pedal release in m. 67. This sound mass accumulates over the duration of sixteen and one-half measures and transforms the accompaniment figure of m. 19 into a textural pedal point. Note the long gray blocks of Figures 3 and 4. James Methuen-Campbell comments on Chopin's use of long pedalings, "Chopin's own pedal markings in the Nocturnes surprise some modern pianists because of their length, but on his pianos, long pedallings could be used to achieve a lovely blend of delicate and subtle harmonies."[184] See Examples 3 and 4.

[184]James Methuen-Campbell, *Chopin Playing* (London: Victor Gollancz, 1981), 79.

Example 3. Nocturne in B♭ minor, Op. 9, No. 1, mm. 49–60.



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The upper voices move between a duet or trio texture, delicately intermixing with the underlying D♭ major harmony by means of the pedal. The melodic threads of both the **A** and **B** sections are recalled in these celebratory measures. The melodic 2nd (F^5 to $E♭^5$) of the **B** section is heard in the upper voice, now displaced to the third beat of the measure, as opposed to its placement on the first beat in m. 20. In m. 51, m. 53, and mm. 56–57, the melody is doubled at the octave or the 7th, with a C♭ sandwiched in between or used as the bottom voice. This creates a thicker textural-fabric than the fabric heard in Figure 2. Additionally, a duet in 6ths and 3rds sweetly colors the fabric, adding to the denseness of the texture.

In m. 55, the soprano voice reaches up to F^6, vividly recalling the extension to F^7 in m. 11. The alto voice joins the soprano, on $D♭^6$, and the two lines are strung together in a joyful descending passage of harmonic and melodic 3rds. In Figure 3a, note the red and blue lines of mm. 55–56. These 3rds reflect back to the sobbing operatic 3rds of the opening phrases but are here transformed to an exuberant outburst. This outburst is echoed at a *pianissimo* dynamic in m. 57, now an octave below. Chopin's use of texture-space shows up vividly in these measures. In Figure 3, mm. 51–54, note that the spacing between the duo/trio voices and the accompaniment line is maintained. The pedal also continues to sustain the sound. In m. 55, the soprano and alto expand the texture-space with an upward leap to the fifth register. The bottom voice is dropped out to highlight this registral expansion. As the two voices descend in 3rds, they compress the texture-space in their movement against the accompaniment. The same gesture is repeated down an octave in m. 57½. Here the texture-space is compressed even more as the alto voice

comes within a 3rd of the accompaniment. In m. 58½, the accompaniment reconfigures itself up a 5th, crossing into the registral space of the lowest RH voice.

The dynamics complement the compression of the texture-space in these measures. In mm. 51–54, where there are more gaps between voices in the texture, a *fortissimo* dynamic sounds; in mm. 57–60, where the registral space is compressed, a *pianissimo* dynamic sounds. The dynamics also contribute to the extensive amassing of sound in these measures. When the D♭6 and F6 sound in 3rds in m. 55, a four-measure blanket of sound at a *fortissimo* dynamic has accumulated. As these 3rds are echoed a register below, the dynamic is pulled back to *pianissimo*, immediately thinning the sonority. This is dramatically illustrated in Figure 3a.

The textural-fabric of these measures is thicker than that of Figure 2 due to the duet texture of 6ths (or 3rds) and the voice added at the octave or the 7th. The pedal, which was cleared with each bass note in Figure 2, now continually blends all strata of the textural-fabric. A C♭4 or a C♭5 is insistently woven into the fabric in every measure of mm. 51–58, adding the color of the seventh to the D♭ major triad. Because of this D♭7 harmony, these measures act like a dominant preparation to G♭ major. The musical essence of these measures, however, is not of a preparation for something. This section stands as an independent section—a celebration of the melodic motives introduced in the **A** and **B** sections of the nocturne and the textural build-up of sound made possible by the damper pedal.

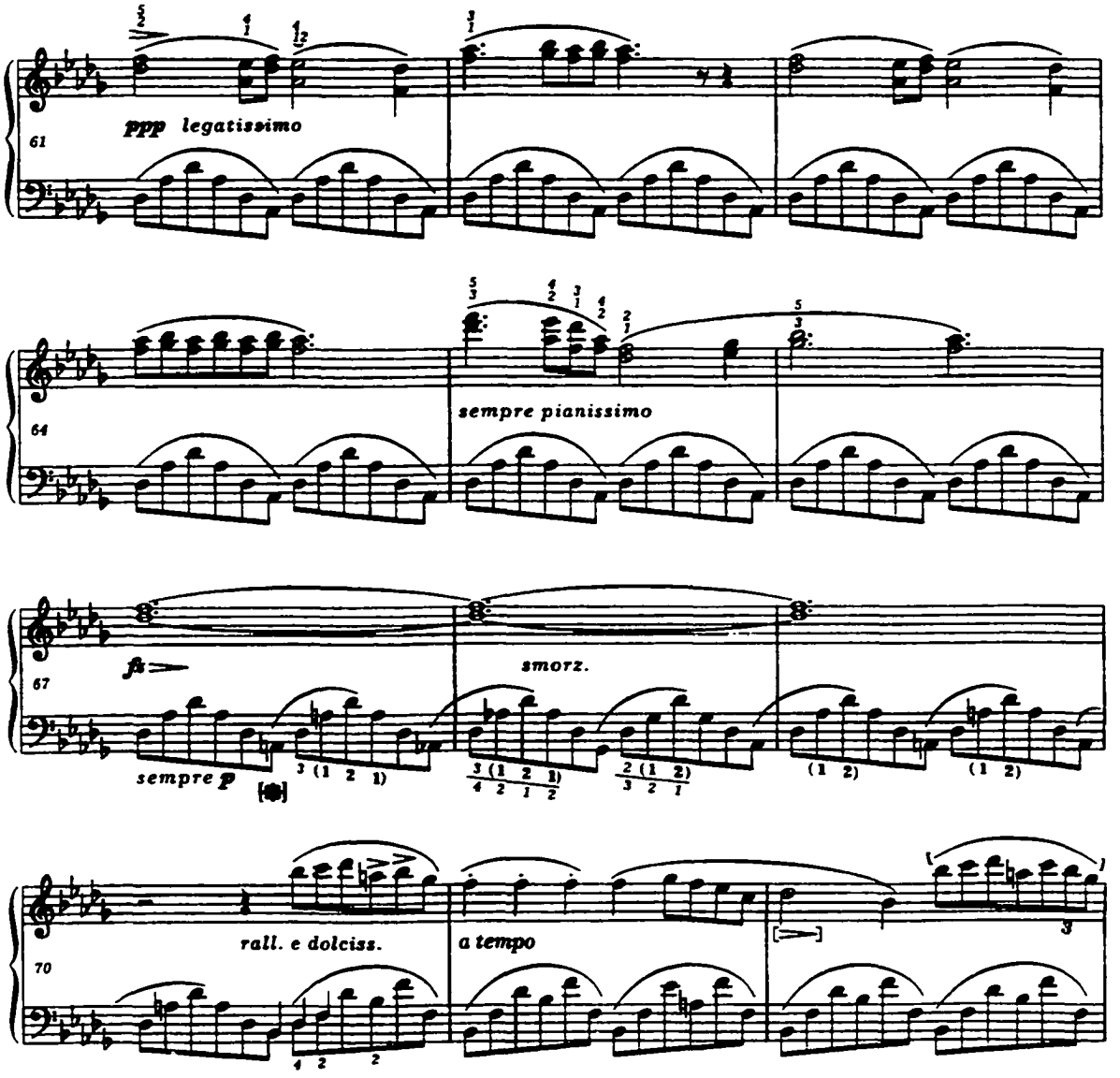
In m. 58, the accompaniment figure moves up an octave on the second slur grouping. Again, only the roots and fifths of the D♭ major chord are used to form the

accompaniment figure. This time, however, the accompaniment figure is contained in the registral space of an 11th instead of the 12th of the previous figure (mm. 51–58). The pedaling is not changed as this figure is modified; instead, the new accompaniment figure is absorbed into the cumulative fabric of sound.

Figure 4 – Measures 61–70

Figure 4 is a continuation of Figure 3—the textural pedal point is prolonged by the damper pedal and reshaped by the new accompaniment figuration. Superimposed on the accumulated sonority of Figure 3, this newly shaped figuration introduces its sonority in the last two measures of Figure 3 (mm. 59–60). The sonorities of the two accompaniment patterns merge via the damper pedal. Still comprising the D♭ major harmony of Figure 3, the new accompaniment pattern is moved up a register in Figure 4, its individual notes rearranged in the textural-fabric. The span of the figure is an octave and a 5th, from A♭2 to D♭4. The pedal catches D♭3 on the first eighth note of each grouping and D♭4 on the third eighth note; A♭2 is absorbed on the last eighth note of each grouping. The reallocation of the D♭s and A♭s to a higher register and the dynamic shift to *pianississimo* create a change in the textural-fabric. The resultant sonority is more airy and less grounded than that of Figure 3 (mm. 59–60). This sonority provides a weightless background so that the melody is able to float just on the surface of the fabric. See Example 4.

Example 4. Nocturne in B♭ minor, Op. 9, No. 1, mm. 61–72.



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It is as if time is temporarily suspended at this point in the nocturne. The C♭ of the previous measures has been dropped; hence, the inflection toward G♭ major has disappeared. Instead, the radiance of D♭ major shimmers *pianississimo* over these measures. The rich hue of Figure 3, with its ever-present C♭, *fortissimo* dynamic, and deeper bass accompaniment has been toned down to a lighter version of itself. The use of the *una corda* pedal is implied in these measures to support the sense of suspended time and to create the contrasting hue in the textural-fabric.

The melody of this section is cast in a duet texture consisting mainly of the intervals of 3rds, contrasted to the 6ths heard in m. 52 and m. 54. The harmonic 3rds are formed around the D♭ major chord, a "major" rendering of the sobbing melodic 3rds heard in the A section. The space between the accompaniment and the duet voices has been drawn closer together, producing a more fused sound. Compare the red and blue lines of Figures 3 and 4. In m. 65, the gesture of m. 55 returns, but now softer—Chopin indicates *sempre pianissimo*, insuring that the muted sonority is maintained.

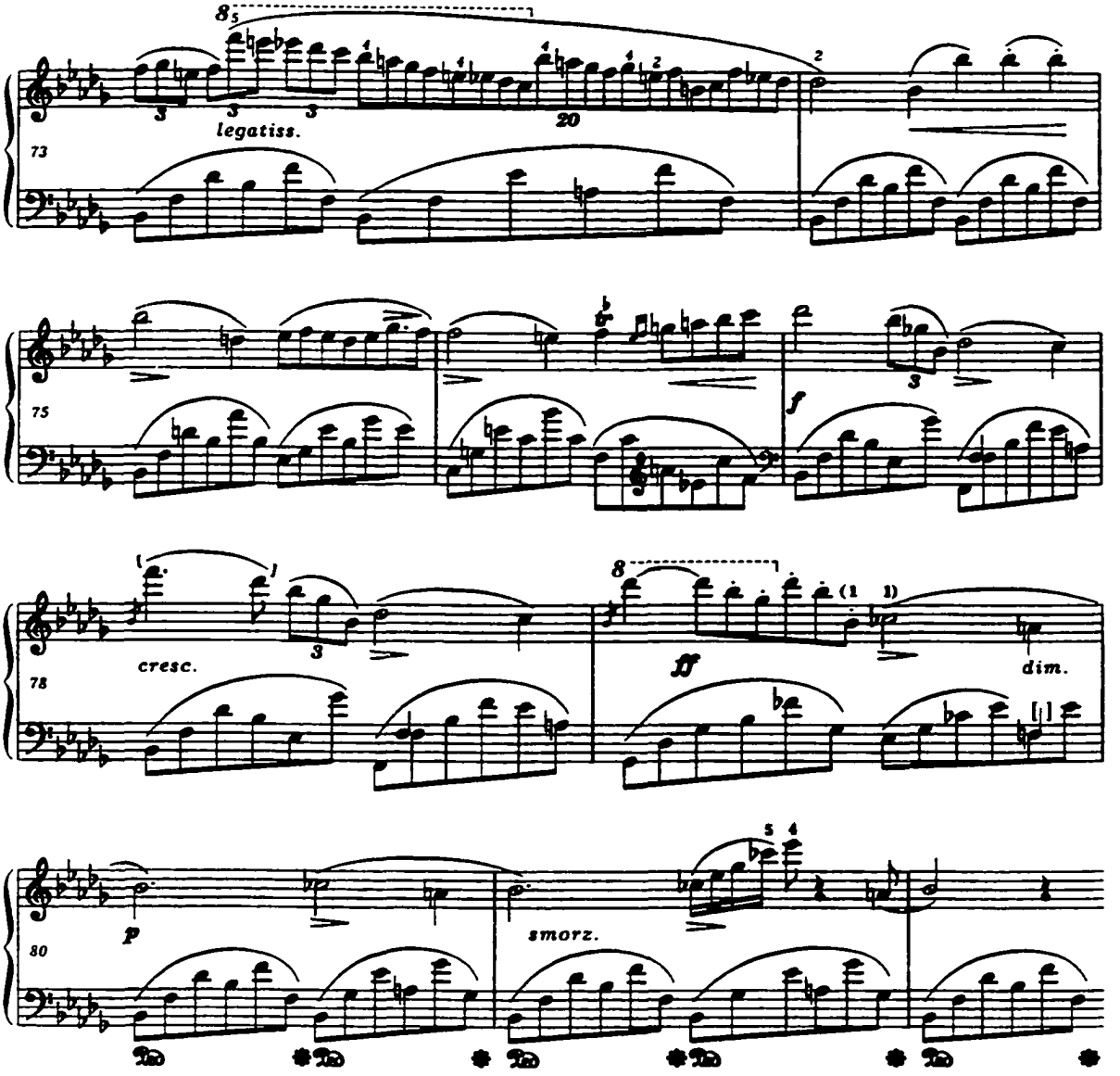
In m. 67, the *pianissimo* is disturbed with a *forzando* (followed by a *decrescendo*) as the duet voices comes to an assertive hold on D♭^{5} and F^5. If time has been temporarily suspended, these notes bring the nocturne back to reality and begin the transition to the *da capo* of A as well as the return to B♭ minor. The *da capo* of A arrives via a bass line (mm. 67–70) that is played unpedaled against the harmonic 3rd of the upper voices. The absence of the pedal in these measures creates a stark sonority, which brings the nocturne out of the transcendent sonority created in the first six measures of Figure 4.

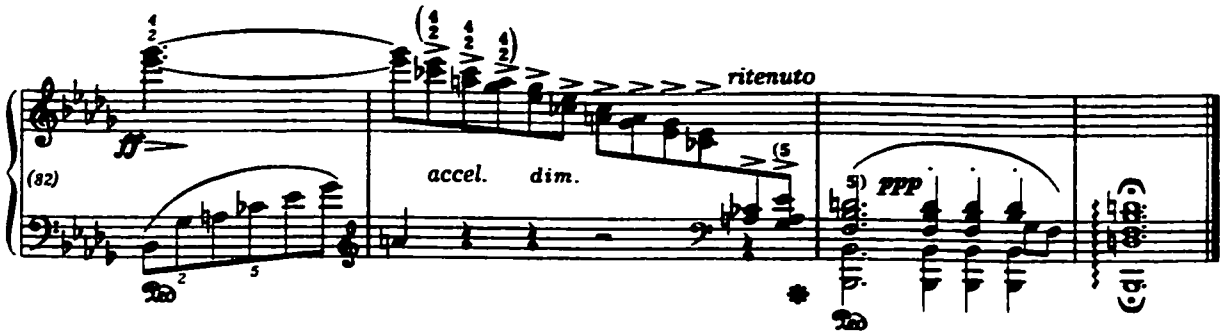
Chopin uses other parameters that throw the nocturne off balance and prepare a return to A. Four-note slur groupings in the LH (mm. 67–70) offset the rhythm of the six-note groupings that have been heard throughout the nocturne. These four-note groupings begin on the sixth or twelfth notes of each measure, creating linear harmony and a bass line that moves around the notes A^3, $A\flat^3$, and $G\flat^3$. This voice is illustrated by the purple lines in Figure 4. The absence of the pedal dissipates the accumulated sound of the preceding textural pedal point and allows the bass line to emerge to the foreground of the fabric. Above this, the melody flattens out to the harmonic 3rd on $D\flat^5$ and F^5 for the entire three measures. See Figure 4a. The unpedaled bass line of these measures resolves to a B♭ minor chord in m. 70. This chord is emphasized by means of finger pedaling, which Chopin has indicated by placing the stems up on each member of the chord. The poignant opening of the nocturne returns in m. 70, eloquently accompanied by this finger-pedaled B♭ minor chord.

Figure 5 – Measures 74–85

Figure 5 begins with mm. 74–80, the second paragraph of the A section. These measures are the same as mm. 12–18 with slight differences in ornamentation. Chopin creatively uses the space of the upper register of the piano with a large-scale arpeggiation of a B♭ minor chord over the duration of these measures. The arpeggiation begins with the $B\flat^5$, on the downbeat of m. 75, moves to the $D\flat^6$ of m. 77, to the F^6 of m. 78, and finally to the $D\flat^7$ of m. 79. See Example 5.

Example 5. Nocturne in B♭ minor, Op. 9, No. 1, mm. 73–85.





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This large-scale arpeggiation is illustrated in Figure 5 by the yellow lines at the beginning of mm. 75–79, respectively. The accompaniment figure grounds the successive expansion of the texture-space by retaining the low $B\flat^2$ as the bass note at each of these points. At the climactic $D\flat^7$ of m. 79, the bass note descends to $G\flat^2$, the texture-space expanding both upward and downward. Note also the dynamic swelling of these measures, culminating in the *fortissimo* of m. 79. The expansion of the texture-space combined with the ever-increasing dynamic levels creates a magnificent blossoming of the sound of the instrument. A straightforward harmonic pedaling is employed in these measures. The inner layer of the accompaniment pattern is again colored with the tenor voice (as used in the first paragraph of the A section). This voice is embedded in the fabric of mm. 74–76 and mm. 80–82½; it is illustrated by the magenta lines of Figure 5. In mm. 77–79, the harmonic rhythm speeds up and the accompaniment is reshaped. This condenses the texture and creates added intensity for the melodic voice's gradual ascent through the B♭ minor triad.

From its D♭^{7} apex in m. 79, the melodic thread travels down two octaves and a 3rd through an arpeggiated G♭ major triad, its descent articulated staccato. The *fortissimo* dynamic and the staccato articulation create textural effects at the local level as each note of the G♭ arpeggio creates an individual splash of color in the textural-fabric. These local effects and the extreme registral drop diffuse the accumulated sound and energy produced by the large-scale arpeggiated B♭ minor chord. The staccato line completes itself with a closing motive that encircles the tonic note B♭^{4}; C♭^{5} is placed above the B♭^{4} and A♮^{4} is placed below.

The pitch C♭ resurfaces here as part of the German augmented sixth chord (m. 82) of the key of E♭ major. First encountered in m. 17 of the opening A section, the C♭ has played a number of roles throughout the nocturne: the seventh of the D♭7 chord in the C section and the root of the Neapolitan sixth chord in m. 79. In m. 80, the C♭ forms part of a diminished 3rd interval (the augmented 6th interval inverted) and is combined in a melodic motive with the A♮^{4} to bring into relief the tonic note B♭^{4}. This motive repeats itself twice, ushering in the coda of the nocturne.

The B♭ pedal point returns in the coda at a *piano* dynamic and continues through the final measures of the nocturne. A different color ensues, however, as the pedal point is combined with a German augmented sixth chord. The closing motive introduces this new color, contrasting it with the Neapolitan chord heard in m. 79. In m. 81, the Neapolitan chord reclaims its place in the texture with a striking arpeggiated ascent in the RH. The arpeggiated figure is superimposed over the same augmented sixth chord—the pedal meshes the two chords. From the high E♭^{6} of the Neapolitan chord, the melodic voice

makes an extreme drop, attempting to close with the A♮^{4} and B♭^{4} of the closing motive. This attempt is thwarted by another leap, this time up to a minor 3rd, consisting of E♭^{6} and G♭^{6}. See Example 5, m. 82, beat two. The harmonic 3rd asserts a stunning presence in the textural-fabric by means of both dynamics and rhythm; it impacts the texture at a *fortissimo* dynamic and sounds for three beats. The 3rd recalls the sobbing melodic third of the opening and the harmonic 3rd of mm. 67–69.

The minor 3rd loosens its tight hold on the fabric, transforming into a descending gesture of 2nds and 3rds, consisting of the members of the augmented sixth chord. Plummeting from the sixth register to the third register in mm. 82–83, this gesture is anchored by the B♭ pedal point, over which it is blended for a full measure and one-half by means of the damper pedal. In its plunge downward, this gesture compresses the texture-space, while the *accelerando* increases the horizontal density. The texture is subsequently thinned out by the *diminuendo* and *ritenuto* of m. 83. The resulting sonority is a glorious mixture of the dissonant B♭ pedal point with the 2nds and 3rds of the augmented sixth chord, which cascade from the treble to the middle register. This gesture is the final realization of the gestures heard in Figures 3 and 4 in m. 55, m. 57, and m. 65, respectively. Note the similarity of these shapes in Figures 3–5.

The gesture completes its downward plunge in m. 84, bringing the nocturne to a Picardy third close in B♭ major. These are the only measures that have broken away from the arpeggiated accompaniment figure, here employing a chordal, homorhythmic texture. The five-voice chord encompasses the notes B♭^{1} to D^4 and contains three roots, one third, and one fifth. B♭^{1} is the lowest note of the nocturne. In m. 84, the blocked B♭ major

chord sounds four times at a *pianississimo* dynamic, the pedal gathering and reinforcing the major chord sonority. A tenor voice emerges before the final chord, permitting the minor mode to have a final say with $G\flat^3$ and F^3, the submediant and dominant of B♭ minor. In Figure 5, note how this small linear motive temporarily breaks up the chordal texture. The nocturne closes in m. 85 with a gentle arpeggiated B♭ major chord.

CHAPTER 5

TEXTURAL ANALYSIS: NOCTURNE IN C♯ MINOR, OP. 27, NO. 1

Published in 1836, Op. 27 is the first opus number of the nocturnes that includes two nocturnes, as opposed to the three-nocturne sets of the earlier opera. The two nocturnes are related enharmonically: Op. 27, No. 1 is cast in C♯ minor and Op. 27, No. 2 follows in the enharmonic, parallel major of D♭ major. Both nocturnes are representative of Chopin's middle style period. Other compositions of this period include the twelve Etudes of Opus 25 and the Preludes, Opus 26.

Parametric Profile

Melody

- The melodic contour of the entire nocturne is highly static, moving in conjunct intervals of half and whole steps or in large sections of repeated notes. The climactic measures of the **B** section are the most defined in melodic contour, encompassing a larger range and incorporating chordal outlines. Chordal outlines are also heard in the **C** section.
- The interval of a 5th and its inversion, a 4th, are the signature intervals of the melody. The 5th is first heard in the opening phrase (m. 6) from the tonic note (C♯^{5}) to the dominant note (G♯^{5}). C♯ and G♯ occur again in m. 11 as the inverted 4th (now from C♯^{6}

to G♯^{5}). See Example 6. In the **B** section, these signature 4ths and 5ths frame the upper borders of the fabric, moving in four-measure segments. In Example 7 (in the soprano voice), note the movement from the G♯^{4} in m. 29, to the C♯^{5} in m. 33, to G♯^{5} in m. 37, and finally to C♯^{6} in m. 41. The 4th and 5th also occur (on different notes) in the retransition, including m. 54, m. 56, m. 58, m. 60, and m. 62.

Rhythm

- The **A** section of the nocturne is in common time; the **B** and **C** sections are in triple meter. The **A** section returns to common time in m. 84. In m. 83, a non-metrical, recitative occurs.
- The nocturne is 101 measures long.
- A beat in this analysis refers to the quarter note. In Figures 6–8 and Figure 10, each square on the horizontal axis represents one eighth note of a triplet. In Figure 9, each square represents one eighth note.
- Three principal tempo indications are given for the nocturne, corresponding to the **A** and **B** sections of the nocturne and the final measures of the coda: the **A** section is *Larghetto*, the **B** section is *Più mosso*, and the final three measures are *Adagio*.
- Many tempo changes occur in the nocturne, primarily in the **B** section. These include: *ritenuto* in the transition measures between the **A** and **B** sections (mm. 26–28); *sempre più stretto* in mm. 41–45; *appassionato* in m. 45; *ritenuto* in m. 51; *agitato* in m. 53; *poco a poco accelerando* in mm. 55–60; *ritenuto* in

m. 64; *con anima* in m. 65, followed by a *stretto* in mm. 67–68; and *accelerando* in mm. 78–80. A *ritenuto* occurs in the final measure before the coda (m. 93), and a *rallentando* (mm. 96–98) eases the nocturne into the *Adagio* tempo of m. 99.

- The accompaniment figure moves in triplets throughout the nocturne except in the **C** section and in the final two chords (mm. 100–101). In the **C** section (mm. 65–83), the voices of the texture move homorhythmically.
- The dotted rhythmic pattern is the signature rhythmic pattern of the nocturne. This is used on two levels—the eighth note and the quarter note. In the **A** section, the dotted-eighth, sixteenth-note pattern is used; in the **B** section a dotted-quarter, eighth-note pattern is used. Differentiation is made between voices in the **B** section by alternately juxtaposing the dotted rhythmic pattern in one voice against long note values in another voice.
- The **C** section releases the pent up energy from the constant reiteration of the dotted rhythmic pattern in the **B** section. Moving in quarter notes and eighth notes, the **C** section does not contain one dotted rhythmic pattern.

Harmony

Tonality

- The **A** sections are in C♯ minor. In the **B** section, the nocturne oscillates in four-measure segments between C♯ minor and F♯ minor. E major is obtained in m. 46, A♭ major in m. 49.

- Measures 53–64 act as a dominant preparation to D♭ major, the parallel (enharmonic) major of C♯ minor. In m. 65–71, D♭ major lasts a short seven measures, whereupon the nocturne drops down a half step to C major (m. 73) and gradually reaches a B♯ diminished seventh chord (m. 82). This marks the "real" return of the **A** section.
- In the coda (m. 94), the nocturne has found its way to the parallel major of C♯ major and closes in this key.

Chord Grammar/Sonorities

- Most of the chords in the **A** sections are simple triads although seventh chords do occur occasionally.
- In the first part of the **B** section, the inner voice of the LH is in structures of 2^{nd}s; both voices of the RH carry the harmony in chordal structures. In the retransition measures of **B**, the LH is structured in sonorities consisting of the intervals of 5^{th}s, 6^{th}s, 7^{th}s, and 8^{th}s.
- In the **C** section, simple triads voiced in a chordal texture are the main types of chords used. Diminished seventh chords are also found in this section.

Harmonic Rhythm

- The harmonic rhythm generally moves at the half-note level in the **A** sections and at the measure level in the **B** and **C** sections. There are some areas where the harmonic rhythm moves in large blocks of sound aided by the damper pedal's sustaining ability. For instance: the opening C♯ minor chord (mm. 1–3½) lasts for two and one-half measures; the D major chord of mm. 9–10 lasts for two measures. See Figure 6.

Form

A – mm. 1–28 *Larghetto* (C♯ minor)
B – mm. 29–64 *Più Mosso* (C♯ minor\F♯ minor)
C – mm. 65–83 *con anima* [mazurka interpolation] (D♭ major)
A^{1} – mm. 84–94 Tempo I (C♯ minor)
Coda – mm. 94–101 *Adagio* in mm. 99–101 (C♯ major)

- Changes in the textural setting delineate the form. For example, the rolling expansive accompaniment of the **A** section contrasts with the five-part chordal texture of the **C** section and the *con forza* octaves of m. 83.

Dynamics

- The dynamic range encompasses *pianissimo* to *fortississimo. Piano* dynamics characterize the **A** sections of the nocturne, whereas the **B** and **C** sections are more defined dynamically. The climax of the nocturne occurs in mm. 45–50 where a *fortissimo* dynamic builds to *fortississimo.* A two-measure celebration of A♭ major occurs with the *fortississimo* dynamic in mm. 49–50. The loudest dynamic (*fortississimo* followed by a two-measure *crescendo*) is heard in mm. 81–82.
- Other dynamic indications include the use of *sotto voce* in m. 3 and m. 53, *con forza* octaves in m. 83, and dynamic accents in the **B** and **C** sections.
- In the **B** section, a gradual thickening of the textural-fabric occurs through the combination of dynamics and pedaling. In the first four measures of **B**, the dynamic level is *piano* and the pedal is not used, creating a thin texture. A *poco a poco crescendo* begins in m. 33 with still no damper pedal. In m. 37, the dynamic level increases to *forte*, *forzando* accents sound on each downbeat, and the pedal is

added—these factors creating an immense thickening of the texture. A *crescendo* in mm. 41–44 drives the nocturne to the *fortissimo* of m. 45, and another *crescendo* brings the nocturne to the climactic *fortississimo* of mm. 49–50. See the dynamic illustrations of Figures 7 and 8.

Timbre

Range

- The total range of the nocturne is from $C\sharp^1$ (m. 84 and m. 100) to E^6 (m. 45).
- The range of the upper, melodic voice (the red line) encompasses the notes $C\sharp^4$ (m. 94) to E^6 (m. 45).
- The range of the accompaniment (the green line) extends from $C\sharp^1$ (m. 84 and m. 100) to $C\sharp^5$ (m. 44).

Use of Registers - Voices

- Details of voicing and register will be discussed in the body of the analysis.

Articulation

- Chopin indicates legato in the first measure of the nocturne. The **A** section is characterized by a static, singing melodic line with a LH accompaniment figure in groupings of two beats (two sets of triplets).
- The **B** section is much less sustained due to the constant repetition of the dotted rhythmic patterns that segment this section into two-measure phrases. The LH figuration is set in one-measure groupings for the first sixteen measures of **B**. This

accompaniment figure changes in m. 45, now using staccato articulations and eight- and three-note groupings.

- *Tenuto* markings occur in the first four measures of **B**; *sostenuto* is indicated in the climactic measures (mm. 49–50).
- Overall, the **C** section is more detached in touch, employing a combination of legato staccato, and *portato*.
- Articulation serves to intensify and relax the textural-fabric. For instance, the staccatos of m. 45 and mm. 49–50 intensity the fabric, whereas the three- and eight-note phrase groupings of mm. 46–48 and mm. 51–52 relax the fabric.

Textural Types

Monophonic

- The *Con forza* octaves of m. 83 are cast as one line, two voices.

Polyphonic

- The opening melody recurs with an inner alto voice in mm. 20–26 and mm. 89–93.
- The **B** section is the most polyphonic section of the nocturne with four distinct strata. See Figure 7. The absence of the damper pedal for the first eight measures of this section creates a clear sense of the polyphony. As the dynamic level increases and the pedal is added, the voices begin to amalgamate into a homophonic texture.

Homophonic

- In the **A** sections, the texture of the nocturne is homophonic, an arpeggiated accompaniment supporting a single melodic line. The lower, green lines of Figures 6, 8, and 10 illustrate the accompaniment figure.

Chordal

- In the **C** section (mm. 65–83) a chordal, homorhythmic texture of four to five voices is used.

Heterophonic

- A heterophonic texture is absent from this nocturne.

Textural Setting

Voices and Lines

- For the first nineteen measures of the **A** section, two distinct lines are heard: the melodic line, indicated by the red color, and the accompaniment line, illustrated in green. Other voices (illustrated in magenta) are also embedded in the texture. See Figure 6. In mm. 20–26 and in mm. 89–93, an alto line is added to the texture.
- In the **B** section, four distinct strata of the textural-fabric emerge, shown in Figure 7.
- The **C** section varies between four-, five-, and six-voice chords. The upper voice carries the melodic line.
- The *con forza* (monophonic) octaves of m. 83 are doubled in two voices.

- A duet texture of two voices occurs in mm. 94–95. In mm. 96–98, the duet texture splinters into a four-part textural setting.

Spacing

- The widest spacing occurs in m. 45 between the notes $A\sharp^1$ and E^6, four octaves and a 5th.
- Wide gaps occur between the outer borders of the fabric: in the opening, there is a gap of three octaves and a 3rd between the $C\sharp^1$ in the bass and E^5 in the soprano.
- In the **B** section, the accompaniment is shaped by 10^{th}s (m. 45), an 11th, 13th, 15th (m. 49), and an 18th (mm. 49–50). These expanded intervals produce added intensity in the climactic measures of the textural-fabric.
- Details of texture-space will be discussed in the body of the written analysis.

Density

- A vivid contrast is heard in the textural density of mm. 29–44, created by the use and absence of the damper pedal. In mm. 29–36, the damper pedal is not used, producing a thinner texture. Here, a finger pedaling of the bass voice creates horizontal density; the RH structures create vertical density. In mm. 37–44, the pedal now blends all layers of the fabric, effecting a denser texture. Compare these measures in Figure 7a.
- The **C** section contains the most vertically dense measures of the nocturne; here, structures of five to seven voices are used. See Figure 8.
- The most horizontally dense texture occurs in the opening measures, created by a two and one-half measure pedaling. See Figure 6.

Pedal point

- A bass pedal point occurs on the tonic note, C♯^{2}, in the **A** sections. See Figure 6.
- In the **B** section, mm. 53–64, a pedal point occurs on the dominant (enharmonic) note A♭^{2}. See Figure 8.

Special Effects

- Finger pedalings are used in mm. 29–36.
- The *con forza* octaves of m. 83 create a monophonic texture.

Written Analysis

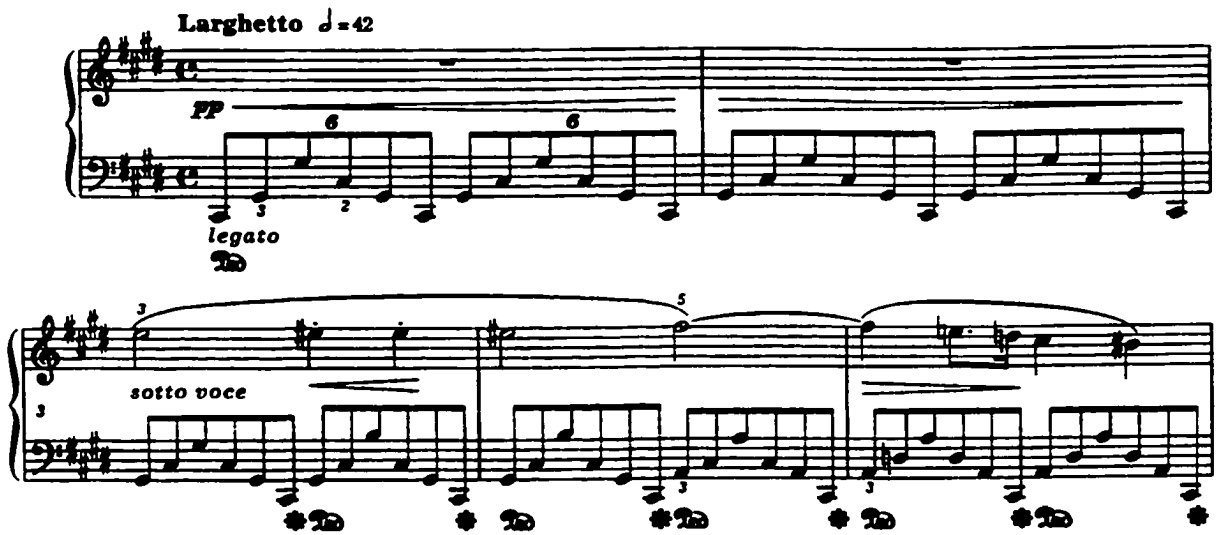
Figure 6 – Measures 1–14

The nocturne opens with an ostinato accompaniment that surrounds the listener with a quiet, dark, empty sonority. This sonority consists of the root and fifth of a C♯ minor/ major chord and is dynamically shaped in the first two measures by a *pianissimo*, followed by a slight *crescendo* and *decrescendo*. The empty, dark sonority is produced by the immense registral space that the accompaniment figure occupies—from C♯^{2} to G♯^{3}. See Figure 6. For two and one-half measures, the damper pedal blends this figure, progressively increasing the textural density. Chopin controls the increase in the textural density by the structure of this accompaniment figuration and the dynamics. The accompaniment, a six-note grouping, is structured so that the root of the chord sounds on the first downbeat of the nocturne (the C♯^{2} of m. 1) and the fifth (G♯^{2}) sounds on the first eighth note of each grouping thereafter. The root is then slipped in on the last eighth note

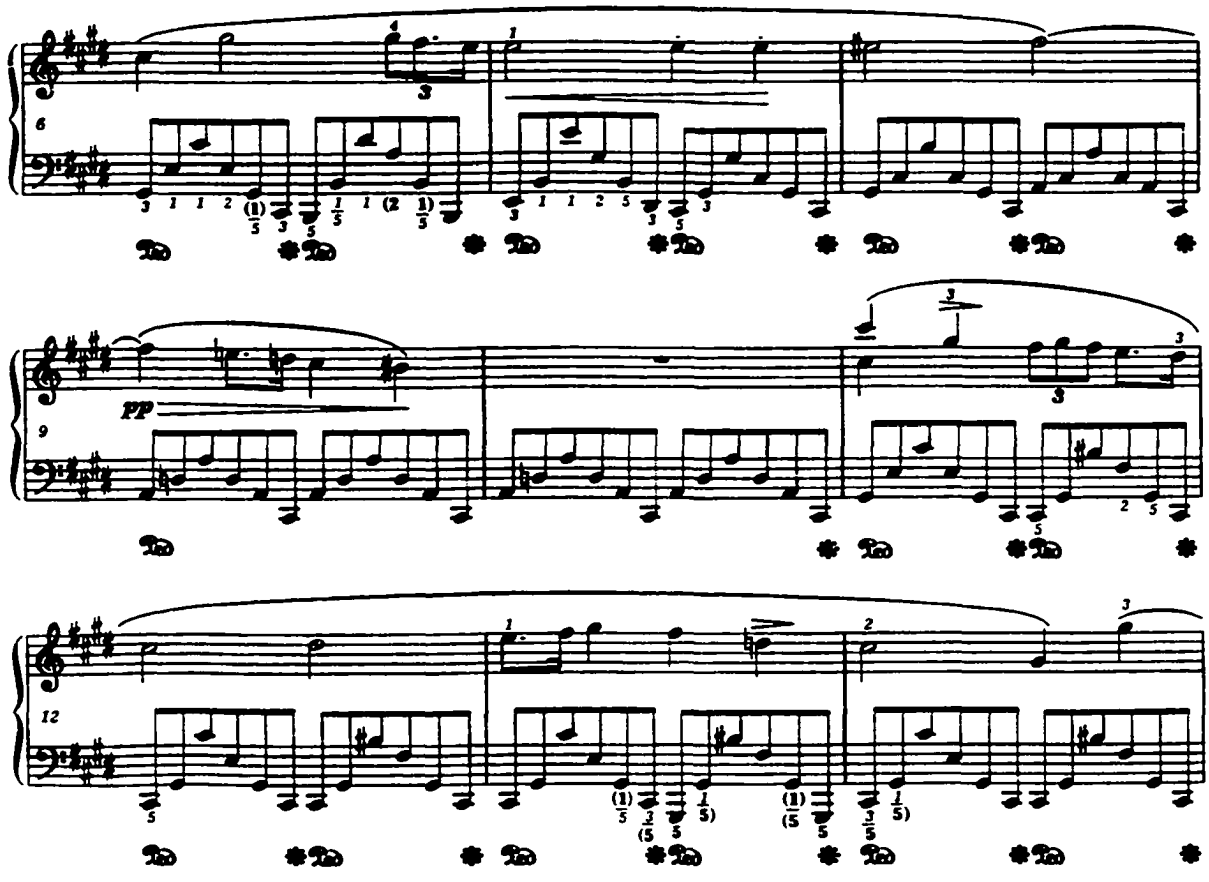
of each six-note grouping so that it is absorbed into the sonority, rather than weighing down the textural-fabric by a replaying of it on every downbeat. Hence, Chopin controls the sonority by limiting the number of downbeat soundings of the root and by subduing the dynamics. The *pianissimo* dynamic, the lack of a third in the chord, the registral placement of the open 5ths, and the accumulation of sound due to the long pedal collectively create a dark, empty sonority. See Example 6. Herbert Weinstock describes the darkness of this opening:

> Nowhere else is Chopin so night-marmoreal, so smoothly and effetely glimmering, as in the first and last sections of the C♯ minor Nocturne. About this night there is something hushed, airless, and miasmic. Not an atmosphere in which breath comes without effort, this one is conjured by simple black magic. It is all of a damped and pictorial magnificence, a silent splendor of ebony and jet.[185]

Example 6. Nocturne in C♯ minor, Op. 27, No. 1, mm. 1–14.



[185]Herbert Weinstock, *Chopin: The Man and His Music* (New York: Alfred Knopff, 1949), 217.



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In m. 3, the void created by this hollow background is filled by E^5, mixed into the textural-fabric as the melodic voice. This voice enters *sotto voce* and no change is made in the pedaling. Hence, a dark resonance surrounds this lone note as it begins to weave its haunting melody into the fabric. The E^5, as the third of the C♯ minor chord, confirms the minor key; however, on beat three, the E^5 slides up a half step to $E\sharp^5$, asserting a major presence. Another rise of a half step carries the melody to $F\sharp^5$. It is only in retrospect that the $E\sharp^5$ is heard as an inflection toward the subdominant chord, F♯ minor. These

incremental changes in pitch create an improvisatory, *portamento* effect, as if the vocalist/pianist was extemporaneously choosing to connect the melodic threads of the fabric by sliding from one note to the next. The accompaniment complements the melody as small changes are made in the pitches of the accompaniment between one harmonic change and the next. These are shown in the magenta lines of Figure 6.

The melody in the **A** section is extremely static in both pitch and rhythm, moving predominantly by half steps and in long rhythmic values (mainly half notes and quarter notes). In the first phrase, the melody stays within the range of a 5th, while in the second phrase, the range is expanded to an octave and a 5th. As the melodic range is expanded, the accompaniment takes up a larger space, from C♯2 to C♯4 in m. 12 and from G♯1 to B♯3 in m. 13. Note these large gaps in the accompaniment in Figure 6a.

The highest melodic point in the fabric occurs in m. 11 as the soprano voice reaches up to C♯6. An octave doubling reinforces the soprano's leap upward. The entrance of this high note is prepared by a number of features in the textural-fabric. In m. 9, the melodic voice, seeming to lose the thought of the line, slides down from C♯5 toB♯4, a *pianissimo* followed by *decrescendo*. By means of the pedal, the lost thought is blended with the sonority of the accompaniment of m. 10—open 5ths of a D chord over the C♯ pedal point. The B♯4, left unresolved in m. 9, is resolved with the C♯5 of m. 11 (the blue line), and the C♯6 takes up the melodic thread. Although the pedal is cleared for the C♯6, the sonorous buildup of the previous two measures prepared a resonant field of sound for the melody to continue in this higher register.

The accompaniment figurations and the pedalings create subtle differences in the sonority throughout the A section. The pedal blends the opening figuration in its movement from the bass C♯^{2} to the middle register G♯^{3}, and down again to the bass. With the first pedal change (m. 3, beat three), a new sonority develops. Here, the pedal first blends the second register (G♯^{2}) to the third register, catching C♯^{2} on the last eighth note of each figuration. Hence, traces of the opening C♯ pedal point continue to sound, but the bottom part of the sonority is thinned out. Compare mm. 1–3½ to mm. 3½–6½ of Figure 6a. These same figurations and pedalings are used in mm. 8–9½ and m. 11. The C♯ is used as a pedal point in both these accompaniment figurations throughout the A section. Only in mm. 6½–7½, where the relative major colors the return of the opening melody, and in m. 13½, is the C♯ not emphasized as the bass note in the textural-fabric. Note these changes in the accompaniment and pedaling of Figure 6a.

In m. 6, the melody leaps up a 5th from C♯^{5} to G♯^{5}. The bass voice follows with a drop to B^{1}, and the fabric is colored with the dominant seventh of the relative major. From mm. 6–7, the tenor voice (the magenta line) steps up in 2nds, filling in the gap created by the soprano voice's leap, and complementing the harmonic movement toward E major. Tenor, bass, and soprano all converge on the Es of m. 7 as the soprano voice begins a second statement of the melody. Hence, the textural-fabric, colored in C♯ minor in m. 3, temporarily changes its color to the relative major in m. 7. Note these distinct changes in the textural-fabric of Figure 6. The soprano's leap up a 5th and its inversion of a 4th stand out in the textural-fabric of Figure 6 because of the extreme stasis of the melodic thread that surrounds their occurrences. Note the 5th in m. 6 and the 4th in m. 11.

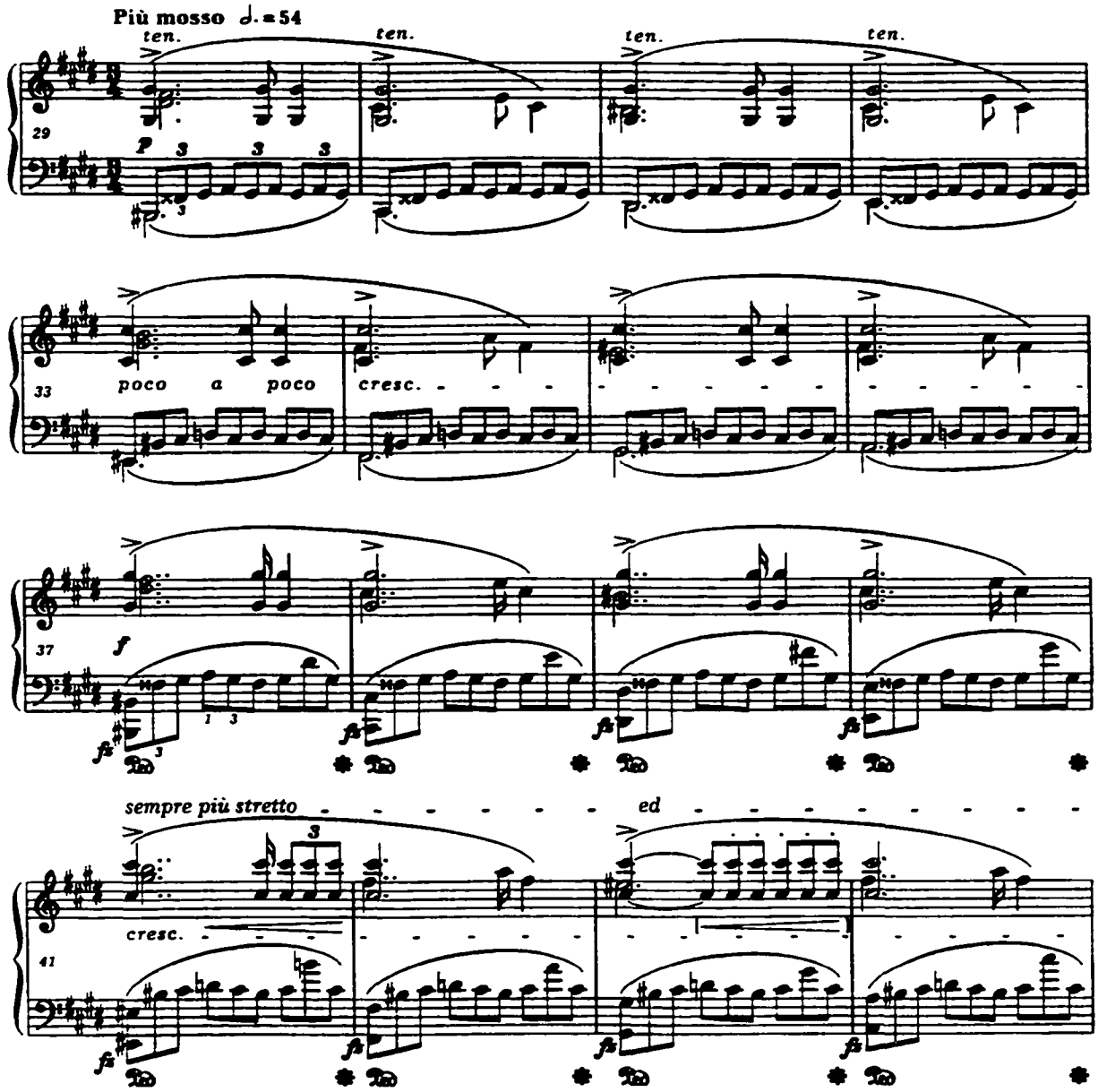
The 5th, together with its inversion, are the signature intervals of the nocturne. These intervals occur in every section of the nocturne at the level of the motive and the phrase. Likewise, the dotted rhythmic pattern, introduced in the **A** section, is the signature rhythmic pattern of the nocturne. Occurring as a dotted quarter note in the **B** section, this rhythmic pattern produces forward momentum in the nocturne that counterbalances the restrained quality of the **A** section.

The subdued tone of the textural-fabric of this opening section is produced by the flatness of the melodic line, the limited dynamic range, and the C♯ pedal point. In mm. 20–26, an alto voice is added in counterpoint to the soprano, signaling more activity and changes to come. In the **B** section, the textural-fabric is radically transformed.

Figure 7 – Measures 29–44

In the **B** section, an extreme change is heard in the textural-fabric. Beginning in m. 29, the quadruple meter of the **A** section is changed to triple meter and *Più mosso* replaces the *Larghetto* of the **A** section. The triplet subdivision of **A** is still used as are the dotted rhythmic patterns, but the eighth-note dotted rhythms of the **A** section are lengthened here to dotted quarter notes. See Example 7.

Example 7. Nocturne in C♯ minor, Op. 27, No. 1, mm. 29–44.



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These sixteen measures pave the way to the climax of the nocturne (mm. 45–52), overcoming the inert and subdued quality of the A section. The newly formed textural-fabric gains forward momentum by the change in meter, the dotted rhythmic patterns, the tightly-woven ascending bass line, and the triplet figure of the accompaniment. Yet, the stasis of the opening melody continues in these measures by means of four-measure segments that hold the strata of the fabric in one registral area of the piano. Oscillating between the key areas of C♯ minor and F♯ minor, the entire fabric moves up the keyboard every four measures in a large-scale chunk. Note the collective upward movement of the strata of the textural-fabric every four measures of Figure 7a.

There are four distinct layers in the textural-fabric, illustrated by the red, blue, green, and purple lines of Figure 7. The RH upper voice is doubled at the octave and, complementing the harmonic motion, alternates between G♯s and C♯s. These octaves are a large-scale sounding of the signature 4ths and 5ths of the opening. The G♯ first sounds in mm. 29–32, moves up a 4th to C♯ (m. 33), then up a 5th to G♯ (m. 37), and finally up a 4th to C♯ (m. 41). This is graphically illustrated in Figure 7a by the red lines that ascend every four measures. Inserted between the octaves of the RH is an alto voice, composed of harmonic and melodic 3rds that fill in the inner pitches of the harmony. This voice is shown by the blue lines of Figure 7. Both strata of the RH maintain their independence in the texture by passing the dotted rhythms back and forth. The dotted rhythms propel the nocturne forward, while the stagnant octave G♯s and C♯s produce a counter effect, holding the nocturne back.

The LH contains the most active voices in the texture, illustrated by the purple and green lines of Figure 7. In mm. 29–36, and then again in mm. 37–44, the bass line moves stepwise through the C♯ minor and F♯ minor scales, respectively. In mm. 29–36, the bass line is notated in dotted half notes, the stem pointing down to indicate a finger pedaling for each bass note. These notes are illustrated by the long purple lines of Figure 7. Because of the dryness of its sonority and the length of the individual notes in the line, the bass line stands out in relief in the textural-fabric. Its movement through the C♯ minor and F♯ minor scales grounds the sonority of these measures. Another inner layer of the texture, composed of closely-knit minor 2nds in the LH, moves in triplets against the dotted rhythms of the RH. These dissonant half steps produce a muddled, churning sonority that is absorbed by each bass note. The chromaticism of the bass voice and the agitated vigor of the triplets combine to create intensity and drive in the textural-fabric. The lack of pedaling in these measures stratifies the four layers of the texture, differentiating the registers and creating a transparent, dry sonority.

At the surface level, the textural-fabric of mm. 37–44 appears to be the same as mm. 29–36, only moved up one octave; however, the two sections reveal different textural settings. The most apparent difference is the lack of damper pedal in mm. 29–36, contrasted with the one-measure pedalings in mm. 37–44. The finger-pedaled, single bass line of mm. 29–36 produces a dryer, transparent texture, whereas in mm. 37–44, the damper pedal intermixes the layers of the fabric, effecting a thicker, more powerful sonority.

In addition to the differences in pedaling, details in the textural writing at the local level create vast differences in the sonorities between mm. 29–36 and mm. 37–44. These differences are created by doublings in voices, distinctive intervals that color each voice, the use of texture-space, and registral differentiation. In mm. 37–44, the bass voice, doubled in octaves and reinforced with a *forzando* on the first beat of each measure, creates the first impact on the textural-fabric. Each bass octave begins a new pedaling. In Figure 7a, mm. 37–44, note the octave movements, the *forzando* indications, and the pedal indications. The 2nds of mm. 29–36 appear again in mm. 37–44, now written up an octave and sounding in the third register of the piano. By means of the pedal, the 2nds are absorbed by the bass octaves, this layer of octaves creating a heavy block of sonority for the 2nds to vibrate within. Even though the pedal fuses these layers, both the bass and middle strata maintain their registral identity in the overall textural-fabric.

In mm. 37–44, another change in the fabric is heard through the manipulation of texture-space in the upper part of the accompaniment figure. Instead of continuing the 2nds of the inner layer throughout the line, Chopin opens up the texture-space on the last beat of each measure, emphasizing different intervals in the fabric. The 2nds of the middle strata are sequentially expanded, then contracted: in mm. 37–40, the intervals expand from the 5th of m. 37 to the octave of m. 40; in mm. 40–43, the intervals are sequentially contracted from the 7th of m. 41 to the 5th of m. 43. Note the magenta lines of Figure 7, mm. 37–44. Not only do these inner threads create different colors in the fabric, but as the overall fabric moves progressively upward, these intervals encroach on the space of the upper two layers, creating a more compact texture.

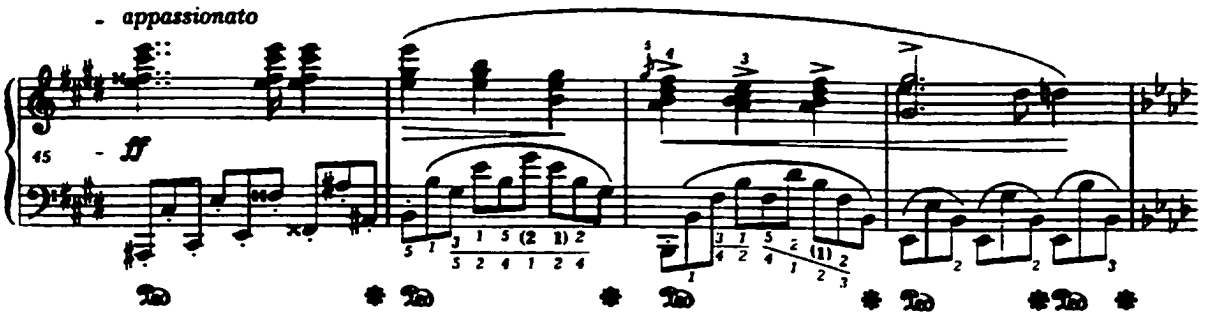
The dynamics of these measures also contribute to the gathering intensity of the textural-fabric. A *piano* dynamic sounds for the first four measures of the B section. Beginning in m. 33, a *poco a poco crescendo* carries the nocturne to the *forte* of m. 37, followed by a *crescendo* in m. 41 that leads to the *fortissimo* of m. 45. These dynamics, the contrast between pedaled and unpedaled sonorities, the G♯s and C♯s at the upper border of the fabric (moving progressively upward in register), the intervals of the inner tenor voice, and the octaves of the LH produce great tension and drive. Collectively, these textural devices create a fabric that gradually builds in sound and intensity from mm. 29–44 to the *appassionato* of m. 45.

Figure 8 – Measures 45–56

Chopin combines all musical parameters to create a triumphant climax that begins in m. 45 with the arrival of E^6, the highest point in the nocturne. The G♯s and C♯s of Figure 7 reach the apex of their line with the E^6, which restates the dotted rhythmic figure over a three-voice diminished seventh chord. This chord is the vii°$_7$ of V, I being E major. The LH breaks out of the triplets of Figure 7 into explosive, staccato tenths that dramatically shoot up two octaves in the horizontal space of three beats. The configuration of these 10ths creates a complex rhythmic effect in the textural-fabric out of which two lines emerge. If hearing the figure from bottom to top, the interval that articulates the registral space is a 10th—this line moving through $A♯^1$–$C♯^2$–E^2–$F𝄪^2$–$A♯^2$. However, if hearing the figure from top to bottom, an octave defines the space, the line now moving through $C♯^3$–E^3–$F𝄪^3$–$A♯^3$. These duple groupings temporarily disorient the rhythm of the

textural-fabric, separating it from the preceding measures that were so heavily saturated in triplets. In addition, the *fortissimo* dynamic and the staccato articulation of m. 45 create a heavy, pointed sonority that reinforces the drive and explosive quality of this climactic measure. See Example 8.1.

Example 8.1. Nocturne in C♯ minor, Op. 27, No. 1, mm. 45–48.



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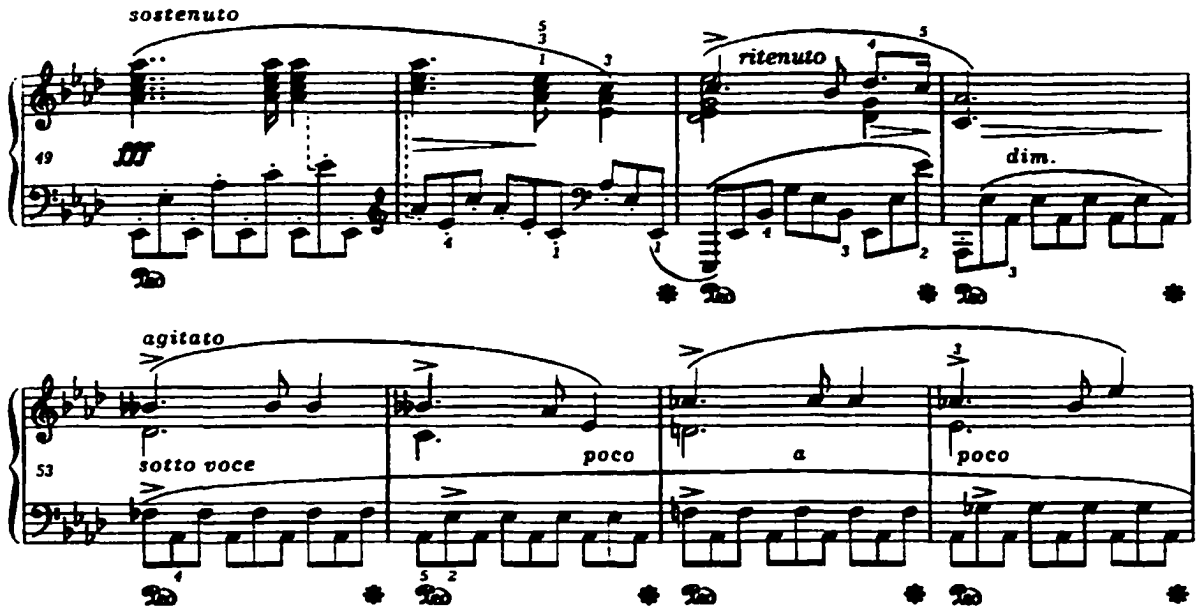
In m. 46, E major unfolds for a short three measures. The indecisiveness of F♯ minor and C♯ minor in Figure 7 is upstaged by the arrival of C♯ minor's relative major. Three- and four-note chords in the RH and a LH arpeggiated accompaniment, grouped in eight- then three- note slurs, comprise the textural-fabric. The melody outlines an E major triad and completes the phrase on G♯^{5} in m. 48. This merges into yet another climactic moment in m. 49, this time *fortississimo* in A♭ major. Chopin uses the G♯ of m. 48 as a pivot tone to make the transition from E major to A♭ major. Heard over an E major harmony in m. 48, the G♯ is rewritten as an A♭ in m. 49, the harmony changing to A♭ major. The *crescendo* of mm. 47–48 drives the nocturne to the *fortississimo* of m. 49

and reinforces this harmonic change. The arrival of A♭ major is prepared by a re-pedaling of the last three-note grouping of m. 48. Lacking a third, this three-note grouping sounds the root and fifth of E, tracing the interval of a 12th from E^2 to B^3. The open 5th, along with the new pedaling, clears the E major sonority of mm. 45–48 in the textural-fabric. In Figure 8, compare the pedalings of m. 48 to those of mm. 45–47 and mm. 49–50.

In mm. 49–50, pure texture and accompaniment create the climax of the nocturne as A♭ major, the enharmonic, dominant key, is celebrated for two measures. Note this striking measure in Figure 8a. The textural-fabric here consists of a four-note A♭ major chord, voiced-out between the octaves $A♭^4$ to $A♭^5$ in the RH. The chord exclaims the pervasive dotted rhythmic pattern of the nocturne. Likewise, the LH accompaniment figure uses an A♭ chord, configured similar to that of m. 45. This figure encompasses the same two-octave gap as m. 45 (now from $E♭^2$ to $E♭^4$), but the internal intervals in each two-note grouping progressively expand. In Example 8.2, m. 49, note the leaps from the $E♭^2$ to the second note of each grouping: first an octave ($E♭^2$ to $E♭^3$); then an 11th ($E♭^2$ to $A♭^3$); followed by a 13th ($E♭^2$ to C^4); two octaves ($E♭^2$ to $E♭^4$); and finally, two octaves and a 4th ($E♭^2$ to $A♭^4$). C^5 is the summit of this line at which point the line turns around, descending through an A♭ arpeggio to $E♭^1$ in m. 51. The pedal blends the entire two-measure sonority of the A♭ major chord, mixing the massive staccato jumps of m. 49 with the arpeggiated A♭ chord of m. 50.

Example 8.2. Nocturne in C♯ minor, Op. 27, No. 1, mm. 49–56.



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The dynamic level here is *fortississimo*. This creates a magnificent sonority that engulfs the thick chords of the RH and the sweeping motion of the LH from $E\flat^2$ to C^5 and down again to $E\flat^2$ (mm. 49–50). In Figure 8 and Example 8.2, note the *fortississimo* dynamic and the dramatic ascending and descending movement of the accompaniment figure. In mm. 51–52, a two-note slur extends the textural-fabric to the lowest note of this section, $E\flat^1$. A new pedal ensues, together with the dominant harmony, coloring the fabric with a legato E♭ major arpeggio that sweeps across the registers from the $E\flat^1$ to $E\flat^4$. The legato articulation and the *ritenuto* broaden and spread out the sonority in m. 51,

while in m. 52, the *diminuendo* and the lack of motion in the RH cause the sonority to recede.

Measures 53–64 begin like a retransition as if to mark the return of C♯ minor. A♭, functioning as tonic in mm. 49–52, transforms into a dominant pedal point in these measures. As the enharmonic of G♯, the $A♭^2$ appears to be the dominant of C♯—hence, the expected return of C♯ minor. Rather than taking the nocturne to C♯ minor, however, these measures create an upsurge in the fabric that brings the nocturne (in m. 65) to a joyous mazurka in D♭ major, the parallel (enharmonic) major.

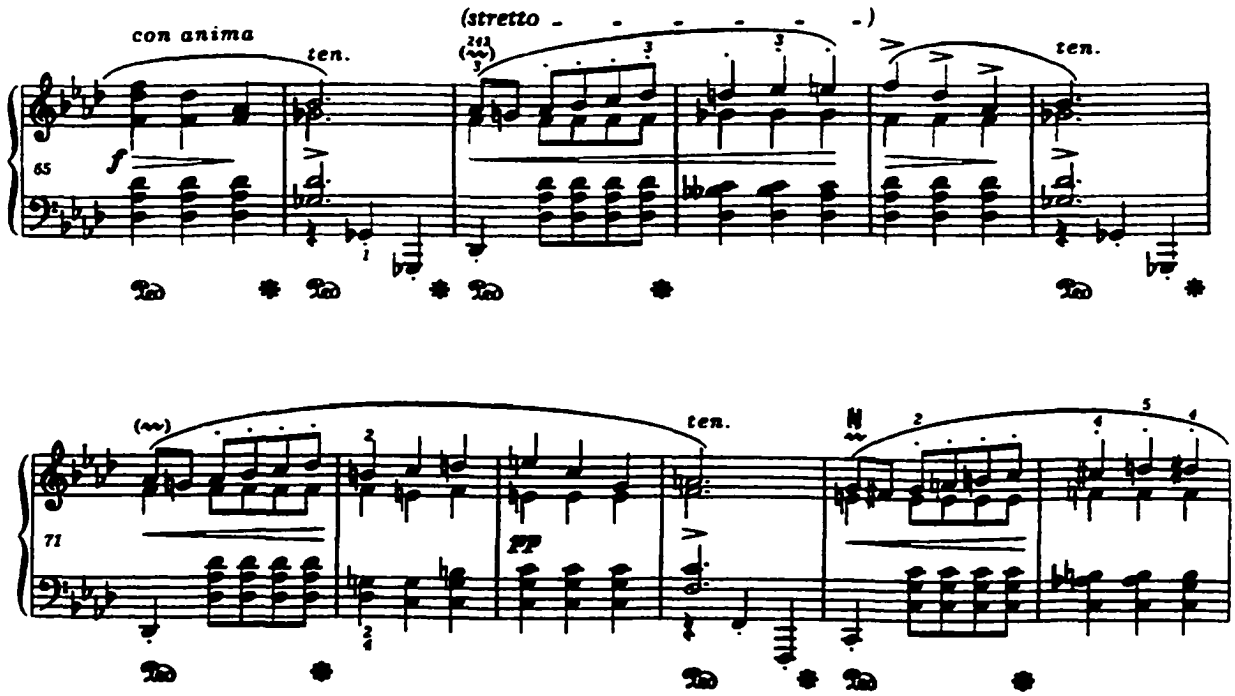
Measures 53–56 of Figure 8 illustrate the first four measures of this transition to D♭ major. Note in Figure 8 that the $A♭^2$ is voiced as the bottom thread of the fabric, implanted in an accompaniment of triplets. The upper note of the triplet surfaces as a tenor voice, emphasized with a dynamic accent in each measure (shown in yellow in Figure 8). The accent is placed so that the rhythm of the triplets is realigned into duple groupings—five sets of duplets alternating with four sets of duplets. The $A♭^2$, as the bottom note of each duplet, rotates with the tenor voice, while the tenor voice traces a chromatic line through the middle layer of the fabric. See Example 8.2, mm. 53–56. The tenor voice combined with the A♭ pedal point creates different interval structures that color the fabric with sonorities of 5^{th}s, 6^{th}s, 7^{th}s, and 8^{th}s. The pedal blends each of the intervals in a separate pedal, highlighting the distinctive sonority of each interval. In addition, an alto voice in the RH mixes another color into the fabric, moving in parallel 6^{th}s with the inner tenor line. Note the interaction of the yellow and blue lines of Figure 8a, mm. 53–56.

The soprano voice, added at the interval of a 6th or a 7th, creates another level of this textural-fabric. The dotted rhythmic pattern, as well as the signature 4^{th}s and 5^{th}s, is retained in this upper voice. Although these measures begin subdued, *sotto voce*, they are also marked *agitato*. The chromaticism of the inner layers compounds the *agitato* dense sonority. In m. 54, a *poco a poco crescendo* and an *accelerando* are added to the texture. All of these factors combine to create the tremendous buildup of sound that carries the nocturne to the mazurka of Figure 9.

Figure 9 – Measures 65–74

Any expected return to C♯ minor is sidestepped in m. 65 as the buildup of mm. 53–64 joyously erupts in D♭ major (the enharmonic, parallel major). A mazurka-like interpolation ushers in a new textural setting, a homophonic and homorhythmic texture of four to six voices. The voices are distributed between the hands, encompassing the general range of $D♭^3$ to F^5. The unrelenting dotted rhythmic patterns of the **B** section are smoothed out by straightforward quarter note, eighth note, and dotted half note values. The melodic contour alternates between chordal outlines and a conjunct ascending line that first moves diatonically, then chromatically (mm. 67–68 and mm. 75–76). See Example 9.

Example 9. Nocturne in C♯ minor, Op. 27, No. 1, mm. 65–76.



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In measures where the melody sustains a dotted half note, Chopin maintains the rhythm of the "dance" and thickens the texture by inserting an octave jump on beats two and three. These octaves extend the range of the textural-fabric to the first register, and although articulated staccato, they are blended into the fabric by means of the pedal. This is graphically shown in Figure 9, m. 66, m. 70, and m. 74. Chopin also juxtaposes pedaled and unpedaled sonorities in this section, saturating the simple chordal sonorities with an enriched pedaled sound and allowing for a clean, transparent sonority for the highly chromatic passages in m. 68, m. 72, and m. 76. Note these contrasting sonorities in Figure 9. Chopin also uses the pedal to contrast the repeat of m. 65—in m. 69 the exact

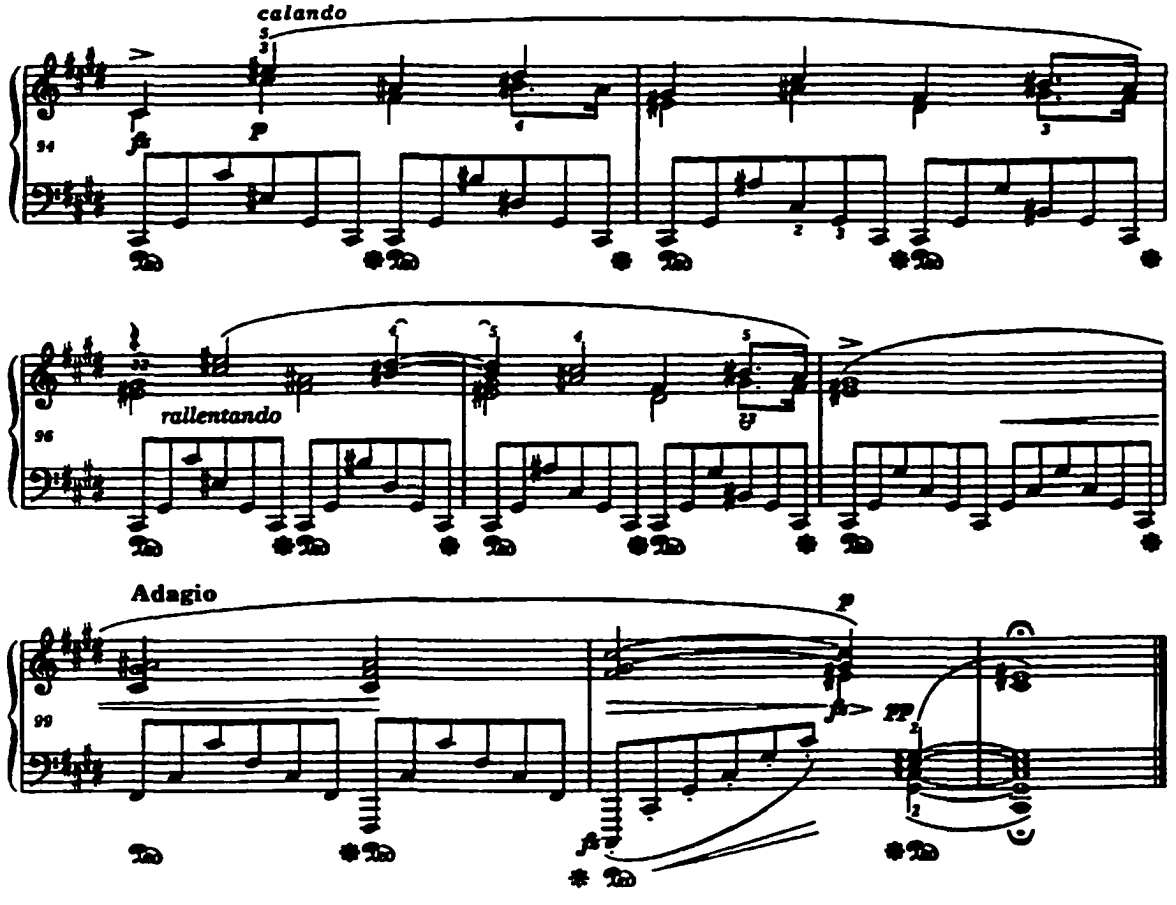
repetition of m. 65 is played without the damper pedal, the sonority of m. 65 wet, that of m. 69 dry.

The mazurka is colored with D♭ major for a short seven measures (mm. 65–71), whereupon Chopin drops down a half step to C major (m. 73). The color of the textural-fabric is altered in this measure by the harmonic change to C major, a dynamic change to *pianissimo*, and the absence of the damper pedal. Compare m. 73 and m. 65 of Example 9. The C major rendering is interrupted by a passage that makes its way to a five-voice, B♯ diminished seventh chord in mm. 81–82. This chord resounds for two measures, beginning with a *fortississimo* dynamic followed by a *crescendo*. Voiced-out in a range from $D\sharp^4$ to A^5, this penetrating, clanging sonority brings forth a monophonic texture of *conforza* octaves in m. 83. These octaves mark the "real" return of the A section.

Figure 10 – Measures 94–101

The coda of the nocturne begins in mm. 94–101 with a forceful *forzando* on $C\sharp^4$, a transitional note that marks the end of the nocturne proper and the beginning of the coda. The coda brings the nocturne to a peaceful close in C♯ major. Marked *calando*, the upper layers of this textural-fabric are woven by two voices, cast in a duet texture of Italianate 3rds. The 3rds sweeten the previous dark C♯ minor sonority. Both voices (soprano and alto) move in the signature 5ths of the nocturne, elegantly tracing a back-and-forth motion in the textural-fabric of mm. 94–95. The soprano voice descends in 5ths from $E\sharp^5$ to $A\sharp^4$, then $D\sharp^5$ to $G\sharp^4$, and finally $C\sharp^5$ to $F\sharp^4$; the alto voice follows at the interval of a 3rd. See Example 10.

Example 10. Nocturne in C♯ minor, Op. 27, No. 1, mm. 94–101.



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In m. 96, the soprano and alto voices split so that both voices are doubled in 3rds. This results in a thicker texture and a sweeter, richer sonority. Note mm. 96–97 of Figure 10. In these measures, the soprano line now plays only the top notes of the 5ths of mm. 94–95, weaving a line that descends through the C♯ major scale, while the signature 5ths are realized between the upper soprano voice and the upper alto voice. The signature

dotted rhythmic pattern is recalled three times, slipped in on the fourth beat of mm. 94–95 and m. 97.

The accompaniment uses the widespread figuration of the opening, but it is here expanded upward in the middle part of the figure. An inner tenor voice is exposed at the topmost note of the accompaniment figure, shown by the magenta line of Figure 10. This voice predates (by one eighth note) the upper note of the 5ths of the alto line. The voices are separated by an octave so that in m. 94, C♯4 (the tenor voice) sounds on the third eighth note of the measure, and C♯5 (the alto voice) follows on the fourth eighth note. In the next grouping, B♯3 sounds on the third eighth note while B♯4 follows on the fourth eighth note. In Figure 10a, mm. 94–95, note the parallel motion between the upper blue lines and the magenta lines of the accompaniment.

Another parallel movement occurs between the fourth note of each accompaniment grouping and the soprano voice. This note doubles the upper notes of the 5ths of the soprano line at the octave, silhouetting the descending C♯ major scale first through mm. 94–95 and then again through mm. 96–97. In Figure 10a, mm. 94–97, note that the yellow lines in the middle of each accompaniment figuration parallel the soprano line. The damper pedal blends this intricate silhouetting of lines, creating an enriched, lush sonority. The descending threads of mm. 94–97 close on a 3rd (E♯4–G♯4) in m. 98. A *rallentando* in mm. 96–97 spreads out the thickened texture, gradually bringing the nocturne to the final *Adagio* measures.

In the *Adagio* measures, Chopin employs a three-note chordal texture in the RH, against an accompaniment figure like that of the opening. The interchange between

C♯ minor and F♯ minor, which played out in the textural-fabric of Figure 7, reemerges here in its major form. In m. 99, the F♯ major harmony, containing a 9-8 suspension, warms the fabric supported by $F\sharp^2$ on beat one. The accompaniment that fills in the middle layer consists of broken 5ths that move in a graceful arch up to $C\sharp^4$ and back down to the $F\sharp^2$. On the third beat of the measure, the suspension resolves ($G\sharp^4$ resolving to $F\sharp^4$) as the bass note drops down to a luscious $F\sharp^1$, expanding the texture-space. The same open 5th accompaniment again reaches up to $C\sharp^4$, creating a resonant sonority that fills a three and a half octave span from $F\sharp^1$ to $C\sharp^4$. Again the texture-space is expanded as the bass voice drops even lower in the next measure to a *forzando* $C\sharp^1$. This note is the foundation for a C♯ major harmony that encloses a 4-3 suspension. The bass ascends from $C\sharp^1$ with a commanding rising figure of open 5ths, articulated *portato* and indicated with a *crescendo*. The pedaling combined with the *crescendo* thickens the texture. This rich sonority envelops the alto's $E\sharp^4$, which completes the bass' ascending line in m. 100, beat three. The $E\sharp^4$ confirms C sharp major, asserting it's "majorness" with a *forzando*. The nocturne closes *pianissimo*, with a C♯ major chord of six voices. The pedal blends the four lowest voices in m. 100 and layers in the upper two voices in m. 101. $E\sharp^4$, the third of the C♯ major chord, closes the nocturne as the upper voice in the textural-fabric. The E^5 of the dark minor opening is brought to a peaceful resolution with this $E\sharp^4$.

CHAPTER 6

TEXTURAL ANALYSIS: NOCTURNE IN C MINOR, OP. 48, NO. 1

The Nocturne in C Minor, Op. 48, No. 1 was written and published in 1841, together with Op. 48, No. 2 in the key of F♯ minor. Jim Samson says of Chopin's relationship to the piano, "In penetrating to the heart of the piano he managed to suggest through it, and often to draw together and synthesize, salient characteristics of other media, both intimate and epic."[186] In Op. 48, No. 1, Chopin does indeed draw together characteristics of other genre and media, expressing both epic and intimate qualities in the nocturne. The declamatory style of the **A** section is ballade-like, its melody suggesting the lonely strains of a violin or the *bel canto* vocal style. Beginning like a hymn, the **B** section is a march that gradually evolves into an etude-like middle section. The *da capo* of **A** is symphonic in conception with its pulsating chordal structures voiced in compact, thick structures.

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[186]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 4.

Parametric Profile

Melody

- Characterized by a declamatory style, the melody of the **A** section expresses intense pathos. The first four-measure phrase is a large-scale sounding of a C minor triad, spanning the distance from $A\flat^5$ to C^4. The phrase begins on G^5 in m. 1, decorates $E\flat^5$ in m. 2½, drops to C^5 in m. 3, and concludes in m. 4 with G^4, $E\flat^4$, and C^4.
- The nocturne largely revolves around the pitches of the tonic triad in both the minor (**A** sections) and major (**B** section) modes. The supertonic and submediant pitches also play significant roles. Throughout the nocturne, intervals formed around the movements of these pitches comprise the main melodic motives. In the opening phrase these include: the minor 2nd found between the dominant and submediant notes (G^5–$A\flat^5$) and the supertonic and mediant notes (D^5–$E\flat^5$); the 4th in m. 2 (G^5–D^5); the major 2nd in m. 3 (C^5–D^5); and the 3^{rd}s of m. 3 (C^5–$A\flat^4$) and m. 4 ($E\flat^4$–C^4). In m. 75, these intervals are strung together in an ascending passage that closes the nocturne.
- The first period of the **A** section contains two phrases which unfold as long elastic descending lines, while the second period expresses itself in ascending figures.
- The **B** section contains a march melody that smoothes out the textural-fabric in its predominantly conjunct movement and its use of longer note values and repeated rhythmic patterns. Here a fanfare figure combines with the dotted rhythmic pattern of the **A** section. See Example 12, m. 25. In the second part of the **B** section, octaves—voiced out between the hands—are interjected between the notes of the march

melody. See Example 13. By the end of the **B** section, the octaves have overtaken the march melody in a bravura passage of cascading octaves.

Rhythm

- The nocturne is written in common time and is seventy-seven measures long. A beat, in this analysis, refers to the quarter note. In Figures 11–13, each square on the horizontal axis represents a sixteenth note. In Figures 14–15, each square on the horizontal axis represents one eighth note of a triplet.
- The first tempo marking is *Lento*; this changes to *poco più lento* in the **B** section (m. 25). Beginning in m. 49, the *da capo* of **A** is indicated *doppio movimento*, combined with the character indication *agitato*.
- Changes of tempo include *ritenuto* (m. 45, m. 48, and m. 72), *accelerando* (m. 48), and *rallentando* (m. 74).
- The accompaniment figure moves at the quarter-note level in the **A** section with sixteenth notes interjected to accentuate beats one and three (m. 6, m. 8, m. 10, mm. 12–14, and m. 16). In the *da capo* of **A** (the *doppio movimento*), the accompaniment moves in triplets. In the **B** section, mm. 25–39, all voices move homorhythmically in a two-measure, repeated rhythmic pattern. Octave triplets interrupt this homorhythmic, chordal texture in mm. 39–48 of the **B** section.
- Chopin introduces syncopation in mm. 1–2 of the melody, incorporating this rhythmic device throughout the **A** section. This counterbalances the ornamented sixteenth-note passages and tonally emphasizes the dominant and supertonic notes. Quarter and eighth rests in the opening *bel canto* melody create spaciousness in the

textural-fabric, providing breathing room between the melody and accompaniment notes. In Example 11, note Chopin's use of rests. The slow melodic rhythm in these measures also contributes to the spacious quality. The sixteenth notes provide contrast by compressing the texture, while also decorating the mediant and dominant pitches.

- A pervasive rhythm of the nocturne is the dotted-eighth, sixteenth-note pattern. First introduced in the **A** section, this figure continues in the **B** section to create a martial quality.
- Cross rhythms (mainly four notes in the RH against three notes in the LH) occur throughout the *da capo* of the **A** section.

Harmony

Tonality

- The nocturne is in C minor in the **A** sections and C Major in the **B** section.

Chord Grammar/Sonorities

- Seventh chords are used frequently, appearing in all forms. Many of these serve as "color" chords; for example, the A♭ major seventh chord of m. 19 and the G augmented seventh chord of m. 28.
- Distinctive sonorities are created by Chopin's use of voicing throughout the nocturne. Note the different sonorities created by the two-, three-, and four-voiced chords of the **A** section and the unique voicings used in mm. 33–36. The thick chordal structures in the *da capo* of **A** create yet another textural sonority.
- A high degree of chromaticism occurs in the octaves of the **B** section.

- The Neapolitan chord, as well as its dominant seventh, are used at dramatic focal points in the **A** sections. Note mm. 9–10, mm. 57–58, and m. 72. In m. 72, the dominant seventh of the Neapolitan is used as a deceptive cadence.

Harmonic Rhythm

- The harmonic rhythm moves at the half-note level in the **A** sections.
- In the **B** section, the harmonic rhythm first moves at the half-note level, after which it generally follows the melodic rhythm. An exception is found in m. 26 where the damper pedal sustains a C major chord for one and one-half measures. See Example 12, m. 26.

Form

A – mm. 1–24 *Lento* (C minor)
B – mm. 25–48 *poco più lento* (C major)
A^{1} – mm. 49–72 *doppio movimento (agitato)* (C minor)
Coda – mm. 72½–77 (C minor)

- Form is clearly delineated by changes between the major and minor modes, tempo changes, and transformations in the textural setting.

Dynamics

- The dynamics range from *pianissimo* to *fortissimo*. In m. 45 and m. 72, *fortissimo* is followed by a two-beat *crescendo*. A *fortissimo* also occurs in m. 24; *pianissimo* is used in m. 37, m. 49, m. 63, and mm. 76–77.
- The **B** section is the most dramatic dynamically, containing many *crescendo* and *decrescendo* markings. In this section, octaves in both hands, alternating with a

chordal texture, gradually increase the density and sonority of the textural-fabric. This buildup of sound culminates with a *fortissimo* outburst of bravura octaves, voiced between the hands (mm. 46–48).

- The nocturne begins *mezza voce*; the middle section begins *sotto voce*. In mm. 74–77, a three-measure *diminuendo* thins out the texture.

Timbre

Range

- The total range is from C^1 to E^7, six octaves and a 3rd. The C^1, sounded six times throughout the nocturne, is mainly used at cadential points to emphasize a strong sense of closure. In m. 4, C^1 is used to close the first phrase; in m. 24, it closes the first section. The end of the **B** section is clearly marked by the C^1 of m. 48, while in mm. 74–75, C^1 is re-sounded twice to signal the close of the nocturne.
- The octaves of the **B** section span almost the entire range of the keyboard, from the high E^7 of m. 47 to the low C^1 of m. 48.

Use of Registers - Voices

- The range of the melodic voice (the red line) in the **A** sections spans from G^3 (m. 75) to C^6 (m. 11, m. 21, m. 59, m. 69, and m. 76). The melody in the **A** sections occurs mainly in the fifth octave of the piano. The melody moves down to the fourth octave, generally at cadential points. Note m. 4, mm. 7–8, and mm. 23–24 of the **A** section and the analogous measures of the *da capo* of **A**: m. 52, mm. 55–56, and mm. 72–74.
- The bass octaves of the **A** sections (illustrated in green in Figures 11 and 12, and in purple in Figures 14 and 15) encompass the range from C^1 (m. 4, m. 10, m. 24,

m. 48, and mm. 74–75) to C^4 (m. 49). In the **B** section, the range of the LH octaves extends from C^1 (m. 48) to E^5 (m. 48). The RH octaves extend from E^3 (m. 46) to E^7 (m. 48).

- The middle register chords of the opening **A** section (illustrated in blue) make use of the third and fourth octaves of the piano, covering the distance from $D\flat^3$ (m. 21) to $B\flat^4$ (m. 17).
- The lowest and highest points of the chordal figurations of mm. 25–44 of the **B** section are G^1 and B^5, respectively. In m. 31 and mm. 37–38, blocks of sound spanning the distance of an octave and a 3rd, 4th, or 5th are sounded. The largest span, four octaves from G^1 to G^5, occurs between the bass and soprano voices in m. 39. Note these chordal blocks of sound in Figures 12 and 13. In m. 45, the LH jumps to the treble clef, articulating rolled chords from G^3 to D^5.
- In the *da capo* of **A**, the middle register chords predominantly occupy the third and fourth octaves of the piano; at times, they expand to the second and fifth octaves.

Articulation

- The melody of the nocturne is primarily legato. Rests create breaks in the legato articulation (see Example 11, mm. 1–5); however, the pedal maintains the legato articulation in these areas. In the **B** section, the octaves that interrupt the chordal texture also disrupt the legato articulation.
- Both the bass notes and the chords of the LH accompaniment in the **A** sections are indicated with staccato dots combined with the damper pedal.

- In the *doppio movimento*, articulation is used to stratify the layers of the texture: the bass octaves are at first indicated staccato; the middle layer is grouped in five-note slurs; and the melodic line is mainly legato, with *portato* articulation used in m. 50, mm. 54–55, mm. 59–60, m. 63, m. 66, m. 68, and m. 71.

Textural Types

Monophonic

- The recitative statement that closes the nocturne (m. 75) is cast in a monophonic texture.
- The octaves of the **B** section are monophonic in that there is one line. This line is quadrupled to four voices.

Polyphonic

- No true polyphonic texture occurs; however, in the *da capo* of **A** (mm. 49–74), the **A** melodic idea is set in counterpoint against the **B** chordal idea, together with the triplets of **B**.

Homophonic

- In the **A** sections, the nocturne is homophonic, a *bel canto* melody accompanied by a bass line and middle register chords. The bass line is doubled in octaves and the chords are structured in two to four voices.

Chordal

- A chordal, homorhythmic texture is heard in the **B** section (mm. 25–48). The chords consist of five to eleven voices.
- The nocturne closes in mm. 76–77 with three C minor chords consisting of six and seven voices.

Heterophonic

- No heterophony is found in this nocturne.

Textural Setting

Voices and Lines

- In the **A** section, three strata are found in the textural-fabric: (1) the melodic line indicated by the red color; (2) middle register chords illustrated in blue; and (3) the bass line, illustrated in green. The soprano voice is a single line, the bass voice is doubled in octaves, and the middle layer chords comprise two-, three-, and four-note structures. The textural-fabric is varied at the micro level in the **A** section through Chopin's use of these voicings.
- In the chordal textures of the **B** section, a strong polarity exists between the bass voice and the soprano voice. In Figures 12 and 13, the red and green colors have been maintained to illustrate these outer extremes of the fabric; the inner layers are colored green and blue. The octaves of the **B** section are shown in red (RH) and green (LH). See Figure 13.

- In the *da capo* of **A**, the single melodic thread of the opening returns. Thick, pulsating block chords comprise a denser middle layer, these chords coming into closer contact with the melodic line than in **A**. The bottom layer includes the octaves of **A**, now sounding on the first and sixth eighth notes of each accompaniment grouping. In Figures 14 and 15, these octaves are illustrated in purple to delineate them from the thicker middle layer.

Spacing

- The wide spacing, found between the octaves of the bass voice and the soprano voice, creates a grandiose sense in the **A** section. The widest gap in the opening period, four octaves and a minor 2nd, occurs in m. 7, beat three. The bass sounds D^{1} and D^{2} in octaves against the soprano's E♭^{5}. This wide spacing strengthens the sense of closure of the first period.
- In the *da capo* of **A**, different combinations of intervals produce subtle differences in the chordal sonorities. Compact spacing of the intervals between the hands creates dissonant, yet blended sonorities, whereas a more open spacing produces a distinct separation of sonorities in the layers of the fabric. In Example 14, m. 50, beats three–four, compare the open sonority of the C minor chord to the very compact D diminished chord in m. 51, beats three–four.
- In the **B** section, Chopin expands and condenses the registral space to vary the sonorities between phrases. In addition, the octaves between the hands of this section make use of almost the entire tonal sounding space of the piano.

- Details of texture-space will be discussed in the body of the written analysis.

Density

- This nocturne is the most vertically dense of the four nocturnes included in this study. The block chord accompaniment of the **A** section, combined with the bass voice and the pedal, creates a thick vertical texture. The chordal blocks shift between densities of two to four notes, their interval arrangements effecting lesser and greater degrees of density. For instance, the A♭ major chord of m. 1 is less dense than the G7 chord of m. 2, the A♭ major chord containing three notes as opposed to the four notes of the G7 chord. In addition, the compact intervals of the G7 chord produce a denser sonority than the open intervallic structure of the A♭ major chord.
- The **B** section uses different combinations of vertical and horizontal densities. The thicker, horizontal densities are produced by the pedal. For example, in m. 25, beat one, the vertical density of the first chord comprises six notes. The pedal blends and sustains these notes for two beats. In m. 26, beats one–four, and in m. 27, beats one–two, the vertical density comprises four to six notes per chord; however, the horizontal density of mm. 26–27½ consists of twenty-five notes. It is the pedal that creates this horizontally dense fabric, the pedal sustaining and mixing these twenty-five notes for one and one-half measures. See Figure 12, mm. 26–27½.
- In the *da capo* of **A**, a thicker texture ensues as more notes are added to the middle stratum, these notes distributed between the RH and LH. Two sets of triplets form each harmonic grouping, the harmonic rhythm moving at the half-note level. The

pedal is synchronized with the harmonic rhythm, stacking each successive note of the triplets; the accumulated sound amounts to an average of twenty-six notes per accompaniment grouping (minus the bass octaves). The densest arrangement of this middle layer occurs in m. 63, beats 3–4, where thirty-eight notes accumulate between the hands. In Figure 14a, note the arrangement of these middle layer structures.

Pedal point

- A short pedal point occurs over C^1 in mm. 29–30 and mm. 37–38.

Special Effects

- In the **B** section, arpeggiated chords between the hands rely on the pedal to successively mix each hammer attack into the accumulated sonority.
- Octaves between the hands in the **B** section produce a monophonic texture of one line, four voices. They span almost the entire range of the keyboard.

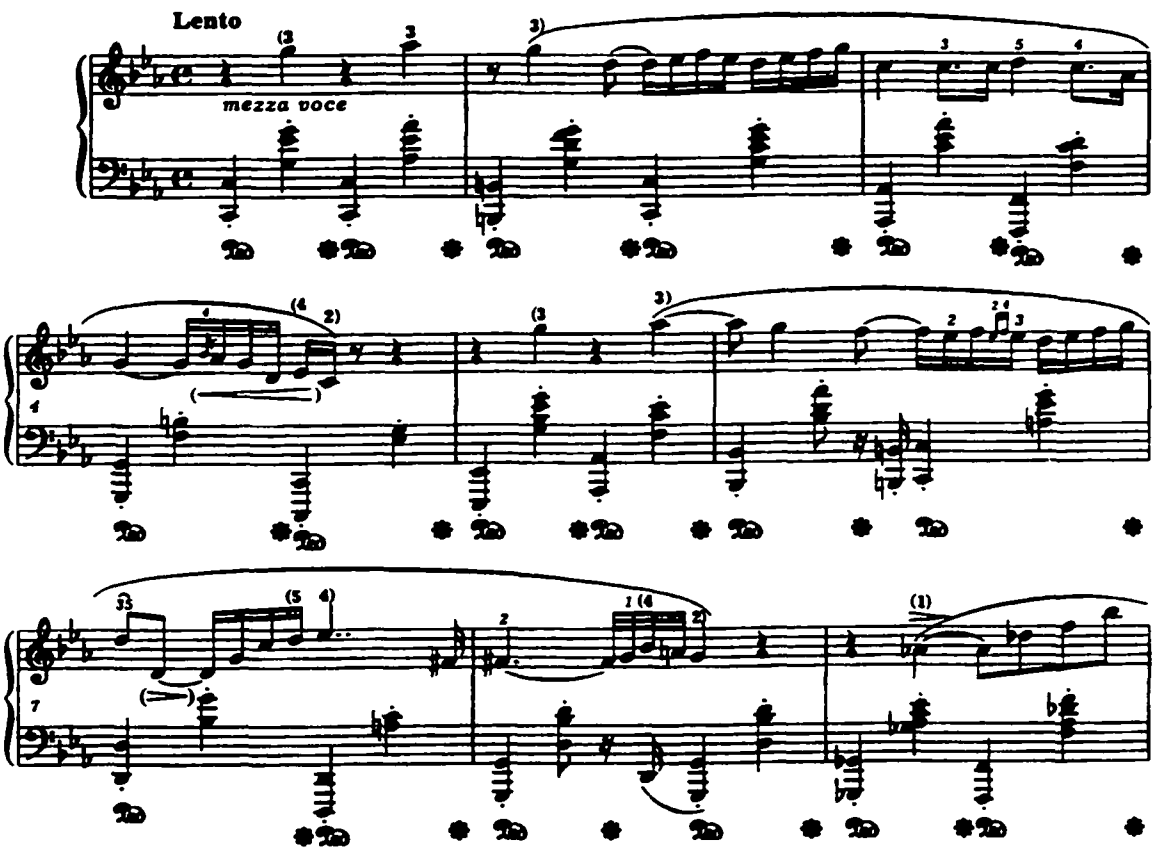
Written Analysis

Figure 11 – Measures 1–8

The nocturne begins with a dignified gesture of intense pathos spread between the hands. On beat one, the LH launches a resonant bass in octaves (C^2 and C^3); on beat two, the RH enters *mezza voce* on G^5, a single melodic thread poised two and a half octaves above the bass stratum. Simultaneous with the RH's entrance, the LH moves up a register to create an inner lining between the registral extremes of the bass' C^2 and the melody's G^5. This inner chordal layer fills in the sonority between the bass and soprano voices and

harmonically colors the textural-fabric. In m. 1, the octaves of the inner layer triple the melodic notes, paralleling the opening melodic half step from G^5 to $A\flat^5$ and intensifying the grief expressed by these notes. The pedal is indispensable here to blending the layers, mixing the bass on beats one and three with the upper layers on beats two and four, respectively. To project its poignant sonority, the melodic thread relies on the sympathetic vibrations created by the bass octaves and the damper pedal. The middle layer, cast in the tenor and alto registers of the piano, further enriches the sound. See Example 11.

Example 11. Nocturne in C minor, Op. 48, No. 1, mm. 1–8.



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Highly declamatory, the melody of the A section is shaped by long lines that carve rising and falling gestures through the thick textural-fabric. Two phrases of similar contours shape the opening eight measures (illustrated in Figure 11a); the first phrase centers around the tonic minor and ends on C^4 (m. 4), whereas the second phrase comes to a close on G^4 in the dominant minor. The next eight measures (mm. 9–16) counter with ascending gestures and shorter lines. Collectively, the phrases define a large range—a two-octave span from C^4 to C^6. The first phrase is dominated by the color of C minor; the second phrase is shaded with hues of the relative major (E♭ major) and seventh chords (mm. 5–6). The second period of the A section (mm. 9–16) spotlights the Neapolitan harmony. The opening melody returns in m. 17, supported by an enriched fabric of seventh chords. The A section culminates with a long *fioritura* (mm. 21–23) that intricately weaves together the melodic ideas of the first three phrases.

The minor 2nd interval is used pervasively throughout the A sections, continually expressing a grieving character. Its most prominent form occurs on scale degrees $\hat{5}$ and $\hat{6}$; it is also formed on scale degrees $\hat{2}$ and $\hat{3}$. The first, second, and fifth phrases begin with the expressive minor 2nd (G^5–$A♭^5$), set off the beat with intervening rests. It is the pedal that seams together these separated threads in the textural-fabric. The minor second from D^5 to $E♭^5$ is also used in each of these phrases. Occurring both melodically and harmonically, the minor 2nd unifies the bass and melodic threads of the textural-fabric. For instance, in mm. 1–2, the minor 2nd is passed from the soprano voice (G^5–$A♭^5$) to the bass octaves (C–B), and back to the soprano voice (D^5–$E♭^5$). In m. 4, the first five melodic notes of the nocturne are rhythmically condensed into a figure that closes the first phrase;

this figure contains the two minor 2nds (G^4–$A\flat^4$ and D^5–$E\flat^5$), as well as the perfect 4th of m. 2 (G^5–D^5), and a minor 3rd ($E\flat^4$–C^4). See Example 11, m. 4. The minor 2nd on G^5 and $A\flat^5$ sounds again in m. 5, followed (in m. 6) by minor 2nds in bass octaves (B♭ to B♮ to C). Chopin is careful in his use of the pedal here; the pedal is cleared before the B♮ so that the three bass notes are not blurred together. In mm. 9–16, the bass line consists of almost all minor 2nds. Again, Chopin's pedalings are impeccably indicated so that the minor 2nds do not muddle the textural-fabric. The minor 2nd occurs harmonically in m. 7, beat three, and in m. 8, beat one. In both places, a wide spacing occurs between the bass octaves and the soprano voice. This large gap and the pedal allow the soprano voice to resonate, while the dissonance of the minor 2nd interval is absorbed by the thick bass octaves. See Figure 11, mm. 7–8.

Rhythmically, the melody uses long note values, syncopations, and empty spaces of time (note the quarter rests in Example 11). Embellished melodic segments of sixteenth notes offset the longer note values and empty spaces. The ornamented segments increase the horizontal density of the texture and add an improvisatory element characteristic of Chopin's nocturne style. Conversely, the longer note values and rests produce a less dense textural-fabric, creating breathing room for the melodic voice. These areas occur when the melody contains the minor 2nd interval, the longer note values and rests allowing vibrating space for each note of this interval. Together, the bass octaves, the middle layers, and the pedal create a continuous, resonant blanket of sound that envelops the long notes and empty spaces of the melody. These magnificent blocks of sound are shown vividly in Figure 11a.

Articulation is another factor in the textural sonority—both the bass notes and the middle layer chords are articulated staccato, even as the pedal mixes the two layers. The lighter touch produced by this articulation helps to control the heavy sonorities of the low bass octaves, cast in the first to third octaves of the piano. Yet, the staccato touch also slightly emphasizes each beat, focusing the sound and producing accentuated threads within the textural-fabric. The resultant sonority, dark in tonal color and light in touch, perfectly complements the *mezza voce* and legato articulation of the melody.

The textural type in the A section is clearly homophonic, but very different from the type of homophonic texture heard in either Op. 9, No. 1 or Op. 27, No. 1. Contrasted to the arpeggiated structures of these two nocturnes, the textural-fabric of the opening section of Op. 48, No. 1 uses dense vertical structures in two, three, and four voices in the middle layer. These structures are mixed with the bass octaves by means of the pedal and move in a harmonic rhythm at the half-note level.

Chopin exquisitely balances the strata of the textural-fabric through his use of the two-, three-, and four-note harmonic structures. When the melody is in the fifth register (mm. 1–2), the chords vertically span an octave and are cast in three or four voices. As the melodic thread gradually compresses the texture-space in its descending movement from G^5 to C^4 (mm. 1–4), these middle structures become less dense so that the thickness of their sonorities does not mask the melodic line. For example, the two-note intervals in the LH of m. 4 (and m. 7) permit the melodic notes in the fourth register to project from the fabric. While the thinner fabric allows the melodic line to project, the proximity of the soprano and inner voices cause these strata to merge as one in the textural-fabric. The

pedal blends the individual notes, pulling the threads of the fabric together at cadential points to create a tightly knit sonority. This occurs in m. 4, beat two, where a G7 sonority is produced by the LH's F^3 and B^3, mixed with the RH's G^4 and D^4. See Example 11, m. 4. The G^4 and D^4 maintain their melodic role even as they interlace with the LH's accompaniment notes. On beats three and four, a C minor sonority is created by the LH's $E\flat^3$ and G^3 combined with the RH's $E\flat^4$ and C^4. In m. 7, this same effect is produced as the threads of the fabric interlock, the RH melody descending to D^4, the LH middle voices intertwining with the RH on $B\flat^3$ and G^4. In Figure 11a, note the interaction of the middle stratum (the blue lines) and the melodic thread (the red line), combined with the pedal's fusing of these layers at the cadences of m. 4 and mm. 7–8.

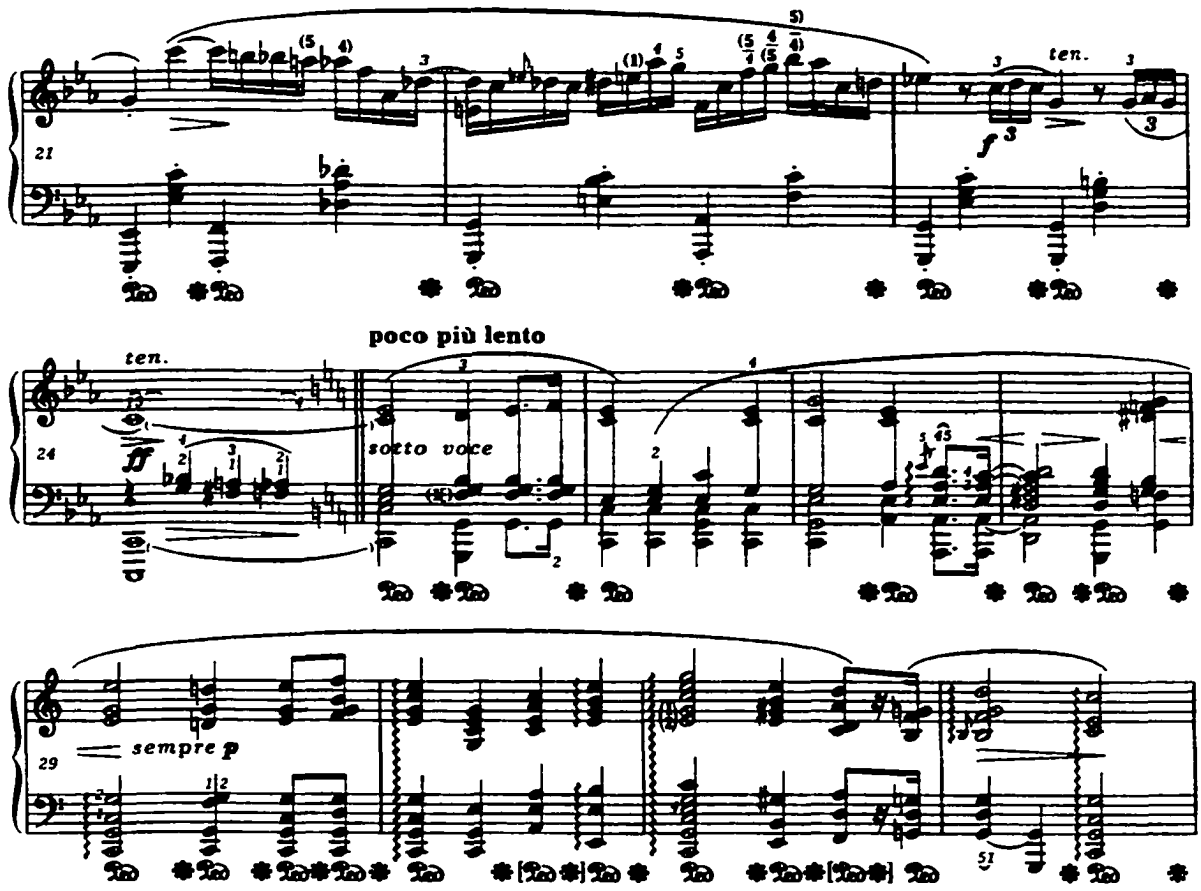
The weaving together of layers at cadential points is one textural device that Chopin uses to shape the form. In addition, the form is shaped within the first phrase by a subtle manipulation of the movements of the three strata of the textural-fabric. Parallel movement between different sets of voices in the opening and closing measures of the first phrase sets off the shape of the phrase. In m. 1, the soprano voice and middle voices ascend in parallel motion from G to A♭; in m. 4, the soprano and bass voices come together at the cadence in a dramatic parallel movement from the dominant Gs (beat one) to the tonic Cs (beat three). In Example 11, m. 4, note the movement of the bass octaves (G^1–G^2 to C^1–C^2), paralleled by the soprano voice's descent from G^4 to C^4. The second phrase also closes with this same effect (mm. 7–8), produced by the parallel movement of the Ds in m. 7 (beat one) to the Gs of m. 8 (beat three). This parallel movement at both cadential points heightens the sense of closure.

The large-scale movement between the outer threads of the fabric also creates a sense of design between the phrases of the textural-fabric. In the first phrase (mm. 1–4), the bass voice generally parallels the soprano voice, profiling the melodic contour from the beginning G^5 to the C^4 of m. 4. In contrast, the bass and soprano lines in the second phrase (mm. 5–8) move in contrary motion. In Figure 11a, note how the entire textural-fabric descends in mm. 1–4, the bass closing on C^1 and C^2, the soprano closing on C^4. In mm. 5–8, the opposite effect occurs: here the bass line steps up in contrary motion for two and one-half measures, whereupon it makes a dramatic drop to D^1, the soprano voice simultaneously moving up to $E\flat^5$. Through his textural treatment of the strata—the unifying interval of the minor 2nd, the use of texture-space, the intricate movements between voices to shape the form, and the use of the damper pedal—Chopin weaves a highly integrated textural-fabric in the A section.

Figure 12 – Measures 21–31½

Measures 21–24 bring the A section to a striking and emphatic close. In m. 21, a leap from G^4 to C^6 gives rise to a two-measure *fioritura* that weaves a chromatic thread, combining the descending and ascending gestures of A. The octaves and block chord accompaniment of the opening continue—the octaves ascending through the C minor scale to a cadential 6/4 in m. 23, the chords filling out the middle layer of the fabric in three voices. The increased dynamic level thickens the texture in these measures, a contrast to the thinner texture created by the *mezza voce* of the opening. Tonic, subdominant, and dominant harmonies color the textural-fabric; the Neapolitan chord of mm. 9–10 returns in m. 21, brightening the fabric. See Example 12.

Example 12. Nocturne in C minor, Op. 48, No. 1, mm. 21–32.



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In mm. 23–24, the ornamented melodic thread lengthens into longer note values, quarter notes in m. 23 and a whole note in m. 24. These longer values spread out the textural-fabric, relieving it from the compactness created by the sixteenth notes of mm. 20–22. In Figure 12, note the change in shape of the melodic line between mm. 21–22 and mm. 23–24. In mm. 23–24, the melody outlines a C minor triad in its descent,

arriving on E♭^{5} (m. 23, beat one), then G^4 (m. 23, beat three), and finally C^4 (m. 24). Both the G^4 and C^4 are adorned with trill figures that twist around each of these notes. A major 2nd (C^5–D^5) encircles the G^4; a minor 2nd interval (G^4–A♭^{4}) winds around C^4.

Harmonically, these figures are supported by the cadential 6/4 in m. 23. The octave Gs of this cadential figure create a powerful bass sonority, sounded in the first and second octaves. The space between the bass notes and these ornamented figures is gradually condensed, and then again expanded, as the bass Gs are carried to the three *fortissimo* Cs on the downbeat of m. 24. This textural effect is illustrated in Figure 12a, mm. 23–24.

The three Cs span the distance of four octaves: the LH sounds C^1 and C^2; the RH sounds C^4; the third register is absent from the texture. The three Cs are not pedaled, producing an open, pure sound that affirms C—not C minor or C major— but, C. On beats two–four, chromatic minor 3rds color the third register, while the three Cs frame the outer borders of the fabric. The 3rds escort the nocturne to the beginning of the **B** section. See Example 12, m. 24. The deletion of the pedal in this measure creates a large gap in the textural-fabric, clearing away the dark minor sonority of the **A** section in preparation for C major of the **B** section. See Example 12 and Figure 12a, m. 24.

Indicated as *poco più lento*, the **B** section commences in m. 25 in a textural setting of thick block chords distributed between the hands. In Figure 12, note the differences in the textural-fabric between m. 21 and m. 25, where the full chordal blocks of sound develop. Chopin creates subtle textural changes by casting these thick blocks of sound in various forms: sometimes the chords are played solid; sometimes they are rolled in one hand or rolled hands together; and other times the chords are rolled from bottom to top.

The pedal is essential to blending and sustaining the sound of the blocked and rolled chords.

The ornamented melodic lines of the **A** section are flattened out in the **B** section by a melody that moves in longer rhythmic values, weaving its thread around a C major chord. In Figure 12, compare the red lines of mm. 21–23 to mm. 25–31. The melody begins much like a prayer or a hymn but quickly distinguishes itself as a march—dotted rhythmic patterns (m. 25, m. 27, and m. 31) and a fanfare figure (m. 26 and m. 30) confirm the march. Structured in an eight-measure period, the melody further divides into phrase groupings of one measure, plus six measures, plus one. Moreover, Chopin's treatment of registral space separates these eight measures into a four plus four idea. The eight measures are texturally organized so that the melody of mm. 25–28 is played in the fourth register of the piano; in mm. 29–32, the same melody is transported to the fifth register. The chordal texture of mm. 25–28 also defines a smaller compass and is less dense than the chordal texture of mm. 29–32. In mm. 25–28, the average distance from the lowest voice to the highest voice is from C^2 to G^4; in mm. 29–32, the distance spans from C^2 to G^5. The chordal structures of mm. 25–28 use four to six notes per chord, a contrast to the seven to eleven notes of mm. 29–32. In Figure 12, compare the use of registral space and the chordal structures of each of these four-measure segments.

These four-measure segments are differentiated then by the manipulation of registral space and the density of the chordal structures. The pedal is also coordinated with these textural devices to create the contrasting sonorities of these measures. When the chords are blocked and the registral space is smaller vertically, the pedalings are

longer horizontally. Conversely, when the registral space defines a larger vertical span and the chords are arpeggiated, the pedalings are shorter. For example, the registral span of mm. 25–28 is from C^2 to G^4—here the chordal texture is blocked and longer pedalings are used. In mm. 29–32, the registral span is increased, arpeggiated figures are used, and shorter pedalings are used. The sonorities of mm. 25–28, while quite dense, are more restrained than those heard in mm. 29–32. The arpeggiated figures, the greater vertical span, and the faster harmonic rhythm of mm. 29–32 effect a blossoming in the sonority. Compare the use of registral space and the pedalings in Figure 12, mm. 25–31.

The pedalings and textural settings of these measures produce detailed contrasts in the sonority at the local level. The number of tones used, the spacing and voicing of the notes in each chord, and the relationship of the melodic notes to the other strata are carefully worked out in this textural-fabric. For instance, in m. 25, the one-measure phrase is first pedaled for the C major harmony (beats one and two), and then again for the G7 harmony (beats three and four). On beats three and four, the pedal blends the melody's D^4 (quarter note) and E^4–F^4 (dotted rhythmic figure) with the underlying G7 harmony. Chopin controls the density of the sound of this two-beat pedaling by deleting the lowest octave on the fourth beat. See Example 12, m. 25. This thinning of the bottom layer of the texture allows the dotted rhythmic pattern to be clearly articulated without the heavy bass G^1. Yet, blending the dotted rhythm without clearing the pedal maintains the depth of the G7 sonority provided by the G^1 of the bass voice. The opposite effect is created in m. 27—the A minor chord on beat three is blended into the heavy sonority of the bass octaves and the dotted rhythmic figure of beat four. A thicker sonority results, a

contrast to the thinner sonority heard on beat four of m. 25. In m. 28, a clashing sonority transpires as consonances and dissonances are fused together by the pedal. Here, a commingling of a G chord (beat three) and a G augmented seventh chord (beat four) is created by the two-beat pedaling.

Another textural detail at the local level involves the voicing and pedaling of the C major chord of the fanfare figure in mm. 26–27. Here the damper pedal reinforces and sustains the chordal sonorities, piling up multiple layers of chords to create massive, enriched sonorities. The short, first phrase of m. 25 resolves to a C major chord in m. 26, beat one. By means of the pedal, the ending of this phrase is overlapped with the beginning of the next phrase (the fanfare figure). In Figure 12a, mm. 25–26, note the gap in the melodic line between the end of the first phrase and the beginning of the six-measure phrase, together with the pedal's concurrent fusing of the layers.

The short, first phrase ends on a C major chord consisting of five tones: three roots and two thirds. The fifth of the chord is omitted here so that its impact as the first melodic note of the fanfare figure (m. 26, beat two) is not undermined. The C major chord, sounding through mm. 26–27½, is carefully revoiced each time it is resounded so that each of the chord members is equally balanced in the textural-fabric. In Example 12, mm. 26–27½, note these sensitive voicings of the C major chord. The pedal welds together the fabric, blending each successive sounding of the C major chord. The long gray block of Figure 12a, mm. 26–27½, shows this extended pedaling. The resultant textural-fabric, created by the twenty-five cumulative hammer attacks of these measures, surrounds the melodic notes of the fanfare figure with an enriched, thick sonority.

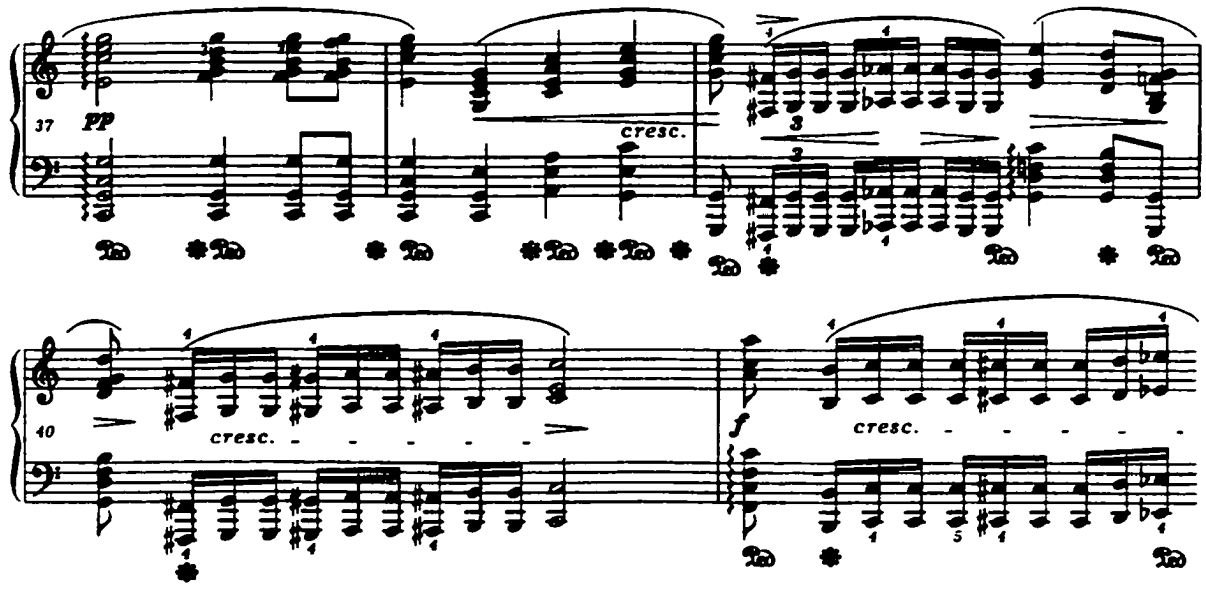
In mm. 29–31, the rolled figures fill out the middle registers, bringing the accompaniment and melody closer together. More of the pitch spectrum of the piano sounds in these measures, the range expanded by one octave. The arpeggiated figures serve two roles in the texture: as melody, they decorate the soprano voice; as accompaniment, they support and fill out the harmonic texture. In their decoration of the melodic voice, the arpeggiated figures create a wondrous unfolding of the sonority, a contrast to the more restrained and compact sonority of mm. 25–28. The arpeggios are stabilized by a one and one-half measure pedal point on C^1 (mm. 29–30½) in the bottommost layer of the texture and by the consistent spacing of the pitches in the chordal structures. The faster harmonic rhythm, the expanded pitch range, and the thicker chordal structures demand more frequent pedal changes. Measures 29–31 of Figure 12a vividly illustrate these quicker pedal changes and their interaction with the harmonic rhythm, the melody, and the arpeggiated figures.

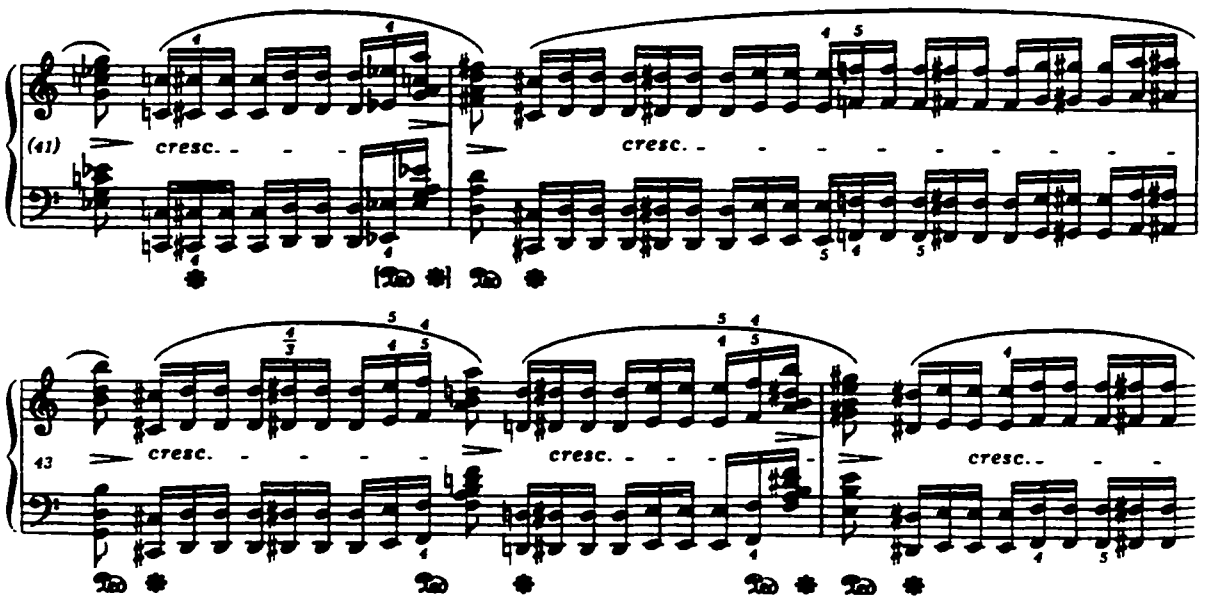
The overall textural-fabric of these opening measures of the **B** section is not as stratified as that of the **A** section. The melody of **B** is absorbed into the blocks of sound, becoming one with the chordal structures. This creates a richer more consolidated sonority from beat to beat. In contrast, the carefully delineated bass and middle layers of the textural-fabric of the **A** section create more breathing room for the lavishly ornamented melody. Compare the textural-fabrics of Figures 11a and 12a.

Figure 13 – Measures 37–43

Measures 37–40 are comparable to mm. 29–31 with subtle changes in the density and voicing of the chords, the placement of the melody, the use of registral space, and the treatment of the pedal. In mm. 37–38½, C^2 and G^5 define the registral boundaries of the textural setting, C^2 securing the bottom of the fabric, G^5 the top. These stately tonic and dominant pillars are maintained in these measures as the inner threads move between the C major and G7 harmonies and the melody is proclaimed in an inner voice. In Example 13, mm. 37–38½, note this interplay between the C major and G7 harmonies.

Example 13. Nocturne in C minor, Op. 48, No. 1, mm. 37–43.





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In m. 37, beat one, the notes of the C major chord are gradually intermixed by the arpeggiated movement between the hands, while on beats three and four, the C and G7 harmonies are gloriously blended via the pedal. Twenty-four collective hammer attacks, spanning the distance from C^1 to G^5, create the sonority of the third and fourth beats of m. 37. This collective blending of the sound is made possible by means of the pedal. (Compare the sonority of this measure to Figure 12, m. 29, beats three–four.) The *pianissimo* dynamic controls the accumulation of sound so that the textural-fabric is not overpowered by the combined hammer attacks or the dissonances between E (of the C major chord) and F and G (of the G7 chord). In addition, the open arrangement of tones in the LH—note the LH voicing of root (C^2), fifth (G^2), fifth (G^3)—provides a neutral

substratum for the clashing of the RH. Figure 13 clearly illustrates these interactions in the textural-fabric.

The melody of the march continues in m. 37, now restated in an inner voice (the red line of Figure 13). It moves back to the upper voice when the fanfare figure arrives in m. 38 on beat two. As in m. 26, the pedal links the end of the first phrase (m. 38, beat one) with the beginning of the fanfare figure. The hushed *pianissimo* dynamic brings a return to the calm, hymn-like quality first heard at the beginning of the **B** section. In m. 39, the calm is disturbed as octaves erupt in the textural-fabric in a four-octave spread that conjures up images of the rumble of cannons and the roll of drums. Distributed between the hands, the octaves span the registers $F\sharp^1$ to $F\sharp^4$, the LH playing octaves one and two, the RH covering octaves three and four. These octaves are shown by the red (RH) and green (LH) lines of Figure 13.

The textural setting of mm. 37–48 alternates between these rumbling octaves and the chordal sonorities first set forth in the **B** section. The seven- and eight-note chords frame the melody; the octave passages are interjected between the chordal framework. The pedal links the octaves and chords together at the seams between the end of each octave passage and the beginning of the chords and vice versa. The chordal texture is pedaled, producing a full, rich sonority, while the octave passages, in their lack of pedal, stress the dry, rhythmic sound of the four-octave texture. Surging through the fabric in chromatic steps and triplet rhythmic figures, the octaves progressively expand the textural-fabric upward. The intensity of the sonority increases as the interval between the beginning and ending note of each new set of octaves is gradually enlarged. This gradual

expansion of the textural-fabric is vividly shown in Figure 13: in m. 39, the range between the beginning and ending notes of the octave passage defines the space from F♯ to A♭; in m. 40, from F♯ to B; in m. 41, from B to E♭ and from C to A. The most expansive and longest grouping occurs in m. 42, spanning the distance of almost an entire octave, from C♯ to A♯.

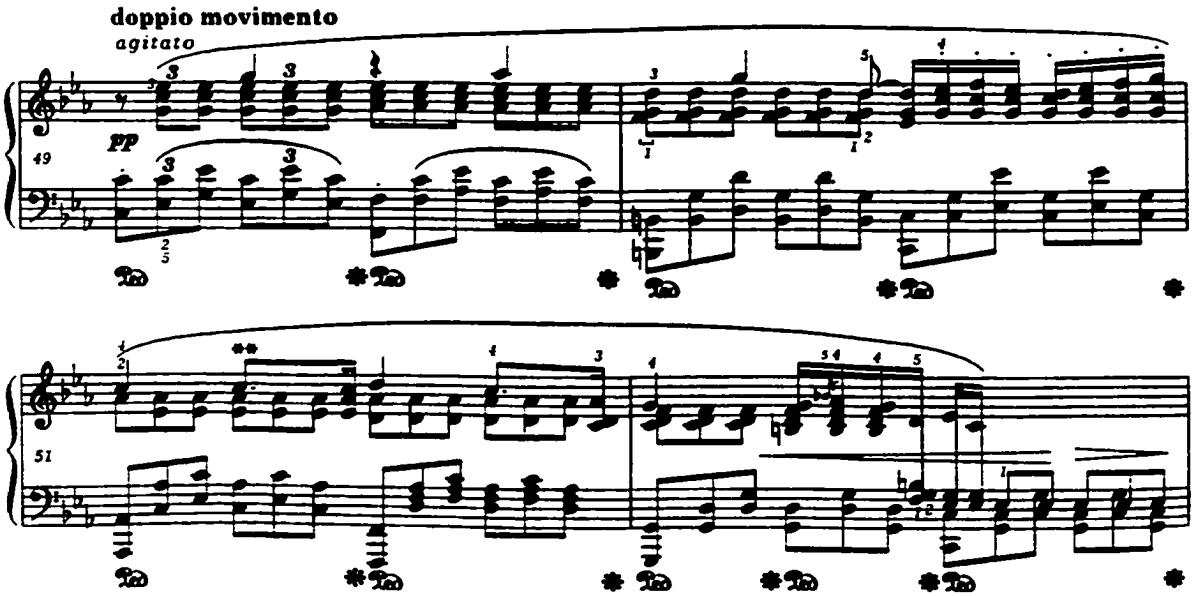
Rhythm and dynamics are also factors in the mounting intensity in the textural-fabric. The first four-octave passages contain three sets of triplets that drive to either beat one or beat three. In m. 42, the octaves upstage the chordal texture, lasting for the entire measure—seven sets of triplets. The next three octave passages are grouped as three sets of triplets, plus three, plus seven, respectively. Each set of octaves is dynamically shaped by a *crescendo* that gradually builds the sound to the apex of each octave passage, followed by a *decrescendo* that suppresses the sound. Note the graphic representation of the dynamics of these measures in Figure 13a.

The accumulation of sound in these measures culminates with a *fortissimo* outburst of bravura octaves (mm. 46–48). In m. 46, the octaves underscore a C major chord, turning around each member of the chord; in m. 47, the octaves move chromatically in a descending passage that counterbalances the passages of ascending octaves heard in mm. 39–44. The bravura, cascading octaves (mm. 46–48) conclude the **B** section with a *sforzato-piano* cadence on a C major chord (m. 48, beat three). In m. 48, octave triplets in the LH uncoil in an ascending tonic-dominant bass line that carries the nocturne to the *da capo* of **A**.

Figure 14 – Measures 49–52

A textural metamorphosis occurs in the *da capo* of the A section (mm. 49–72), the triplets and chordal texture of B merging into a newly formed accompaniment. The *bel canto* melody of A returns in m. 49 to join this chordal accompaniment of pulsating triplets. See Example 14.

Example 14. Nocturne in C minor, Op. 48, No. 1, mm. 49–52.



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The vertical dimension overtakes the horizontal in the textural-fabric, immediately apparent to the eye in Figure 14. In the opening of the nocturne (Figure 11), a distinct separation of layers occurred in the textural-fabric, the melody and accompaniment equipoised in the fabric. In the textural-fabric of these measures (Figure 14a), the melody and accompaniment combine into a unified whole. This coalescence of melody and

accompaniment is produced by the damper pedal's ability to blend both the horizontal and vertical layers of sound. The pedaling, together with the thick pulsating chords, progressively increases the sound, causing the melody and accompaniment to intertwine in the fabric. Accumulating twenty-five hammer attacks within two beats, these chords effect an increase in the density of the textural-fabric. The thickened textural-fabric enfolds the melodic line in its lush buildup of sonority. Shared between the hands, the band of sonority formed by these middle layer chords is represented by the green (LH) and blue (RH) lines of Figure 14.

Other textural factors also create this bonding of melody and accompaniment. The gap between the top note of the chordal accompaniment and the melodic line is very narrow (limited to the interval of a 2nd or a 5th). This narrow gap brings the sonorities of these layers closer together, causing the melody and accompaniment to become more integrated in the textural-fabric. Contrasted to this, the distance between the melody and the top note of the chords of Figure 11 is between a 5th and an octave. This spacing delineates the two strata in the fabric, bringing into relief the single melodic thread of the opening section. Compare Figures 14 and 11.

The middle layer chords are consistently structured in four or five voices. The only exception is in m. 52 (beats three and four), where the middle layer is thinned to two voices as the soprano voice drops into the registral space of the chords to C^4. The chords sound in the middle register of the piano, covering the distance from the lower fifth octave to the third octave. Like mm. 1–4, the bass line (illustrated in purple) is doubled in octaves, but is here moved up an octave for the opening and closing Cs. Fluctuations in

the intervals used in the middle layer create different tonal colors in the textural-fabric. At times, the compact spacing of the intervals in the LH and the RH creates a sonority that blends with the melody as one; at other times, the more open spacing produces discrete sonorities between the hands. In Example 14, m. 50, beats three–four, compare the open sonority of the C minor chord to the very compact D diminished seventh chord of m. 51, beats three–four. Generally, the LH uses open intervals of octaves, 6^{th}s, and 5^{th}s, while the RH uses compact, thick chords. The loose weave of these LH structures, together with the bass octaves, balances the tightly woven RH structures. In Figure 14, note the interaction of these different layers in the textural-fabric.

The parameters of rhythm, dynamics, and articulation significantly affect the textural-fabric of these measures. The tempo is doubled, *doppio movimento*; the character is *agitato*—both produce a thickening of the textural-fabric. The fabric is thickened as well by the pulsating triplets of the accompaniment and the cross rhythms between the hands. In Example 14, m. 50 and m. 52, note the cross rhythms between the RH and LH, the melody cast in sixteenth notes against the LH's triplet figure. By indicating a *portato* articulation on the sixteenth notes in m. 50, Chopin controls the density of the sound; a lighter touch and releasing the key faster restrain the sound. The *pianissimo* dynamic also controls the rapid accumulation of sound caused by the thick inner layers, the agitated character, and the increase in tempo. In m. 52, a 4-3 suspension, closely spaced intervals, and cross rhythms create a compact, dissonant inner layer. A *crescendo* follows, building to the C minor chord of beat three. The pedal is changed on every beat in this measure to thin the sound for the resolution of the 4-3 suspension. These changes of pedal also

ensure that the melody is not obscured by the *crescendo* or the thick texture created by the cross rhythms and the close spacing. In Figure 14a, m. 52, note the pedaling and dynamics as well as the thick inner layer.

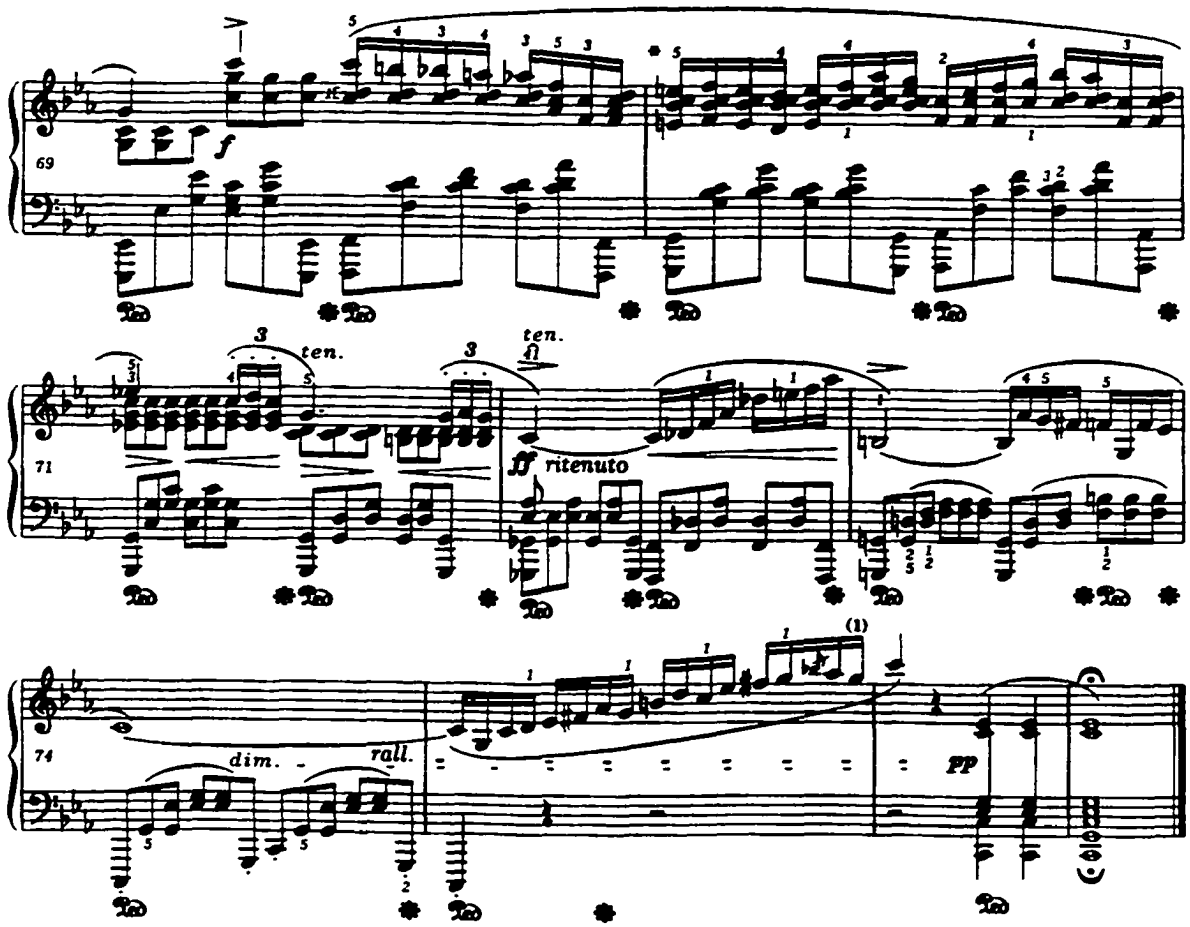
Figure 14 is representative of the textural-fabric used throughout the *da capo* of **A**. Chopin uses dynamics and different intervallic spacings to modify the density and color of the textural-fabric at the local level. The pedal follows the harmonic rhythm, changes made at the half-note level. The melody remains the same as the opening **A** section although slight changes do occur in the harmony of the fabric.

Figure 15 – Measures 69–77

Measures 49–72 restate the melody of mm. 1–24; however, here the melodic line is interwoven with the textural setting introduced in m. 49 (See Figure 14). Figure 15 is a graphic realization of the final nine measures of the nocturne, mm. 69–72½ corresponding to mm. 21–24½ of Figure 12. The coda follows in mm. 72–77. In Figures 12 and 15, compare the melodic shapes of these measures. In contrast to Figure 12, Figure 15 employs richer seventh chords, voiced in three- to five-note structures. This inner layer of the textural-fabric is an expanded version of the textural setting of Figure 14. Compare the inner strata (the blue and green lines) of Figures 14 and 15. The bottommost layer of the textural-fabric retains the bass octaves found in the opening (Figure 11) and the *da capo* of **A** (Figure 14). A difference in the textural setting of Figure 15 involves the rhythmic arrangement of these octaves within each accompaniment grouping; the octaves are sounded on the first and sixth eighth notes of each six-note grouping. This textural setting, first introduced in m. 54, thickens the bottom layer of the fabric, creating

heaviness and depth in the sonority. The reiteration of each bass note also emphasizes the step-wise bass movement of mm. 69–73, the octaves of beat six impelling the nocturne forward to each new harmony. See Example 15.

Example 15. Nocturne in C minor, Op. 48, No. 1, mm. 69–77.



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This textural setting relies on the pedal to blend the sonority across the registers, the bass octaves combining with the melody and the middle layer at the half-note level.

Accumulating at the average rate of forty notes per half measure, the resultant sonority comprises a densely clustered middle layer, framed on either side rhythmically by heavy dark octaves. In Figure 15a, note the pedal groupings (the gray blocks) and their interaction with the octave framework (purple lines), and the middle layers (the blue and green lines).

A detail in the inner chordal layer of mm. 69–70 involves the voicing of the chords between the hands. Both hands use two- and three-note structures and employ the interval of a 2nd, which adds a dissonant, compressed quality to the sonority. The RH chords repeat the same notes in each voice in a sixteenth-note rhythm, while the LH chords display more activity. Crossing into the registral space of the RH, the LH intermixes with the movement and harmony of the RH chords. Figure 15a, mm. 69–70, displays the intertwining of the LH (green) and RH (blue) lines, as well as the LH's invasion of the registral space of the RH. While thickening the textural-fabric both vertically and horizontally, the repeated sixteenth notes of the RH also stabilize the upper layers of the textural-fabric. They provide a solid rhythmical and chordal background that amplifies the chromatic movement of the melodic line in mm. 69–70.

The sixteenth notes of the RH and the triplets of the LH produce cross rhythms in the fabric, which contribute to the thick sonority of these measures. Compare the coagulated layers of this massive textural-fabric to the carefully delineated strata of Figure 12a, mm. 21–23. Although the vertical span from the bass octaves to the melodic line of mm. 21–23 is preserved in mm. 69–71, the use of the registral space between the bass and melodic strata creates a very different sonorous effect. In Figure 15a, the

proximity of the thick middle layers of the textural-fabric to the melodic line enwraps the melody in a tightly woven sonority, whereas in Figure 12a, the hollow spaces between the layers of the textural-fabric create a more resonant chamber of sound for the melody to vibrate within.

The melody of mm. 69–72½ has the same basic shape as mm. 21–24½ (Figure 12), its contour following the same path through the C minor chord: $E\flat^5$ (m. 71, beat one), then G^4 (m. 71, beat three), and finally C^4 (m. 72). Like m. 21, the melody of m. 69 begins with a *fioritura* from its highest point, C^6, weaving a chromatic thread formed around the melodic motives of the nocturne. In m. 24, the textural-fabric was impacted by three *fortissimo* Cs in a registral spread from C^1 to C^4, this powerful textural setting affirming C as tonic. In m. 72, the melody arrives *fortissimo* on C^4, a move analogous to the C^4 of m. 24. The effect in m. 72, however, is radically different because of the underlying harmony. Here, the closure that would have been created by the final tonic C is preempted by the concurrent arrival of the dominant seventh of the Neapolitan chord. Functioning as a deceptive cadence, this A♭7 chord thwarts any sense of closure and takes the nocturne in a new direction as the A♭7 resolves to the Neapolitan harmony. The sustained melodic C^4 of m. 72 steps up a minor 2nd to $D\flat^4$, while the bass octaves ($G\flat^1$ and $G\flat^2$) move in contrary motion a half step down to F^1 and F^2, respectively. As the C^4 steps up to $D\flat^4$, it gives way to a melodic gesture that embroiders a single thread, ascending through two arpeggiations of the Neapolitan chord. The dark, turbulent sonority of the previous measures is temporarily brightened with the color of the Neapolitan harmony, which has figured so prominently throughout the nocturne. The

gesture's dramatic upward movement and the cessation of the RH chords create an opening in the textural-fabric, allowing the brilliance of the Neapolitan color to radiate from the fabric. In Figure 15a, m. 72, note the gap in the upper register, produced by this rising gesture, and the empty space in the middle register, created by the absence of the RH chords.

Chopin prepares the arrival of the deceptive cadence and the radiant Neapolitan sonority in m. 72 through his treatment of textural elements—in this case, registral space, the textural density, and dynamics. Beginning in m. 71, the density of the inner layer of the chordal accompaniment is gradually reduced: in m. 71, beat one contains five-note chords and beat two employs four-note chords; in mm. 72–74, two-note structures are used; and finally, in m. 75, the middle layer is completed eradicated. From m. 71½ through m. 74, these accompaniment structures also parallel the movement of the long notes of the melody so that the gap between the long melody notes and the upper notes of the accompaniment remains constant. Note how vividly the constancy of this gap appears in Figure 15a, mm. 71½–74. At the same time, the compact interval structures of the accompaniment of mm. 69–70 are loosened into structures of open 5^{th}s and 6^{th}s in mm. 71–74. These open structures clear out the heavy sonorities of the previous measures, creating a spacious, warm sonority. Possessing the same basic sound profile, these accompaniment structures create stability in the middle layer; they provide a secure background for the melody to weave its dramatic thread through the fabric. In Figure 15, mm. 72–76, note this dramatic melodic line and the stabilization that the accompaniment layer provides in mm. 72–73.

Dynamics are another element that contribute to the fabric of these measures. Chopin indicates a *forte* at the leap to C^6 in m. 69, this dynamic sustained through m. 70. In m. 71, a *crescendo* builds the sonority to the suspended C^4 (beat three), countered by a *decrescendo* that thins the sonority for the suspension's resolution. A *crescendo* follows on beat four, the sonority increasing to *fortissimo* to strengthen the deceptive cadence of m. 72. A *ritenuto* and another *crescendo* further expand the sonority as the melody threads its way through the arpeggiated Neapolitan harmony to the B^3 of m. 73.

On the last sixteenth note of m. 72, the melody reaches the high point ($A\flat^5$) of the Neapolitan gesture, whereupon it makes a dramatic drop of almost two octaves to B^3 (m. 73). In mm. 73–74, a subtle interplay between the different layers brings the nocturne to the tonic close that was expected in m. 72. Here, a 9-8 suspension occurs over the G7 (m. 73) and C minor (m. 74) harmonies in the uppermost voice (the tenor) of the LH chordal layer. The persistent minor 2nd of the nocturne (A♭-G) reappears in this suspension, the $A\flat^3$ in the Neapolitan chord of m. 72 serving as the suspension's preparation, the G^3 of m. 74, its resolution. On the fourth beat of m. 73, Chopin momentarily delays the resolution of the $A\flat^3$ by interjecting a B^3. Even as the B^3 obstructs the resolution of the $A\flat^3$ in the middle layer, it reinforces the decaying B^3 of the melody.

The pedal brings out these intricate textural relationships: in m. 73, a three-beat pedaling intermixes the melodic B♮ and the tenor's suspended A♭ into the G7 sonority; a one-beat pedaling follows on beat four, the texture thinned with the deletion of the bass octaves. The absence of the bottom strata creates a small vertical span (F^3 to F^4) and clears away the horizontally thick texture. This tapering of the sonority allows the B^3 of

the tenor voice to emerge, a shadow of the melodic B^3 (m. 73, beat one). At the same time, a memory of the suspended $A\flat^3$ still lingers, produced by the long three-beat pedaling of m. 73. The voicing of beat four also recalls the textural effect of m. 4, beat two, where the threads of the fabric were pulled together at the cadence. Here, the one beat pedaling thins the fabric, creating a more intimate sonority just before the final cadence and the resolution of the suspended $A\flat^3$. Contrast these pedalings in Figure 15, m. 73.

In m. 74, the nocturne arrives on C^1 in the bass voice and C^4 in the melodic voice, these cadential Cs analogous to the Cs of m. 24. The textural setting that ensues, however, creates a different sonority than that heard in m. 24. In m. 24, a third C (C^2) thickened the fabric, while chromatic thirds in the tenor register filled in the middle layer. The absence of the pedal created an opening in the sonority, this hollowness allowing the chromatic thirds to sympathetically vibrate with just the three C's. Although the distance from the bottom to the top of the fabric in m. 74 is the same as that of m. 24, in m. 74, a C minor chord in the middle layer immediately fills the gap between C^1 and C^4. The pedal blends this C minor chord for one full measure, the chord voiced with two fifths and a third. Two and one-half octaves separate the bass' C^1 and the tenor's G^3. The bass voice further thickens the texture with a G^1 and a C^2.

Dynamics and articulation also play a role in the texture: the bass notes are indicated with a staccato touch and a *diminuendo* is indicated in the second half of the measure. Both parameters control the buildup of sound of the long pedaling. The bass

voice creates a velvety dark layer, the staccato touch providing just enough depth in the sonority. This bass layer combines with the lush, warm sonority of the middle layer.

In m. 75, the textural-fabric rids itself of the heaviness of the thick chords with a monophonic recitative that synthesizes the melodic intervals of the nocturne into a one-measure poignant closing. These intervals include the opening half step from the dominant note to the submediant (G^5–$A\flat^5$); the 4th of m. 2 (now reformed as G^3–C^4); the major 2nd of m. 3 (C^5–D^5); and the 3rds of m. 3 (C^5–$A\flat^4$) and m. 4 ($E\flat^4$–C^4). This closing utterance winds upward, traversing the registral space of two and one-half octaves and encircling the notes of the C minor chord. The first beat and a half of m. 75 is pedaled, the first six notes of this utterance resonating with the bass' C^1 (m. 75). On the second half of beat two, Chopin strips away the veiled sound of the pedal, revealing the grieving interval of $A\flat^4$–G^4.

For the last eleven notes, this monophonic utterance rises above the heavy textural settings of the nocturne to a lone C^6, unsupported by the pedal, a bass voice, or chords. A thin, stark, treble sonority is heard, reinforced by both a *diminuendo* and *rallentando*. The dry, treble C^6 counterbalances the resonant, bass C^1 of m. 75 as it stretches the textural-fabric to the upper extreme. See Figure 15a, mm. 75–76. This closing utterance lacks the emotional intensity of the opening, the single thread depleting the textural-fabric of the anguished heaviness of the nocturne. One almost expects the much-desired serenity of C major to follow; instead, Chopin closes the nocturne with three C minor chords, consisting of six and seven voices, contained in the registral space from C^2 to $E\flat^4$. The pedal blends together all three chords. A hush is brought over the nocturne with the

pianissimo of these chords, yet their minor quality affirms the reality of the grief that still hangs over the nocturne.

CHAPTER 7

TEXTURAL ANALYSIS: NOCTURNE IN E♭ MAJOR, OP. 55, NO. 2

Chopin's Nocturne, Op. 55, No. 2 in E♭ major, was published with the F minor Nocturne, Op. 55, No. 1 in 1844. Although not on as dramatic a scale as the two opera that precede and succeed this opus, the E♭ major Nocturne consists of many unique textural settings and an innovative use of the damper pedal to create the textural-fabric.

Sandra Rosenblum comments on Chopin's pedalings and textural sonorities in this Nocturne, "The unusually meticulous pedal indications keep the bass line clear, keep the texture clear when the parts are close, prevent the sound from becoming too full in delicate places, and avoid certain combinations of dissonance while creating other colors."[187]

Lennox Berkeley describes this Nocturne as "one of the most beautiful and flawless in the whole series —a small masterpiece in which technical skill and inspiration go hand in hand."[188]

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[187]Sandra P. Rosenblum, "Some Enigmas of Chopin's Pedal Indications: What Do the Sources Tell Us?" *Journal of Musicological Research* 16 (1996): 51.

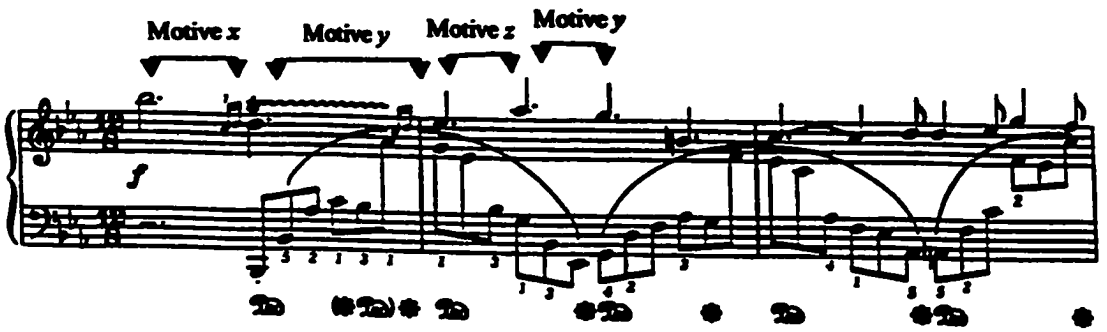
[188]Lennox Berkeley, "Nocturnes, Berceuse, Barcarolle," in *Frédéric Chopin: Profiles of the Man and Musician*, ed. Alan Walker (London: Barrie and Rockliff, 1966), 180.

Parametric Profile

Melody

- The melody of the nocturne is characterized by three intervals: a 6th, a 4th, and a 2nd. The initial 6th (motive *x*) falls from the dominant note to the leading tone, followed by an ascending 2nd (motive *y*, ascending) to the tonic note. A 4th (motive *z*) rises to the subdominant note, whereupon a 2nd (motive *y*, descending) resolves down to the mediant.
- The descending *y* motive is the principal motive of the textural-fabric, predominantly occurring as an appoggiatura figure in both the melody and accompaniment of the nocturne. When it occurs as this appoggiatura figure, it will be referred to as the "appoggiatura motif." The appoggiatura motif, rendered in the notes A♭ and G, is the expressive utterance of the piece.
- The movement of these melodic motives frames the tonic chord in the opening seven beats, creating an expressive *bel canto* gesture. These motives generate the musical material of the nocturne; permutations of the *bel canto* gesture are found throughout the nocturne in both the melodic material and the accompaniment figuration. This opening gesture is shown in Example 16.1 below.

Example 16.1. Melodic Motives. Nocturne in E♭ major, Op. 55, No. 2, mm. 1–3.



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Rhythm

- The nocturne is written in the compound meter of 12/8 and is sixty-seven measures long. A "beat," in this analysis, refers to the dotted quarter note. In Figures 16–20, each square on the horizontal axis represents an eighth note, the subdivision of the beat.
- The tempo indication is *Lento sostenuto.*
- The accompaniment figure generally moves at the eighth-note level throughout the nocturne.
- The only measures where the accompaniment does not occur in a continuous eighth-note rhythm are the opening two beats of the nocturne and the final measures (m. 62 and mm. 64–66). The opening two beats employ a monophonic texture; in the final measures, the textural type is chordal.
- Differentiation is made between voices, principally in contrapuntal textures, by juxtaposing short note values in one voice against long values in another voice.

- Cross-rhythms occur in m. 7, m. 25, mm. 35–36, m. 46, mm. 48–50, and mm. 58–61.
- The parameter of rhythm affects the horizontal density in places. For instance:

  (1) Trills create an increase in the horizontal density in m. 1, m 34, and mm. 52–54.

  (2) Cross-rhythms cause an increase in the horizontal density: in m. 7, mm. 35–36, m. 48, m. 50, and mm. 59–61, five eighth notes are compressed into the space of one beat; in m. 25 and m. 46, ten and twelve notes are compressed into the space of two beats.
- A tempo change occurs in m. 61 where a *rallentando* produces a spreading out of the textural sonority. In m. 63, the original tempo returns.

Harmony

Tonality

- The nocturne generally stays in E♭ major throughout. The opening section ambiguously cadences in G major/G minor in m. 8. In mm. 19–24 and in mm. 27–31, C minor is tonicized.

Chord Grammar/Sonorities

- Triads and seventh chords are the most frequently used sonorities. Ninth chords do appear in the nocturne; however, the "ninth" generally occurs as part of the appoggiatura motif, embedded in the accompaniment.
- Linear harmony is used in mm. 17–18. See Figure 17.

- Dissonances frequently occur between the appoggiatura motif and other voices in the textural-fabric. For instance, in m. 2, beat four, the melody note B^4 clashes with the $A\flat^4$ of the appoggiatura motif.
- Dissonances also occur when the notes of one line of the texture invade the registral space of another line and converge on a clashing interval. For example, in m. 5, beat two, the accompaniment swirls up to C^5 to collide with the D^5 of the melody, a clashing interval of a 2nd. See Figure 16.

Harmonic Rhythm

- The harmonic rhythm generally moves at the dotted-half-note level.
- Certain textural configurations and pedalings produce asymmetry in the harmonic rhythm and cross-rhythmic pedalings. See Figure 17, mm. 13–16.
- In the coda, the harmonic rhythm occurs at the dotted-whole-note level, while the pedal changes occur at the dotted-half-note level. This sets off the latticework of the accompaniment figuration.
- A three-measure, dominant seventh chord occurs over a tonic pedal point in mm. 59–61 of the coda. See Figure 20.

Form

A – mm. 1–12 (E♭ major)
B – mm. 12½–26 (E♭ major; highly chromatic; C minor tonicized)
A^1 – mm. 27–38 (E♭ major; highly chromatic; C minor tonicized)
B^1 – mm. 38½–55 (E♭ major; highly chromatic)
Coda – mm. 55–67 (E♭ minor/E♭ major)

- Formally, the nocturne defies a clear-cut labeling of themes or sections. The melody spins out an intricate web, a working-out of the initial melodic motives. Section **B** contains motives of section **A** and vice versa. The **A** and **B** sections are labeled below.
- Changes in the textural setting and the pedalings delineate the form.

Dynamics

- The dynamics range from *pianissimo* to *fortissimo*. The *fortissimo* occurs in m. 35, the climax of the piece; the *pianissimo* occurs in the coda, m. 57.
- A dynamic of *forte* opens the nocturne; *forte* followed by a *crescendo* closes the nocturne.
- Chopin uses dynamics, pedaling, and a tempo change to create an exquisite textural setting in the coda. A *diminuendo* occurs for the duration of mm. 59–61. Simultaneously, a long, two-measure pedaling blends the sonorities from m. 59½ through m. 61½. A *rallentando* is placed in the last measure of the *diminuendo*; dynamic accents are also added to the textural setting of this measure (m. 61).
- Dynamics are used to effect a thickening and a thinning of the textural-fabric—in mm. 17–19, the texture is thickened by the *crescendo* of mm. 17–18 and thinned out by the *piano* of m. 19. See Figure 17.

Timbre

Range

- The total range of the nocturne is from $E\flat^1$ (m. 63) to $B\flat^6$ (m. 58). Both the lowest and the highest notes of the nocturne occur in the coda. See Figure 20.

Use of Registers - Voices

- The range of the upper, melodic voice (the red line) encompasses the notes D^4 (m. 25) to $B\flat^6$ (m. 58).
- The range of the middle voice (the blue line) is from F^3 (m. 46) to $A\flat^5$ (m. 59).
- The range of the accompaniment (the green line) extends from $E\flat^1$ (m. 63) to $E\flat^5$ (m. 11, m. 24, and m. 37).

Articulation

- The articulation of the nocturne is generally legato, a la *bel canto* style.
- The LH accompaniment figure occurs in slur groupings of two beats (six eighth notes) or four beats (twelve eighth notes). The pedaling, in each of these cases, does not necessarily coincide with the slur grouping of the LH. Chopin uses pedalings that conflict with the slur grouping by interjecting a change of pedal in the middle of the grouping. These pedalings break up the harmony of the groupings into distinct registral sonorities. See Figure 16, mm. 4–7 and Figure 17, mm. 13–16.
- The only places where the six-note and twelve-note accompaniment groupings are not used are mm. 31–32, beats three and four. In these measures, short three-note groupings contribute to the dry, unpedaled sonority. See Figure 18.

- Chopin makes careful distinctions in the articulation to stratify the texture, calling attention to individual voices. For example, in m. 7, mm. 35–38, m. 48, and m. 50, *portato* articulation is used to bring out the inner voice. Staccato articulation is used in m. 46.

Textural Types

Monophonic

- A monophonic texture opens the nocturne with the lone $B\flat^5$ of m. 1, beats 1–2.

Polyphonic

- A second line is added to the fabric in mm. 4–12, mm. 30–38, mm. 41–57, and mm. 59–61.

Homophonic

- A *bel canto* melody is accompanied by a rolling, arpeggiated figure. The accompaniment is characterized by an expanded, arpeggiated figure, which moves from the bass to the middle register, or retreats from the middle to the bass register. Throughout most of the nocturne, Chopin spaces this figure so that the root and fifth of the chord are placed in the lower register, while the third and seventh are used in the middle to upper register of the keyboard. The lower, green lines of Figures 16–20 illustrate the accompaniment figure. The appoggiatura motif, embedded in the accompaniment figure, produces an expressive dissonance with the harmony of the

arpeggio. This motif is illustrated in Figures 16–20 by the magenta lines woven into the accompaniment (green) lines of the graph.

Chordal

- A chordal, homorhythmic texture is used in m. 62 and mm. 64–67. This texture first occurs in m. 62, consisting of five to seven voices. The range encompasses the notes $E\flat^3$ to $A\flat^5$. See Figure 20.
- In m. 64, a four-voice, chordal texture occurs, now in a limited range, $B\flat^3$ to $B\flat^4$.
- In mm. 66–67, a five- then seven-voice chordal texture is used with a pitch range from $E\flat^2$ to G^4.

Heterophonic

- Fragmented threads of the opening five-note gesture are woven into the textural-fabric throughout the nocturne.
- At times, a subtle echoing of the appoggiatura motif between the melody and accompaniment unifies the voices in the overall texture. This echoing produces fleeting dissonances and creates a heterophonic texture at points in the nocturne. For example, in mm. 17–18, a heterophonic texture occurs between the soprano pedal point ($A\flat^5$) and the highest note of the accompaniment pattern ($A\flat^4$). See the red and blue lines of Figure 17.

Textural Setting

Voices and Lines

- Three distinct lines are heard in the nocturne: (1) the melodic line indicated by the red color, (2) a contrapuntal line in blue, and (3) the accompaniment line, illustrated in green.
- Interwoven among the three prominent lines are other voices that emerge from the texture. These are indicated by the magenta, purple, yellow, and black colors.

Spacing

- The widest spacing occurs in the coda (m. 64) between the notes $B\flat^{1}$ and G^{6}.
- In mm. 30–34, the soprano and alto voices maintain a compact texture-space of a 4th.
- Details of texture-space will be discussed in the body of the written analysis.

Density

- The nocturne uses textural densities that depend on the damper pedal for their realization. The ability of the damper pedal to layer sound creates horizontal density. The horizontal density of m. 2, beats one and two, consists of eight notes (six accompaniment and two melodic). See Figure 16. The horizontal density of m. 19 comprises fifteen notes (twelve accompaniment and three melodic). See Figure 17.
- The most horizontally dense section, consisting of seventy collective notes, occurs in mm. 59½–61½ of the coda. A long, two-measure pedaling creates this effect. See Figure 20.

- The most vertically dense measures of the nocturne include m. 62 and mm. 64–66, where a chordal texture of four to seven voices is used. See Figure 20.
- The use or omission of the damper pedal creates a contrast in textural density. For example, in mm. 39–45 the damper pedal is not always used. This produces a density of one pitch per eighth note in the accompaniment, creating a stark texture. See Figure 19.

Pedal point

- A soprano pedal point occurs in mm. 17–18 on the note $A\flat^5$; this is echoed by a lower voice on $A\flat^4$, creating heterophony. See Figure 17.
- A bass pedal point occurs on the tonic note ($E\flat^2$) in mm. 55–63 of the coda. See Figure 20.
- A soprano pedal point occurs on the dominant note ($B\flat^5$) in mm. 59–60 of the coda. See Figure 20.
- A tenor pedal point ($B\flat^3$), produced by the pedal's sectionalizing of the accompaniment figuration, occurs in mm. 55–61 of the coda. See Figure 20.

Special Effects

- Chopin uses ornamentation to produce special textural effects. In the opening measure, a trill in the upper voice spins the nocturne forward. The trill is used in the upper voice in m. 34 to drive the nocturne to the climax. The trill figure is used again in the middle voice in mm. 52–54 to usher in the coda.

Written Analysis

Figure 16 – Measures 1–8½

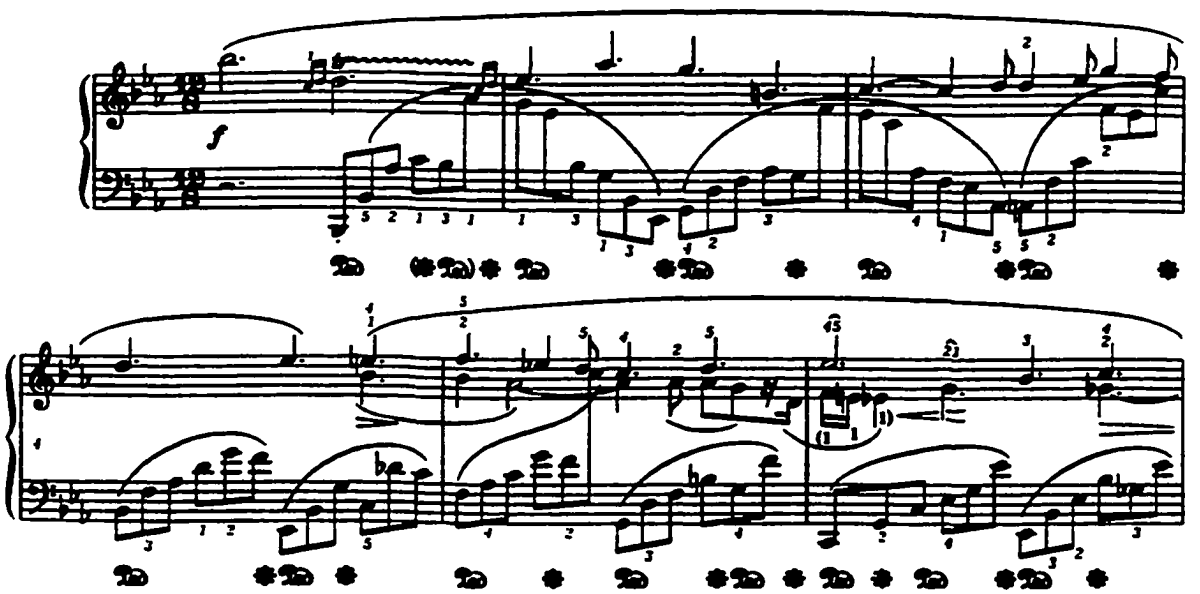
The nocturne begins with an imposing $B\flat^5$, thrust unadorned onto a barren textural space—a density-number of "one." A resonant, commanding sonority is created by the dynamic marking of *forte*, combined with the stark monophonic $B\flat^5$, sounded for two beats. The B♭'s harmonic function is ambivalent: is this the tonic note of the key, the dominant note, or some other note? This treble outburst is immediately counterbalanced by a bass register, $B\flat^1$, which launches the accompaniment figure.

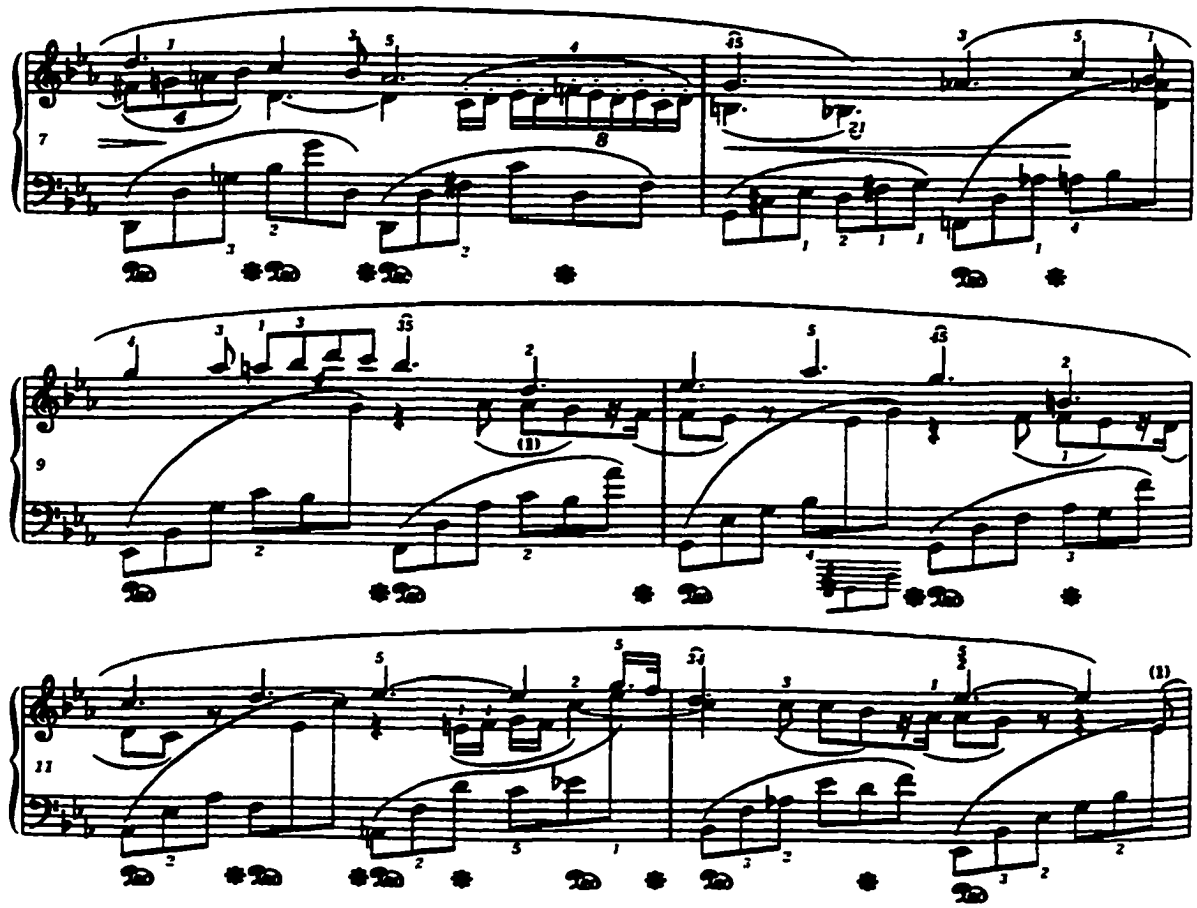
Figure 16 graphically depicts the spatial gap between this first (melodic) and second (accompaniment) note. Spaced four octaves apart, these two notes create an initial texture of openness, a feeling of spaciousness. Chopin fills in the registral space between these two extremes with an accompaniment figure that sweeps up the piano through the bass and middle registers, then turns around and descends through the same registral path.

The green lines of Figure 16 illustrate the movement of the accompaniment figure. It is at first homodirectional, ascending on the dominant seventh chord from the bass register ($B\flat^1$) to the middle register ($A\flat^4$); however, at the end of m. 1, the figure turns around on the appoggiatura motif (C^4 and $B\flat^3$), leaps up to $A\flat^4$ and changes direction. Chopin balances the initial rising segment of the accompaniment figure with one that moves contradirectionally, now descending through the tonic chord (m. 2). The entire figure arches between m. 1 and m. 2 in a twelve-note slur grouping. In its arched movement from the bass to the middle register and back down, the accompaniment

figure alternately compresses and expands the texture-space between itself and the melodic (red) line. Two different textural sonorities are created: the damper pedal initially mixes the registers of the piano from bass to middle, then from middle to bass. The density of the texture is horizontally increased as each accompaniment note is absorbed into the pedaled sonority. The gray blocks of Figure 16 visually illustrate how each note of the accompaniment is gradually blended into the texture by means of the pedal. The Polish National Edition indicates a two-beat pedaling: beats three and four of m. 1 are blended, and beats one and two of m. 2 are blended. See Example 16.2. An alternate pedaling is also given in m. 1. This pedaling divides the six eighth notes of the accompaniment into two pedalings—the first four eighth notes are mixed, followed by a blending of the next two eighth notes. This is the pedaling indicated in the Henle edition.

Example 16.2. Nocturne in E♭ major, Op. 55, No. 2, mm. 1–12.





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Jim Samson comments on the accompaniment figure of this nocturne:

> Right from the opening bars of the E-flat Nocturne the accompaniment figure generates a 'dissonant counterpoint' with the melody, carefully placing the non-chordal notes in both voices to sustain harmonic tension and in the process lending to the left-hand arpeggiation a linear value, even indeed a melodic character...A familiar melody and accompaniment texture has here been rethought, shown in a quite new light.[189]

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[189]Jim Samson, *The Music of Chopin* (London: Routledge & Kegan Paul, 1985), 92-93.

The dissonant counterpoint that Samson refers to is created by the appoggiatura motif. The appoggiatura motif acts like another voice in the texture and creates dissonance, both within the harmony of the accompaniment pattern and between the soprano voice and accompaniment line. In m. 2, this same motif (now from $A\flat^5$–G^5) first sounds in the melodic voice on beats two and three. On beat four, the same motif is found embedded in the accompaniment line, now on $A\flat^3$ and G^3. Here, it acts like a heterophonic voice in the texture, echoing the melody's $A\flat^5$–G^5. The melody note B^4 clashes with the $A\flat^3$ of this motif. The accumulated sound of the pedaling and the bass register notes absorb this dissonance; however, Chopin is also careful to clear away the dense, clashing texture by deleting the pedal on the last eight note of m. 2. The appoggiatura motif also occurs in m. 3. The F^4 and $E\flat^4$ on beat four of this measure "act" like the appoggiatura motif in their placement within the accompaniment pattern, but it is the G^5 and F^5 melodic notes that function as the "real" appoggiatura motif. Here, the G^5 of the melody and the F^4 of the accompaniment create a harsh dissonance. Again, the dissonance is eased by the wide spacing of the accompaniment line, the large gap between the first bass note A^2 and the soprano voice, and the pedal's blending of the threads of the texture. Throughout the nocturne, Chopin continues to implant the appoggiatura motif into the accompaniment figure. Note the recurrence of the motif in Figures 16–20 (illustrated in magenta). The entire nocturne plays out around the gesture of the opening $B\flat$ and the appoggiatura motif on $A\flat$ and G. Both are woven into the fabric in all voices of the texture.

In the opening four beats of the nocturne, Chopin creates a monophonic, bare sonority—the melody's initial $B\flat^5$—that coalesces into a dense lush sonority, produced by the pedal and the ebb and swell of the accompaniment pattern. In m. 1, beat three, the opening $B\flat^5$ drops a sixth (motive *x*) to a trill on D^5 and $E\flat^5$. The low $B\flat^1$, the pedaling, and the ascending accompaniment figuration support the trill in sound. The accompaniment, spaced over almost three octaves (from $B\flat^1$ to $A\flat^4$), surrounds the trill with a rich body of sound. Superimposed on this sonority, the trill condenses the melodic texture and propels the nocturne forward from the inertia of the opening. The trill previews a more elaborate use of the trill texture that emerges again in a middle voice in m. 34 and mm. 52–54 of the nocturne.

In m. 2, the melodic rhythm gradually speeds up, condensing the texture horizontally—in m. 2, the melody moves with the dotted-quarter note beat; in m. 3, eighth notes are added to the texture. In m. 2, beats two and three, the soprano melody rises up to the appoggiatura motif on $A\flat^5$ and G^5. As it resolves to G^5, the bass note doubles the resolution, sounding a G^2. The three-octave spacing of these notes creates an expanded, open feel to the sonority. The pedal blends the first five eighth notes of the slur grouping from the bass' G^2 to $A\flat^3$. The pedal is deleted on the sixth eighth note so that excessive dissonances are not sounded between the $A\flat^3$, G^3, and F^4 of the accompaniment.

In mm. 3½–4, the ebb and flow of the twelve-note accompaniment is replaced by a six-note grouping that moves solely from the bass register to the middle register. A bass note now sounds every two beats, as opposed to every four beats as in the opening

measures. A straightforward harmonic pedaling is used. This change of textural setting has the effect of tightening up the texture and drives the first phrase to a close on beat three of m. 4. On the last beat of m. 4, a second, polyphonic voice (the blue line of Figure 16) is added to the texture. Chopin writes a *decrescendo* here and omits the pedal precisely on the last beat of m. 4, shown by the absence of the gray block in m. 4 of Figure 16. This is a subtle textural device used by Chopin—the accumulated sound of the preceding E♭ major chord is immediately cleared away by the unpedaled sonority to set up for the entrance of the second voice and a new phrase.

The poised movement of the soprano and alto voices in the next four measures (mm. 4½–8½) is illustrated in Figure 16 by the red and blue lines. Chopin creates a texture that is contrarhythmic and homointervallic. When one voice is static, the other voice moves. The intervals within and between the two lines are formed from the melodic *x*, *y*, and *z* motives. The spacing between the two voices never exceeds an octave and these intervals create suspended figures: a 5th resolves to a 6th, a 2nd to a 3rd, a 4th to a 5th, and a 7th to an 8th (mm. 5–6). The soprano voice moves entirely by seconds (the *y* motives), except for a drop of a 4th (the *z* motive) from $E♭^5$ to $B♭^4$ in m. 6. The alto voice is a variation, an ornamented realization of the appoggiatura motif.

Throughout these measures, the accompaniment line and the two upper voices occur in proximity. Chopin embroiders the fabric with interwoven threads, creating a tightly woven sonority. The intermingling of these lines, combined with the effect of the pedal, is especially evident in Figure 16a, mm. 4½–8½. The pedaling is carefully worked out so that these finely spun lines retain their identity in the texture and, at the same time,

blend with the whole of the fabric. On the last eighth note of beat two in m. 5, the accompaniment figure infringes on the textural space of the alto voice, crossing over to meet the soprano voice. Chopin clears the pedal, allowing a stark dissonance of a 2nd to briefly sound as accompaniment meets melody. When the alto voice invades the space of the accompaniment figure on the last eighth note of m. 5, Chopin again uses a pedaling that clarifies the texture. The G7 chord (beats three and four) is pedaled so that the first four eighth notes are caught in one pedal, a sonorous blending of bass to middle, followed by a pedaling that blends the two eighth notes G^3 and F^4. This pedaling thins the sonority, clearing the dissonance of the appoggiatura motif ($A\flat^4$ and G^4) in the alto voice. The pedaling also allows the alto's D^4 to surface on the last sixteenth note of the measure.

In m. 6, Chopin again uses a pedaling counter to the six-note grouping of the accompaniment. This is graphically illustrated in Figure 16a. Rather than blending all six eighth notes of the accompaniment, the pedal first blends the C^2 and G^2, and then mixes the next four notes, a middle register C minor chord. The result of this pedaling is a divided sonority: an open-fifth bass sonority is first heard, followed by a middle register sonority. The alto voice evens out on a long G^4 on beats two and three of m. 6, changing its color as the previous C minor chord changes to an E♭ major chord. The G^4 drops to a $G\flat^4$ on the fourth beat of m. 6, and the pedal is again deleted. With the low $E\flat^2$ cleared, a middle register C diminished seventh chord (minus its third) emerges in close spacing, the interval of a 12th from bottom to top.

In m. 7, the $G\flat^4$ (of m. 6) mutates into $F\#^4$, and the close spacing of the previous beat expands to a three-octave range from the bass's D^2 to the soprano's D^5. The first

six-note grouping of the accompaniment forms a G minor chord, acting as a cadential 6/4. This is followed by another six-note grouping of a D7 chord. In m. 7, beat one, the alto voice moves homodirectionally, in cross rhythms, with the accompaniment. The conjunct 2nds of the alto counter the octave (D^2–D^3) and 4th of the accompaniment. If pedaling strictly for the harmony, Chopin would have indicated a two-beat pedaling. Instead, he indicates a separate pedaling for the first and second beats. Hence, the 2nds of the inner voice only blur for the first beat of m. 7 and are contained within the sound of the widely spaced accompaniment.

In m. 7, beat two, the pedal blends a middle register G minor chord. The alto voice lunges down to a D^4 on the G minor chord, while the accompaniment line crosses into the texture-space of this inner thread to G^4. In m. 7, beats three and four, the D7 chord is arpeggiated over the registral space of D^2 to C^4. The pedal mixes the first five notes of the chord, clearing the acoustic space on the sixth eighth note to enable the alto voice to emerge from the texture. Here, articulation also becomes important in stratifying the sound. The alto voice uses a *portato* articulation (the blue dotted-line of m. 7), as if to poke holes in the textural-fabric. This *portato* line moves the nocturne to a cadence in G major/G minor in m. 8. The alto voice's $B♮^3$ (m. 8, beat one) is the defining third of a G major chord; the alto slides down to $B♭^3$ on beat two, alluding to G minor. The deletion of the pedal, on the last two eighth notes of m. 7 and the first two beats of m. 8, calls attention to this major/minor mutation. It clears away the arpeggiated sonorities of the previous measures, giving way to a string of closely spaced notes in the accompaniment: $C♯^3$, $E♭^3$, D^3, $F♯^3$, and G^3 (m. 8, beats one and two). A dense texture is created from the

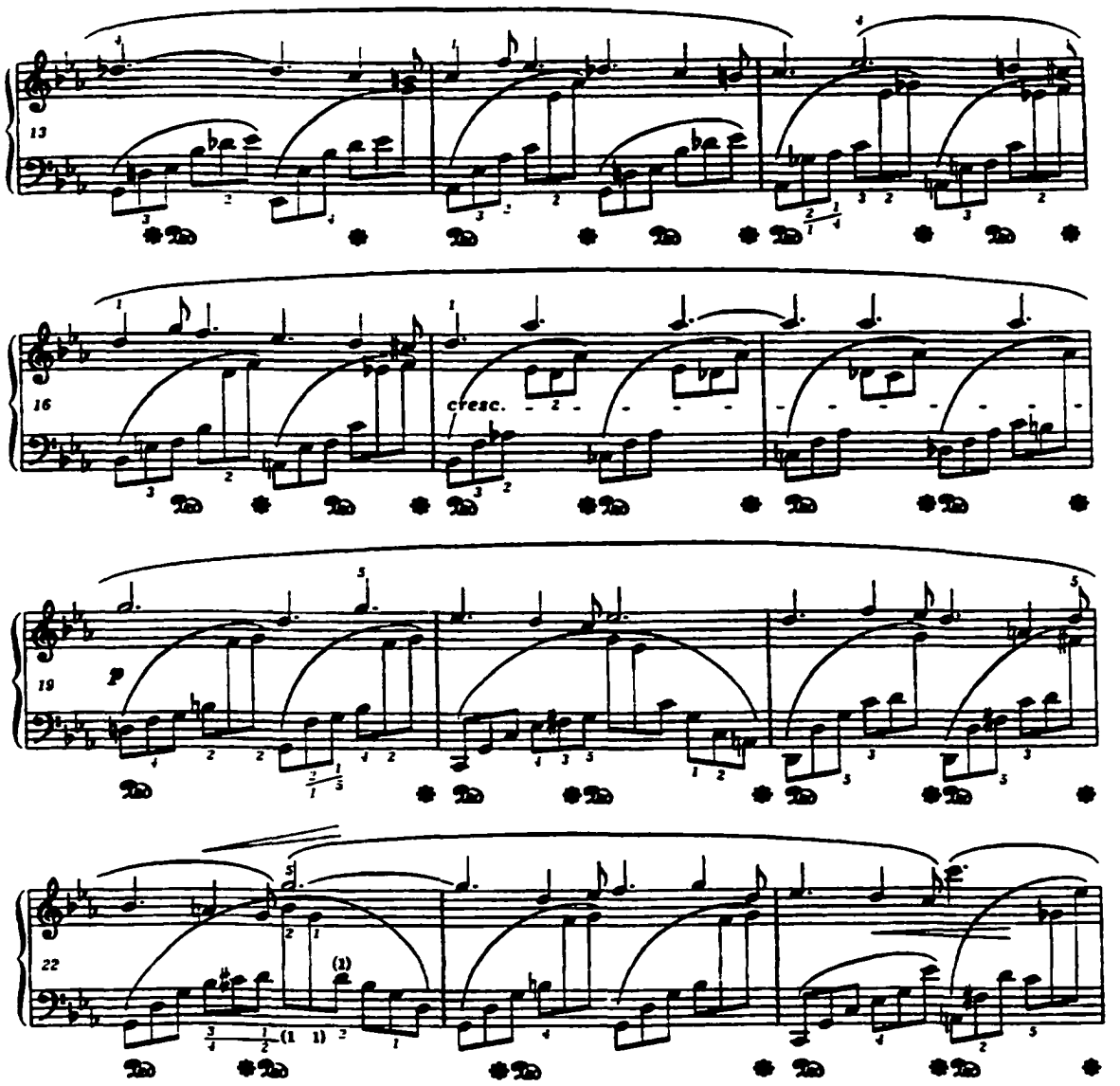
close spacing of these notes and the high level of dissonance between the notes. So as not to muddle the textural sonority of these notes, the pedal is not used for the first two beats of m. 8.

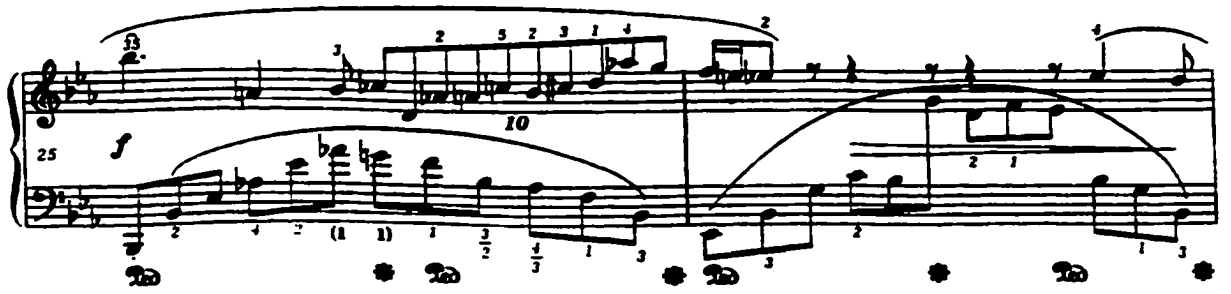
The A section continues in mm. 9–12, a repeat of mm. 1–6 compressed into four measures. The alto voice weaves a string of appoggiatura motifs into the texture. These motifs occur chiefly on beats one and four, their absence on beats two and three creating a hole in the middle layer of the texture. The accompaniment figurations now appear continuously as six-note groupings with the appoggiatura motif embedded in this line as well. Chopin uses pedalings that combine the eighth notes of the accompaniment into sonorous groupings of six, four, three, and two. See Example 16.2.

Figure 17 – Measures 12½–26

From scanning Figure 17, it is apparent that the contrapuntal (blue) strand of the A section has been dropped from the textural-fabric. Other voices, however, are delicately woven into the fabric of sound in this B section. The gray blocks illustrate Chopin's use of registers and the distinct ways he uses the pedal to bring into relief the different sonorities of the fabric in these measures. For example, at times an unpedaled stark sonority sounds, accentuating notes of the bass register. In other measures, the middle register is sounded with a density of four pedaled notes, or a more dense lush sonority is created when the pedal blends eight to twelve notes of the accompaniment line. See Example 17.

Example 17. Nocturne in E♭ major, Op. 55, No. 2, mm. 13–26





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In m. 12½, Chopin masks the end of the **A** section and the beginning of the **B** section by using E♭^{4} as both an accompaniment and a melodic note. The pedaling enhances this blurring of sections by overlapping the last slur grouping of m. 12 with the first two eighth notes of the new slur grouping in m. 13. In Figure 17, note how the gray block beginning in m. 12½ binds the beginning green lines of m. 13 to the sonority of m. 12½. The next pedaling begins in the register above (E♭^{3}), melting together a closely voiced E♭7 chord in the middle register with a low E♭7 chord, voiced in an open texture. This thick eight-note texture produces a velvety cushion of sound for the sustained melodic note, D♭^{5}. As the melody descends on beat four of m. 13, the pedal is omitted, dissipating the preceding sonority.

In mm. 14–16, middle register sonorities are highlighted by the pedaling; bass register sonorities are accentuated with an unpedaled sound. In m. 14½ and mm. 15½–16, Chopin omits the pedal on the first two eighth notes of each accompaniment grouping. These unpedaled bass notes form an interval of a 5th, creating an opening in the texture on rhythmically strong beats. The first note of each grouping emerges as a bass line,

weaving into the texture the ascending and descending *y* motive. This line is illustrated in purple in mm. 14–19 of Figure 17. The half step motion of this bass line culminates in a chromatic ascent in mm. 17–18.

Juxtaposed with the open, unpedaled sound of the first two bass notes in mm. 14–16 is a cross-rhythmic pedaling, which fuses the next four eighth notes of each accompaniment grouping. The four eighth notes are spaced an octave apart from bottom to top and generate a series of root position seventh chords: E♭7, F♭7, B♭7, and F♭7. Inserted on the fourth beat of each of these measures is a dissonant melodic note. The cross-rhythmic pedal, cleverly beginning in the middle of the LH slur grouping (one eighth note before beat four), absorbs the melodic dissonance. In addition, this imaginative pedaling supports both the close voicing of the seventh chords and the faster melodic rhythm of the upper line. The only exception to this pedaling occurs on the first two beats of m. 15.

A detail of the textural setting in these measures involves another dissonance set into the fabric between the notes of the accompaniment pattern. The second note of each LH grouping creates a dissonance with the fifth note of each grouping; for instance, the $D\natural^3$ and the $D\flat^4$ of mm. 13–14. See Example 17. Chopin is careful to illuminate, but not blur, the dissonance by leaving the open 5th (containing the $D\natural^3$) unpedaled and bare. The $D\flat^4$ that follows is blended with the pedaled sonority, a middle register E♭7 chord.

The pedal is used to produce yet another textural effect in m. 15, this time in the melodic line. A seamless fabric is heard from the first phrase to the second via the pedal. In m. 15, beat two, a sequence of the opening phrase of **B** begins on $E\flat^5$. Although

Chopin indicates a break between C^5 (the last note of the first phrase) and this $E\flat^5$, the phrases are linked by the pedal. The pedal mixes a rich A♭7 chord that spans the distance of a 14th. This chord is voiced with the root ($A\flat^2$) and seventh ($G\flat^3$) together with a middle register A♭7 chord. This rich sonority absorbs both the C^5 and $E\flat^5$ melodic notes into the overall textural-fabric.

In mm. 17–18, Chopin exquisitely balances the different strands of the textural-fabric. See Figure 17. The upper strand is a soprano pedal point on $A\flat^5$, echoed in the accompaniment an octave lower by a heterophonic voice on $A\flat^4$ (illustrated in blue). The static, yet imposing, sound of the melodic $A\flat^5$ reflects back to the opening $B\flat^5$. Its static quality is offset by an ascending, chromatic bass line, which incrementally compresses the texture and creates linear harmony.

Between the polarities of the suspended soprano voice and the chromatic bass line, the appoggiatura motif (colored magenta) is interwoven as another feature of the textural-fabric. In its movement downward, this voice compresses the space between the bass voice and itself and, at the same time, expands the space between the highest note of the accompaniment and itself. Chopin indicates a straightforward, bottom-to-top pedaling in these two measures. This pedaling, combined with the intricate multi-layering of the voices, creates a deeply colored sonority that enables the high $A\flat^5$ pedal point to resonate from the texture.

The dynamics in these measures complement the linear components of the texture. As the bass line of mm. 17–18 chromatically ascends, a *crescendo* gradually broadens the sound and thickens the texture. In m. 19, Chopin elegantly counterbalances this textural

build-up with a sonority that recedes to a dynamic of *piano* on the resolution of the $A\flat^5$ pedal point to G^5 (the appoggiatura motif). Simultaneously, the linear harmony of the previous measures flattens out to a G7 chord, sounded for a full measure and voiced-out over two octaves. On beats one and two, the chord sounds from D^3 to G^4, a middle register sonority. On beats three and four, the bass register is added to the texture, sounding the registral space from G^2 to G^4. Chopin indicates one pedal for the entire measure, creating a misty, horizontally dense sonority—twelve notes of the accompaniment are blended with three melodic notes. Note the gray block in m. 19 of Figure 17.

The sound of the piano opens up in mm. 19–20 with the bass voice's spacious descent—from D^3 to G^2 to C^2—and the resolution of the G7 chord to a C minor chord (m. 20). This is a perfect foil to the compressed chromatic ascent of the previous measures. The texture-space is expanded, creating a sense of vastness. In m. 20, the accompaniment pattern returns to the twelve-note arched shape of m. 1, but with a pedaling that produces a new textural effect. The first five notes of the grouping, through the dissonant $F\sharp^3$, are joined with the pedal. The pedal's blending of the next seven notes produces a sonority, mixed from middle to bass, that supports the sustained $E\flat^5$ of the melody. This same type of figuration is used in m. 22.

In contrast to mm. 12½–18, the textural-fabric of mm. 19–26 is thicker and more expansive in sound. Both the pedal and the disposition of the notes of the accompaniment figurations create this change in texture. The pedalings of these measures produce lush sonorities and a more horizontally dense texture. Note especially the pedalings used in m. 19, m. 20, and mm. 22–23 of Figure 17. The textural setting consists of more widely

spaced accompaniment figurations: mm. 12½–18 use figurations consisting of intervals from an 8th to a 15th, while mm. 19–26 use figurations that include the intervals of 11ths to 22nds. In addition, the gap between the bass voice and the soprano voices in mm. 19–26 generally maintains a distance of three octaves; in mm. 12½–18, the range stays within two octaves and a 3rd.

The accompaniment patterns of m. 20 and m. 22 contribute to the expansiveness of the sound with their sweeping twelve-note figurations. Interjected between these measures (m. 21) are two six-note groupings that even out the textural sonority with a straightforward harmonic pedaling, from bass to middle. Here, the sound is contained in a three-octave compass from D^2 (the bass voice) to D^5 (the soprano voice). Inside this space, a 4-3 suspension plays out between the accompaniment notes G and F♯. The suspension is a doubled texture, the doubling occurring horizontally, rather than vertically. In m. 21, G^3 and G^4 sound on the last eighth note of beats one and two, respectively. Their respective resolutions ($F♯^3$ and $F♯^4$) occur on the last eighth notes of beats three and four.

In m. 22, the accompaniment figuration of m. 20 returns, now on a G minor harmony. There are, however, several subtleties in this textural setting that differ from m. 20. The accompaniment pattern sweeps up in the twelve-note grouping of m. 20, cresting on the note $B♭^4$ and crossing into the registral territory of the melody. As the accompaniment rises a 6th to its apex on beat three, the melody makes a dramatic homodirectional leap up an octave to G^5. This leap begins a new phrase and is accentuated by a *crescendo.* Chopin softens the homodirectional leap with a pedaling that

begins in the middle of the accompaniment figuration—one eighth note before the beginning of the new phrase. Again, via the pedal, a seamless texture is created between phrases. The high G^5 is sustained for three beats over a widely spaced G minor chord. In a range extending from $B\flat^4$ to G^2, the G minor chord is mixed from the middle to the bottom of the keyboard. Horizontally, this chord extends from the last seven notes of m. 22 into the first two eighth notes of m. 23. Combined with the prolonged melodic G^5, the horizontal density of this texture comprises ten notes sounding in the rhythmic space of three beats.

On the third eighth note (G^3) of m. 23, a new pedal begins. This pedaling clears the thick G minor sonority of m. 22 between the seams of the beat, while the harmony subtly changes to a G7 chord. A long pedal ensues. The sonority effected by the long pedal is similar to m. 19: the G7 chord, first sounding in the middle register, is merged with a revoicing of itself, now from low to middle (beats three and four). The bass notes are added to the texture in the middle of the measure; hence, the full spectrum of overtones does not sound until this point. This textural arrangement controls the accumulation of sound in the measure and provides for the compressed intervals and faster melodic rhythm of the melody above.

The melody reaches up to the highest note (C^6) of the **B** section in m. 24. At the same time, the bass sounds an $A\natural^2$, three and a 3rd octaves below. The F♯ and G♭ of mm. 6–7 reappear here, now worked into the D7 chord of the accompaniment. The accompaniment line also reaches its highest note in this measure ($E\flat^5$), crossing into the

registral space of the melody. (The $E\flat^5$ is also used in m. 11 and m. 37.) The pedal blends this widely spaced accompaniment, a 19th, from the bass to the treble register.

Measures 25–26 complete the **B** section with a decorated version of the opening melodic gesture of mm. 1–2. The opening $B\flat^5$ sounds a *forte* dynamic at the beginning of m. 25. The trill and the melodic motives are transformed into a ten-note ornamented figure, encompassing the space from D^4 to $A\flat^5$. The last two notes of this figure sound the appoggiatura motif on $A\flat^5$ and G^5. The figure moves contradirectionally against the last six notes of the accompaniment's B♭7 chord, producing a texture of cross rhythms (ten against six).

Like mm. 20 and 22, the accompaniment figuration consists of twelve notes. Chopin again sectionalizes the twelve-note accompaniment figuration with seven- and five-note pedalings. These pedalings also highlight the expressiveness of the melodic line. In m. 25, beat one, the high $B\flat^5$ makes a dramatic drop of an 9th to an $A\natural^4$ (beat two), clashing with the $A\flat^3$ in the accompaniment line. The excessive gap between the two melodic notes calls attention to this dissonance. The dissonance is partially tempered by the wide spacing of the accompaniment pattern ($B\flat^1$–$B\flat^2$–$E\flat^3$–$A\flat^3$) and the fusing of the sonorities by the pedal. Two eighth notes later, another dissonance occurs between the accompaniment and soprano as the accompaniment impinges on the soprano's registral space. Here the accompaniment's $A\flat^4$ collides with the soprano's $B\flat^4$, a clashing interval of a major 2nd. Upon reaching the $A\flat^4$, the accompaniment changes its ascending path, descending through a B♭7 chord in the middle register. The pedal is changed for this harmony.

The harmony up to this point has been ambiguous: the first two beats of the accompaniment acted like a tonic 6/4 chord, merged via the pedal with a IV chord. It is only on beat three of m. 25 that a clear dominant seventh chord sounds in the middle register. This chord provides harmonic clarity and an uncomplicated background for the compact intervals of the soprano voice's ten-note figuration. The two lines move contradirectionally, stratifying the textural-fabric and thereby illuminating their individual movements to the tonic cadence in m. 26.

Figure 18 – Measures 30½–36

In mm. 30½–34, Chopin again splits the single melodic strand into two voices. The inner, alto voice of **A** (mm. 4–8½) is recast in a new textural setting. In m. 30½, the alto voice breaks off onto the note C^5, calling attention to itself with a written-out turn figure that encircles the C^5. The soprano line moves contradirectionally to this figure—up to $A\flat^5$ (m. 31, beat one). From the $A\flat^5$ the soprano voice begins a chromatic descent of two and one-half measures to C^5. In mm. 30–33, the turn figure appears three times in the alto voice as the movement of the two threads compresses and expands the texture-space within the limited compass of an octave. See Example 18.

Example 18. Nocturne in E♭ major, Op. 55, No. 2, mm. 30–36.

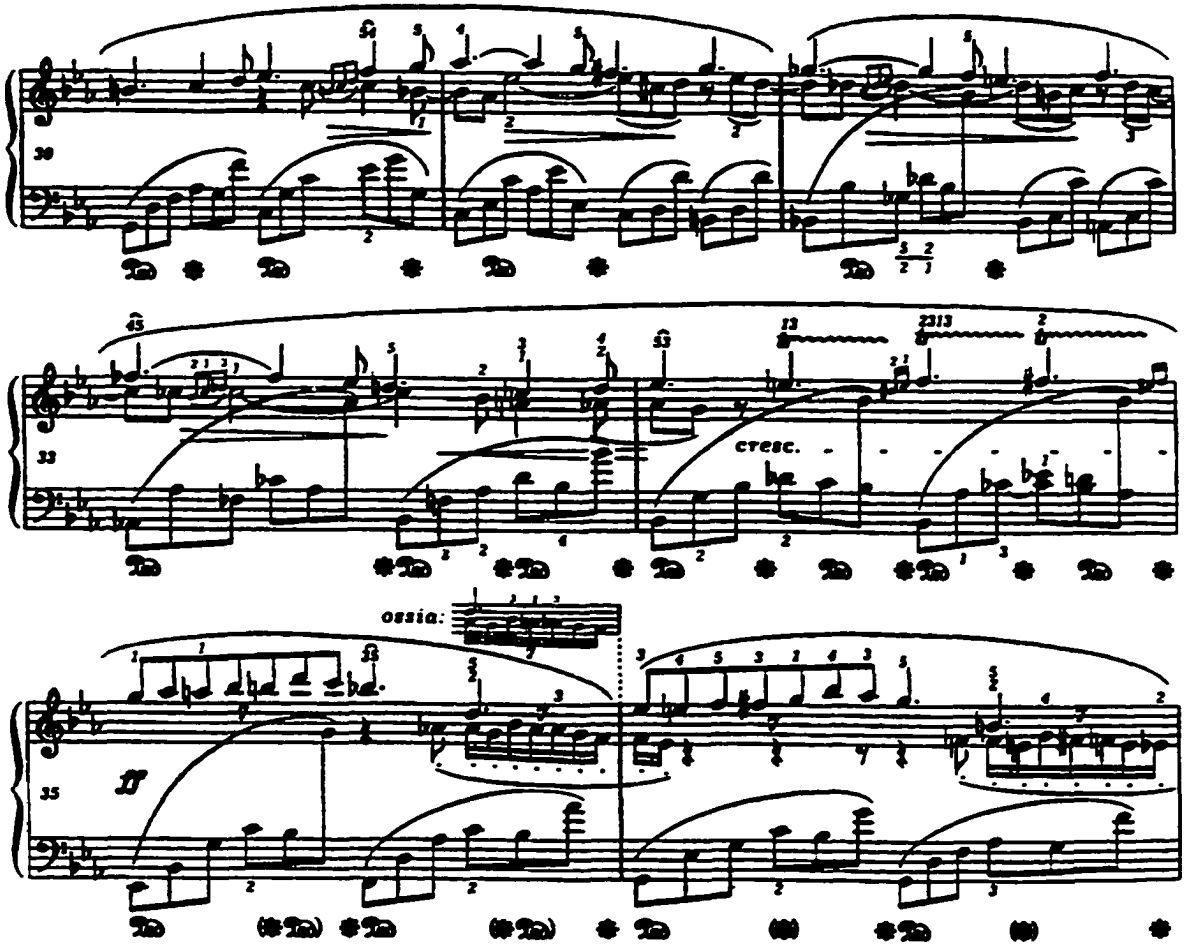

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Figure 18 clearly shows the parallel descent of the two voices in mm. 31–33. The overall motion of the two lines is homodirectional: the lower blue line follows the direction of the upper red line at the same spatial distance, but staggered by the rhythmic interval of two eighth notes. Chopin uses motive *z* (the 4th) to shape the spatial movement between the two voices. The voices at first move homorhythmically (m. 30, beat four),

but then begin to stratify the texture by moving contrarhythmically and contra-directionally.

Generally, the soprano voice moves in more sustained rhythmic values than the alto voice. It is these sustained notes that both voices use to anchor their movements toward and away from the interval of a 4th. For example, note the intricate movements of the voices in Example 18, m. 31. On beat one, the alto voice jumps up a 5th to E♭5, creating an interval of a 4th with the soprano's A♭5. On beat two, the soprano descends to G5 to close in the space between the two voices. On beat three, as the soprano voice sustains F♯5, the alto voice moves down to C♯5, opening the interval between the voices to a 4th. The alto voice then moves up a 2nd, again closing in on the soprano voice. On beat four, the alto voice creates the opposite effect—it begins with an E♭5, forming a 3rd with the soprano's G5, and then moves down to form a 4th (D5 stacked with G5).

The turn figure also makes use of the *z* motive as it weaves its thread into the fabric. It forms a harmonic 4th (the *z* motive) between the alto and soprano voices in mm. 30–33. In m. 30, the turn figure occurs on the note C5 while the soprano voice sounds F5. The same 4th is produced between the voices in m. 32, the alto voice on D♭5, the soprano on G♭5. In m. 33, the turn sounds on C♭5, against the soprano's F♭5.

Lennox Berkeley comments on Chopin's contrapuntal writing in these measures:

> Not the least remarkable feature of the piece is the perfect blending of the tune itself with the accompanying figure, which shows an infallible ear, not only for the harmony, but for the choice of the actual 'note against note' between the two parts.

> This contrapuntal approach to harmony is still more striking in the three-voice passage that occurs towards the middle of the piece.[190]

When each turn figure sounds, Chopin uses the pedal to create an opaque texture, blending all three lines of the texture. The sustained upper voice, a simple triad in the middle register, and the turn figure all mesh as a hazy sonority. A subtle nuance of color is created with the sounding of each turn figure. Chopin is careful to write a *decrescendo* dynamic with each figure so that its compressed intervals do not overpower the texture. Note the *decrescendos* in Figure 18, mm. 30–33. In m. 30, the turn figure is heard over a C minor harmony, which spans the range from C^3 to G^4. The pedal blends the six eighth notes of the accompaniment with nine notes of the upper voices, a horizontal density of fifteen notes. The same pedaling is used in m. 33 over an F♭ major harmony; however, the voicing of this chord changes the sonority. The F♭ major chord is structured as a first inversion chord, containing four thirds, one root, and one fifth. This chord, with it heavily weighted thirds, creates a lush, thick sonority, especially in contrast to the C minor chord of m. 30, which uses one third, two roots, and three fifths. Chopin skillfully arranges the thirds of the F♭ chord (m. 33) in octave leaps, at opposing ends of the accompaniment figuration. The range extends from $A♭^2$ to $A♭^4$. The pedal blends all six notes of the accompaniment with nine notes of the upper voices, a horizontal density of fifteen.

This exact voicing is used in m. 32 with a G♭ harmony. In m. 32, however, a new textural sonority arises due to a different pedaling. The pedaling begins on the second eighth note of the accompaniment, containing the sonority within the octave $B♭^3$ to $B♭^4$.

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[190]Lennox Berkeley, "Nocturnes, Berceuse, Barcarolle," in *Frédéric Chopin: Profiles of the Man*

This contrasts with the more widely spaced three-octave sonority of m. 33. A thinning of the texture is produced here: only five notes of the accompaniment are blended, the range is reduced, and the pedal blends the middle register to the upper-middle register, a contrast to the bass-to-middle register sonorities of m. 30 and m. 33.

The sonorities of mm. 31–32 are marked by a contrast between linear and arpeggiated components of the texture. Chopin highlights this contrast by juxtaposing pedaled and unpedaled sonorities, as shown in Figure 18a. The textural-fabric, created by the interplay of the voices and the pedal's effect, alternates between two beats of a warm blending of middle register sonorities and two beats of a chromatic stark, unpedaled sound. The element of articulation contributes to the starkness of the unpedaled sonority. Three-note groupings, occurring in mm. 31–32 on beats three and four, break up the sustained sound of the previous six- and twelve-note accompaniment configurations.

The shape of the three-note groupings consists of an octave leap on the second and third notes of each grouping (from D^3 to D^4 in m. 31, and from C^3 to C^4 in m. 32), and a chromatic bass line, formed from the first note of each of these groupings. The widening of the texture-space, due to the octave leaps, contributes to the stark open quality of the sound and brings to the fore the contrapuntal web of the soprano (red) and alto (blue) voices in the treble register. The soprano and bass (purple) lines act as counterweights in the texture: each voice moves chromatically, first in contrary motion, and then in parallel motion to the downbeats of m. 32 and m. 33, respectively. The pedal is deleted in mm. 31–32 on beats three and four so as not to mask the movements of the individual

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and Musician, ed. Alan Walker (London: Barrie and Rockliff, 1966), 181.

threads of the fabric. A textural subtlety, generated by the three-note accompaniment figurations, involves the dissonances and consonances between the octaves of the accompaniment line and the alto voice. See Example 18, mm. 31–32. Moving in the 2nds of the *y* motive, the alto voice creates a dissonant 7th (beat three) or a dissonant 2nd (beat four) with the first note of the octave. The spacings between these notes span a 14th and a 16th, respectively. With the accompaniment line's octave leap, the alto voice joins the accompaniment at the interval of an octave (D^4–D^5 in m. 31 and C^4–C^5 in m. 32).

In m. 33, the accompaniment figuration returns to six-note groupings and the pedal again thickens the texture. The parallel lines of the preceding measures complete their descent, the soprano voice dropping to C^5 on beat four, the alto voice finishing with the appoggiatura motif ($A\flat^4$–G^4) on beat one of m. 34. In m. 33, beat three, the bass voice steps up to $B\flat^2$ from $A\flat^2$. The $B\flat^2$ grounds the nocturne on the dominant note for the next six beats. It is echoed by a heterophonic $B\flat^4$, the sixth and top note of each figuration. Encompassing a space of two octaves, these opposite poles stabilize the texture for the intricate workings-out of the inner strata. The short purple lines in the accompaniment lines of mm. 33–34 (Figure 18) illustrate these two voices.

In m. 33, beat four, Chopin creates an intermingled texture of seven clashing notes, all sounding in the close range of $B\flat^3$ to D^5. A cloudy sonority is created with the pedal's blending of this conglomeration of notes. In the rhythmic space of one beat, the alto voice moves from A^4 to $A\flat^4$, the soprano voice blends C^5 to D^5, and the accompaniment line crosses into the space of the alto voice to sound a $B\flat^4$ against the alto's $A\flat^4$. The

dissonant accompaniment notes, D^4 and $B\flat^3$, are also mixed into this entangled sonority. The thick texture is intensified by a *crescendo* dynamic.

The haze is cleared in m. 34, beat one, with a new pedal and the expansion of the texture-space. The bass voice sounds $B\flat^2$ with the alto voice's $A\flat^4$, almost two octaves apart. Opening the space between the voices in this way brings into relief the alto voice's utterance of the appoggiatura motif, $A\flat^4$–G^4. Absent from the textural setting of mm. 30–33, the appoggiatura motif is now taken up again by the accompaniment line. Note the magenta lines in mm. 34–35. In m. 34, beat four, the appoggiatura motif occurs as a doubled figure. The pedal's sectionalization of the accompaniment figuration in m. 34 fractures the sound of the appoggiatura motif. Chopin clears the pedal on the upper note of the motif and resumes the pedaling on the lower note. See the two pedalings of m. 34, Figure 18. This affects the textural setting on a number of levels. First, the beginning note of each new pedaling creates an inner line, which begins at D^4 (m. 33, beat four), moves to C^4 (the fifth eighth note of m. 34), then $B\flat^3$ (the eleventh eighth note of m. 34). Second, the pedal's absence on beats two and four of m. 34 accentuates the beginning note of the trills of the soprano voice. It also calls attention to a dissonance that occurs between the upper note of the appoggiatura (alto voice) and the beginning note of the trill (soprano voice): $D\flat^4$ and E^5 (beat two) and $E\flat^4$ and $F\sharp^5$ (beat four). Third, the pedal creates two distinct registral sonorities, clearly shown in Figure 18, mm. 33½–34. These sound from the bass to the middle register and from the middle to the upper-middle register.

From $E\flat^5$ in m. 34, the soprano voice begins a chromatic ascent that persists until the high D^6 of m. 35. In m. 34, the opening trill figure of the nocturne returns in a series

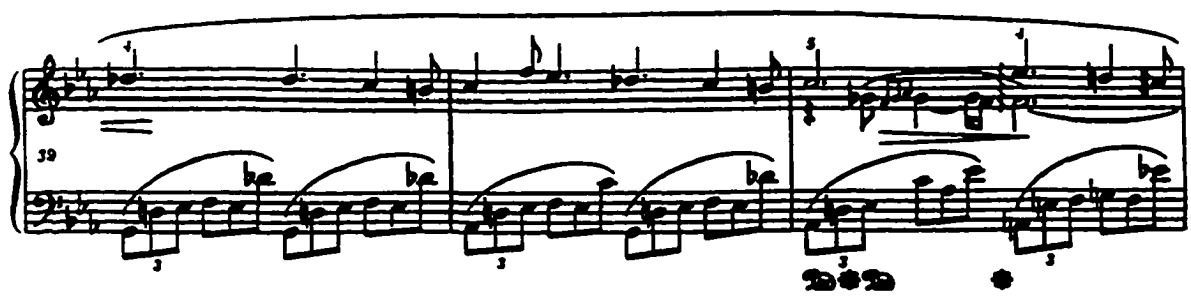
of three trills, each sounding for one beat. The trills, combined with the extreme chromaticism of this measure, compress the texture. Additionally, a *crescendo*, arising at the same time as the trills, thickens the sound and creates added intensity. The pedal, changing in the middle of the accompaniment pattern, partly alleviates the intense accumulation of sound. Collectively, these textural devices propel the nocturne to its climax in m. 35.

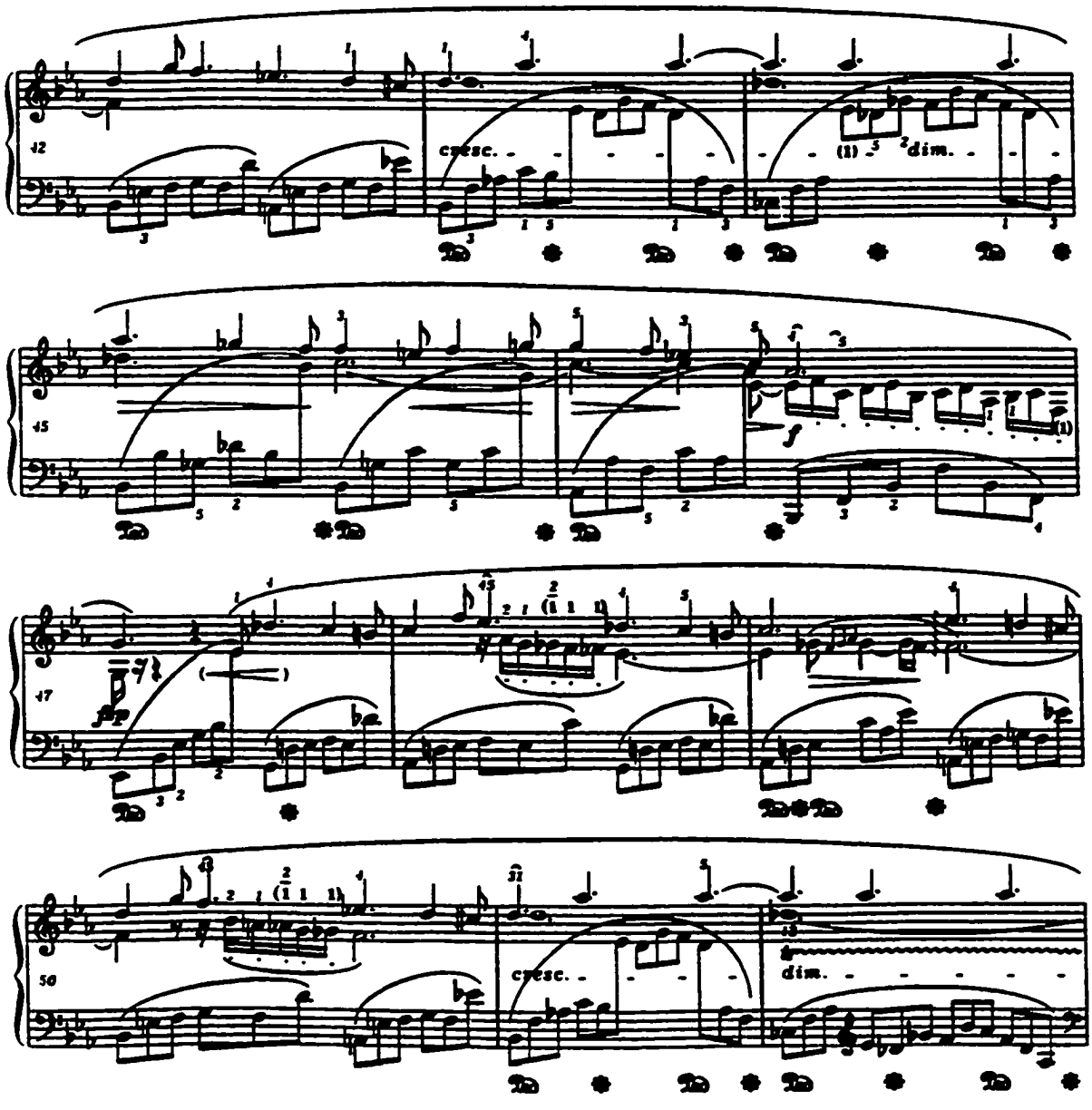
In m. 35, the nocturne cadences on the tonic chord with a *fortissimo* dynamic. The condensed texture-space of the previous measures is immediately expanded on the downbeat of m. 35, especially evident in Figure 18a. $E\flat^2$ sounds in the bass with a G^5 in the melody, a spacial distance of three octaves and a 3rd. Measures 35–38 are a transformed mm. 9–12; here, an ornamented melody and an inner voice clarify the two layers of sound with a *portato* articulation. This voice moves in cross rhythms against the accompaniment. The accompaniment is cast with the same arpeggiated figuration of mm. 9–12. Compare Example 16.2, mm. 9–10, with Example 18, mm. 35–36. The Polish National edition suggests an alternate pedaling that changes in the middle of the accompaniment pattern, thus reducing the added textural density created by the inner voice. The Henle edition indicates this pedaling as the primary pedaling.

Figure 19 – Measures 38½–47

The **B** theme returns in mm. 38½–55 with dramatic changes in the textural- fabric. Compare Figures 17a and 19a. For the first six measures (mm. 39–44), the pitches of the melody are identical to mm. 12½–26; however, in mm. 45–46, the **B** theme is interrupted by a two-measure interpolation of mm. 31–32. The section cadences in E♭ major (m. 47), four measures earlier than in Figure 17. This **B** section is extended in mm. 48–55 as a variation of mm. 39–45, now with an inner voice. In mm. 39–42, the accompaniment line is dominated by seconds, rather than the broken chord configurations of mm. 13–26. The pedal is used far less than in mm. 13–26; in fact, there are large blocks of unpedaled sonorities in mm. 39–47. Another difference between the textural-fabrics of Figure 17 and Figure 19 occurs in the soprano pedal point. The $A♭^5$ soprano pedal point of mm. 17–18 (Figure 17) now sounds in a duet with an alto voice on D^5, then $D♭^5$ (mm. 43–44). The linear harmony of mm. 17–18 is replaced by the twelve-note arched accompaniment pattern in mm. 43–44 (Figure 19). A detailed discussion of the changes in the textural-fabric of these measures follows. Measures 39–52 are shown in Example 19.1 below.

Example 19.1. Nocturne in E♭ major, Op. 55, No. 2, mm. 39–52.





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Chopin begins the melody of this **B**[1] section with the same E♭[4] of m. 12½ (Figure 17). In m. 13, the pedaling melded the end of **A** with **B**. Here, the pedal is cleared in m. 39 on the first beat, and the D♭[5] of the melody sounds over a dry accompaniment,

composed largely of 2nds. The unpedaled open 5ths of Figure 17 begin each accompaniment grouping, but the pedaled, dominant seventh sonorities of Figure 17 have disappeared. The accompaniment shows up as a single line in the texture, rather than as a sonorous accumulation of sound created by the pedal and the arpeggiated chords. The resultant sound is a clean, translucent rendering of mm. 12½–16. The accompaniment figuration occupies the registral space from bass to middle, its compass including the interval of a 12th or a 10th: G^2 to $D\flat^4$ (m. 39) and $A\flat^2$ to C^4 (m. 40), respectively. Compare this to Figure 17 where the accompaniment figuration fills in more of the registral space between the melodic voice and itself.

This accompaniment figuration also shapes itself differently in the texture-space. The shape of the accompaniment figure is constructed from the ascending *y* motive, the appoggiatura motif, and the bass-register, open 5ths of Figure 17. A heterophonic voice, embedded in the accompaniment on the last note of each six-note grouping, echoes the melodic notes that occur on strong beats. The blue short line of each accompaniment figuration (mm. 39–42) illustrates this voice. This voice echoes the melody one octave lower and, together with the melody, effects a dissonance with the second note of each accompaniment grouping. Another component of this accompaniment figuration is the appoggiatura motif, which occurs first between F^3 and $E\flat^3$ (mm. 39–40), and then between G^3 and F^3 (mm. 41½–42). Note the magenta lines in Figure 19, mm. 39–42.

In m. 41½, the accompaniment steps up a whole step, but preserves its shape. By maintaining both its shape and the texture-space it occupies, the accompaniment creates stasis in movement and in sound. The consistent dynamic level also contributes to the

stationary sound of these measures. The high level of dissonance within the accompaniment figuration, and between the notes of the melody and accompaniment, calls for a careful pedaling. Chopin omits the pedal entirely, creating a dry transparent sonority that provides a textural contrast between these measures and their counterparts in Figure 17.

This accompaniment creates the background against which the melody plays out a sequential passage like the **B** section of mm. 12½–18 (Figure 17). The melody frames the interval of the *z* motive, the 4th: from C^5 to F^5 in mm. 39–41½, and from D^5 to G^5 in mm. 41–42. In **B** (Figure 17, m. 15), the sequence was articulated by a new phrase beginning but fused by the pedaling. In $\mathbf{B}^1$ (Figure 19, m. 41), the sequence is linked by an extended phrase and broken in sound by the pedaling. Another difference in the textural sonority is the addition of an inner voice in m. 41. Before the sequential step-up on beat three of m. 41, Chopin interjects the turn figure of mm. 30–33 into the fabric. The pedaling, which recalls the cross-rhythmic pedaling of mm. 14½–16, blurs the notes of the turn figure, temporarily clouding the texture. See Figure 19a, m. 41. As in mm. 30–33, a *decrescendo* occurs with the turn to ease the build-up of sound. In mm. 41½–42, the pedal is cleared again as the 2nds of the accompaniment resume.

Measures 43–44 are analogous to mm. 17–18 of Figure 17. The linear harmony of Figure 17 is replaced by two seventh chords configured like the twelve-note grouping of the opening measure of the nocturne. These include a B♭7 chord (m. 43) and a D♭7 chord (m. 44). In m. 43, the melodic voice rises from D^5 to a pedal point on $A♭^5$; the inner voice takes over the D^5 to double the soprano pedal point at a 5th. The voices together create a sustained sonority, suspended against an accompaniment pattern

that travels from the bass to the middle register, and back down to the bass. The twelve-note accompaniment figuration is interlaced with three appoggiatura motifs (colored magenta) and sectionalized by Chopin's use of the pedal. This creates three distinct sonorities within the space of one measure. In m. 43, Chopin blends the first five notes of the accompaniment, a B♭7 chord combined with the appoggiatura motif on C^4 and $B♭^3$. The next four notes emerge unpedaled in the middle register, lightening the texture and bringing into relief the appoggiatura motif and the *z* (the 4th) motive. This transparent sonority is immediately followed by a warm, pedaled sonority, the last three notes of the twelve-note grouping. The thin texture created by these three notes comprises the pitches of a D diminished chord in the close range of a 6th, D^4 to F^3. In m. 44, the same accompaniment pattern and pedaling is repeated on the D♭7 chord. Again, the unpedaled appoggiatura motif and the *z* motive surface in the middle of the twelve-note grouping to produce a clearing in the sonority. Note the dramatic shape of the arched accompaniment figures sounded against the sustained soprano and alto pedal points in Figure 19a, mm. 43–44.

Dynamically, Chopin reinforces the intensity of these shapes with a *crescendo* (mm. 43–44½) to the apex of the D♭7 accompaniment pattern and a *diminuendo* on the last two beats of m. 44. Correspondingly, the intensity in sound is increased and diminished as the texture-space is alternately condensed and expanded by the rise and fall of the accompaniment pattern. The second accompaniment pattern (on the D♭7 chord) further compresses the space between itself and the upper pedal points. The highest note of this pattern, $B♭^4$, comes within a minor third of the alto pedal point on $D♭^5$.

Collectively, these textural procedures provide a resonant background that allows the soprano and alto pedal points to resound from the textural-fabric.

The accompaniment figure returns to the six-note grouping in mm. 45–50. Measures 45–46½ employ a straightforward pedaling, combining the six notes of each accompaniment grouping from bottom to top. The G♭ harmony and the figuration of m. 32 return in m. 45 with a different pedaling, now from bottom to top. Along with the thicker pedaling, the accompaniment encroaches on the space of the inner voice and the melody, creating a more compact, tightly woven texture. The accompaniment rises to a $B♭^4$ in m. 45, coming within one half step of the C^5 of the inner voice. In m. 46, the accompaniment voice ($A♭^4$) crosses over the alto voice's $E♭^4$. The tight weave is again relaxed on the last two beats of m. 46, the voices maintaining their own registral space.

In mm. 45–47, the melody frees itself from the suspended pedal point and begins a gradual descent in a chain of 2nds, the *y* motive. It makes its way down to the appoggiatura motif, a long two-beat $A♭^4$ (m. 46, beats three–four) that resolves to G^4 in m. 47. The inner, alto voice carries out a prolonged half step descent from the D^5 pedal point in m. 43: it first appears on this D^5 for four beats, then $D♭^5$ for six beats, and finally C^5 for three and two-thirds beats (mm. 43–46). On the last eighth note of beat two in m. 46, the alto voice drops a 6th to $E♭^4$ and releases the previous sustained energy with a sequence of staccato triplet figures. Note the prolonged blue line in mm. 43–46 of Figure 19 and its final staccato descent to the E♭ major cadence in m. 47. The triplet figures, composed of the 2nd s and 4ths of the *y* and *z* motives, produce a cross rhythm with the accompaniment. The sonority that emerges is highly stratified, especially in comparison to the previous

measures. This is produced by several components of the textural setting. The absence of the pedal on the last two beats of m. 46 and the open 5th voicing of the six-note accompaniment pattern clarify the layers of sound. The *forte* dynamic counteracts the loss of sonority, due to the absence of the pedal, and produces a thicker, more well defined sound in each of the voices. The sustained A♭4 of the appoggiatura motif and the legato accompaniment, set against the staccato articulation of the alto voice, illuminate the separate tiers of sound. This three-voice setting previews a more elaborate texture that will be heard in the coda and drives the first part of this **B** section to a tonic cadence in m. 47.

A textural variation of **B** develops in the next measures (mm. 47–55). See Example 19.2. The melody of **B** now appears with a continuous inner voice, delineated in the textural-fabric by its *portato* articulation. In mm. 52–54, the alto pedal point of mm. 43–46 returns, transformed into a trill figure. This figure recalls the textural setting of m. 1 and m. 34 and propels the nocturne to the E♭ major cadence of m. 55. The coda follows.

Example 19.2. Nocturne in E♭ major, Op. 55, No. 2, mm. 50–57.

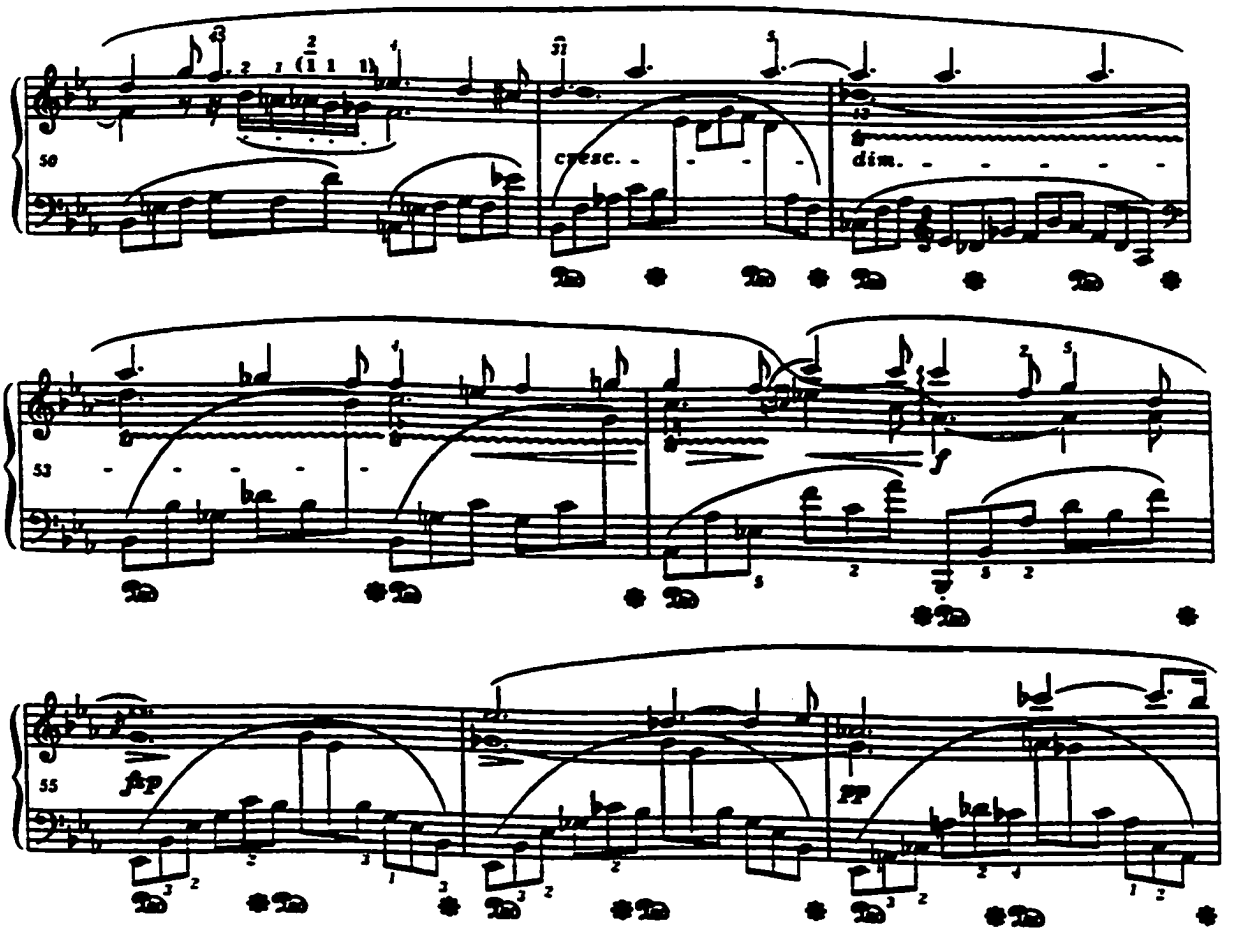

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Figure 20 – Measures 58–67

In mm. 58–67, Chopin displays his most exquisite textural-fabric to bring the nocturne to a close. Kallberg relates that Chopin, in the codas of his Mazurkas, had a

"tendency to incorporate the most dramatic musical gesture of the piece..."[191] The most dramatic musical gesture of this nocturne is indeed realized in the coda (mm. 55–67). Derived from the melodic motives and the textural configurations of the **A** and **B** sections, the fabric of the coda is an apotheosis of the textural sonorities already heard in the nocturne. The sweeping twelve-note accompaniment of the opening measures, implanted with the appoggiatura motif, is maintained in mm. 55–61 and m. 63. This is interrupted in m. 62 and mm. 64–67 when a chordal texture enters the fabric. In mm. 58–61 of the coda, the *x*, *y*, and *z* motives form an elegant arabesque figure that weaves a thread from the treble register down to the middle register. Both the highest and lowest pitches of the nocturne are heard in the coda: $B\flat^6$ in m. 58, and $E\flat^1$ in m. 63. The textural-fabric contains a triple pedal point distributed in the soprano, tenor, and bass voices. Chopin's finesse in the use of the damper pedal is especially evident in this coda: the pedal is used to create the tenor pedal point; a long pedal is used to create an aura of sound around the lacy texture of the arabesque figure; and sonorities are broken up and recombined by the pedal's effects. See Example 20.

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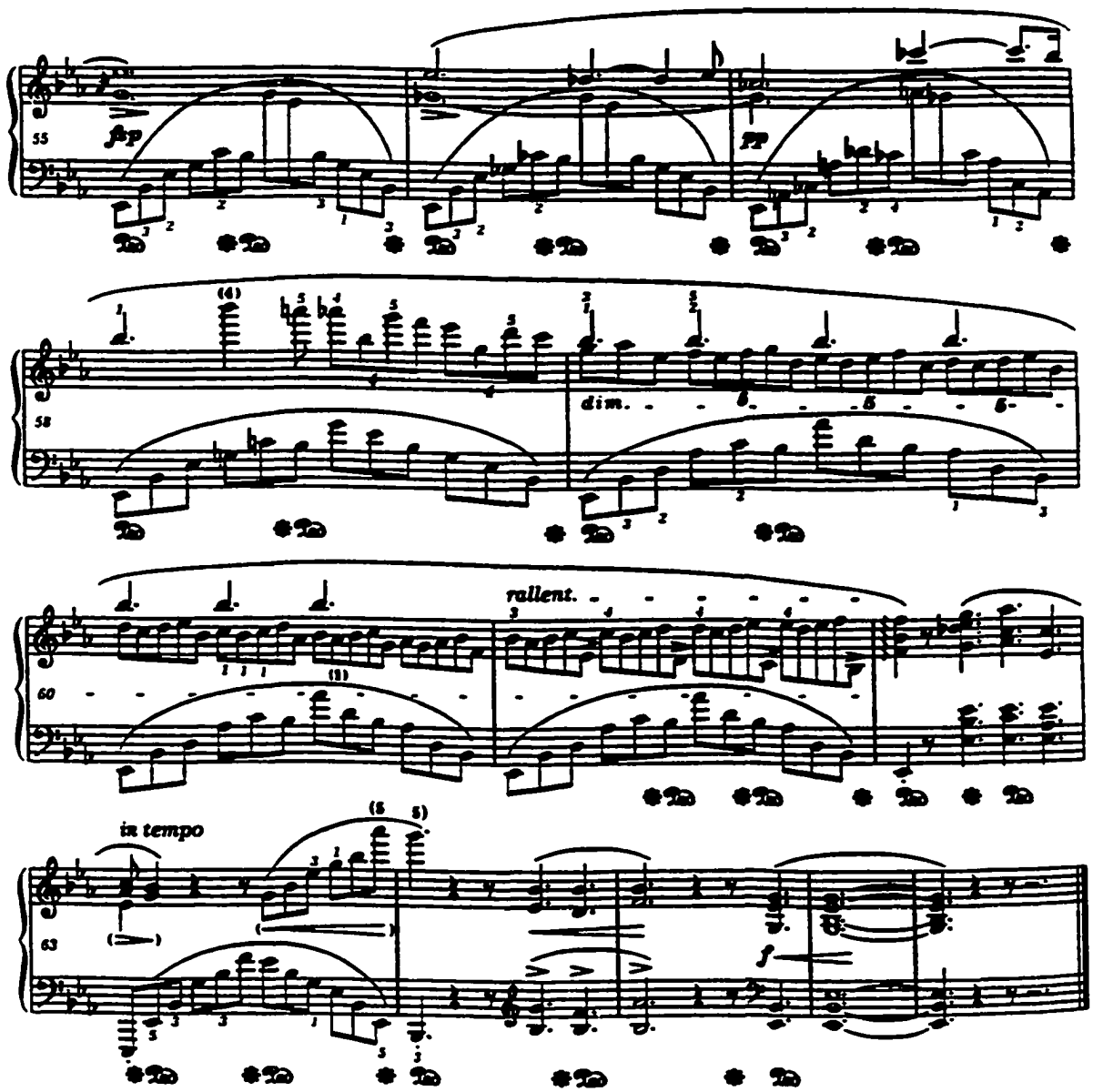
[191] Jeffrey Kallberg, "Hearing Poland," in *Nineteenth-Century Piano Music*, ed. R. Larry Todd (New York: Schirmer Books, 1990), 224.

Example 20. Nocturne in E♭ major, Op. 55, No. 2, mm. 55–67.



FROM: NOCTURNES, OP. 9-62 ©1995 Polskie Wydawnictwo Muzyczne. Used by Permission.

The nocturne cadences in the tonic key of E♭ major in m. 55. The dynamic indication *sforzando-piano* emphasizes the sense of closure, but the sound is immediately

pulled back to a dynamic of *piano* as the twelve-note accompaniment figuration sweeps up from the bass register. The rhythmic movement of the accompaniment holds back any sense of closure and begins the coda proper.

This accompaniment figuration, combined with Chopin's innovative pedaling, generates multi-layers in the textural setting of these measures. A bass pedal point, $E\flat^2$, launches the accompaniment figuration each time in mm. 55–61. As the accompaniment travels into the middle register, it turns around on the appoggiatura motif, the fifth and sixth eighth notes of the twelve-note grouping. The appoggiatura is heard on C^4–$B\flat^3$ (m. 55), $C\flat^4$–$B\flat^3$ (m. 56), and $D\flat^4$–$C\flat^4$ (m. 57). The pedal disrupts the resolution of each appoggiatura motif with a break after the fifth note and a re-pedaling on the resolution note (the sixth note of the figuration). This fissure in the pedaling creates a tenor pedal point on a middle register $B\flat^3$ and temporarily interrupts the bass's pedal point on $E\flat^2$. The tenor pedal point continues into m. 61 of the coda. The textural sonority created by the first five notes of the accompaniment figuration combines an octave and a 5th in the bass register, together with the third of the chord and the dissonant note of the appoggiatura in the middle register. An inverted sonority that combines the middle register with the bass register is heard in the second part of the measure. This pedaling is illustrated in Figure 20, m. 58. The texture of alternating pedal points continues until m. 63 when the nocturne moves to its lowest point, $E\flat^1$. In m. 59, a soprano pedal point on $B\flat^5$ is added to the texture.

A detail in the harmonic coloring of the textural-fabric at the beginning of the coda is Chopin's use of the minor mode in mm. 56–57. The momentary inflection toward the

tonic minor undermines the previous arrival of the tonic major in m. 55 and interjects a dark sonority into the coda. Chopin embeds a G♭ into the accompaniment pattern and uses $C♭^4$ and $D♭^4$ as the appoggiatura motif. The alto voice sounds G^4 with the soprano's $E♭^5$ in m. 55 and then slides down a half step to $G♭^4$ in m. 56. G♭ first occurred in m. 6 of the nocturne and has recurred in the nocturne in the guise of F♯. Here it asserts the minor coloring for seven beats.

The registral spacing between all the voices in mm. 55–56 of the coda is preserved. The bass and soprano voices are spaced three octaves apart: the bass on $E♭^2$; the soprano on $E♭^5$; and the alto on $G^4/G♭^4$. This maintenance of texture-space creates constancy in the sound, settling the sound before the textural extremes of the next measures. Maintaining the space also allows the alto voice to imperceptibly slide from G^4 to $G♭^4$, effecting the subtle shift to the minor mode.

The highest note of the nocturne is attained in m. 58 with the soprano voice's leap from $B♭^5$ to $B♭^6$. Note the expansion of texture-space in Figure 20, m. 58, as this leap is made. The accompaniment and melody are spaced three octaves apart at this point. From the $B♭^6$, the soprano voice begins an elegant descent, splitting into two textural strands in m. 59. The lower, alto strand takes over the arabesque figure begun by the soprano in m. 58, while the soprano voice sounds a pedal point on $B♭^5$. The opening $B♭^5$ of the nocturne is here transformed to a pedal point that resounds for seven times with bell-like clarity. Chopin counterweights the $B♭^5$ with the bass and tenor pedal points, creating added vibration for the ringing $B♭^5$. For the first two beats of m. 59, the $B♭^5$ sounds with the $E♭^2$ bass pedal point. A long pedaling of two measures supports the next five strokes

of the B♭^{5}. The middle strata of the texture include the arabesque figure and the arching accompaniment pattern. The movement of these threads is counterpoised between the static pedal points of the soprano, bass, and tenor voices. Figure 20a graphically illustrates this elaborate textural-fabric.

The arabesque figure of the alto voice twists and turns its way down from G^5 to B♭^{3} (mm. 59–61), producing a kaleidoscope of tonal colors. Chopin inserts a *diminuendo* for the three measures of this figure to balance the layers of the fabric and ensure that the five notes of the arabesque figure are contained within the sound of the soprano pedal point. The beginning note of each of these figures is illustrated in magenta in Figure 20a. Composed of the *y* and *z* melodic motives, the arabesque figure weaves it lacy textural-fabric in cross rhythms (five against three) with the arching accompaniment. In m. 61, the accompaniment and alto voice are interlaced. Note the interweaving of the blue and green lines in Figure 20a. Chopin alleviates the accumulation of sound from this dense texture by dropping out the soprano pedal point, widening the intervals of the arabesque figure, and adding two pedal changes. The texture-space within the figure (the 4th of motive *z*) is retained through its treble descent in mm. 59–60. As the figure moves into the middle register, imposing on the registral space of the accompaniment, the gap between the last two notes is widened. The texture-space is first expanded to an interval of a 6th, then an octave, then a 10th, and finally a 12th. See Figure 20a, m. 61. This expansion of texture-space is accompanied by a *rallentando* and dynamic accents on the final note of each arabesque figure (illustrated in yellow). The accent calls attention to an inner thread that

descends through $\hat{1}$–$\hat{7}$–$\hat{6}$–$\hat{5}$ of E♭ major. The goal of this inner line is $\hat{4}$ to $\hat{3}$, the appoggiatura motif, A♭ to G. Chopin, however, delays the resolution of this line.

The arabesque figure depends on both the dynamics and the pedal to create its kaleidoscopic sonority. Note in Figure 20 the large gray block from mm. 59½–61½ . The block vividly illustrates the long pedal of these measures and shows the blurring of the notes of the arabesque figure with the accompaniment. When the arabesque sounds its final expansive figures (the last two beats of m. 61), Chopin indicates pedal changes on the two tenor pedal points, $B♭^3$. Two separate blocks of sounds are heard: one from the treble register to the middle, and one from the middle to the bass. These pedalings accentuate the gaps in the arabesque figure and clear the thick sonority of mm. 59½–61½ for the new textural setting of m. 62.

In m. 62, the textural type is chordal, the harmonic rhythm moving at the dotted-half-note level. The descending line ($\hat{1}$–$\hat{7}$–$\hat{6}$–$\hat{5}$) of m. 61, expected to resolve to the appoggiatura motif on A♭ and G, is thwarted by the appearance of a rolled figure (F^4–$B♭^4$–F^5) in the RH (m. 62, beat one). The pedal blends the rolled figure and the $E♭^2$ pedal point. This sonority is fused to an E♭7 chord on beat two of m. 62, a density-number of eleven. Here, the $E♭^2$ bass pedal point moves up an octave to $E♭^3$ to become a passing $IV_{6/4}$ chord. Between beats two and three of m. 62, the appoggiatura motif reappears inverted (G^5 to $A♭^5$) in the soprano voice. This inverted utterance links the E♭7 chord to the $A♭_{6/4}$ chord on beat three. The $A♭^5$ drops a 6th to C^5, recalling the opening *x* motive ($B♭^5$ to D^5 in m. 1). The soprano's drop to C^5 occurs over a revoicing of the $A♭_{6/4}$ chord, now with a vertical density-number of five. The pedal blends both A♭ chords, producing a

horizontal density-number of eleven. A resonant, opaque sonority evolves as each revoicing of the $A\flat_{6/4}$ chord intermingles with a redressing of itself.

The density-number is increased by four notes again as Chopin carries the accumulated sonority into the downbeat of m. 63 and blends another $A\flat_{6/4}$ chord (in the RH) with $E\flat^1$ in the LH. The lowest note of the nocturne is sounded with the $E\flat^1$. The range in m. 62 was kept within the compass of an 11th, while in m. 63 this gap expands by two octaves with the low $E\flat^1$. Although the $E\flat^1$ sets into motion an eruption of tonic in the final measures, it is not heard as the root of the tonic chord on the downbeat of m. 63. Rather, it first appears as the fifth of the subdominant chord, reinforcing the previous $A\flat_{6/4}$ chords. The $A\flat^4$ of the appoggiatura motif appears inside this subdominant chord. On the second eighth note of m. 63, the $A\flat^4$ resolves to G^4, the $E\flat^1$ jumps up an octave to $E\flat^2$, and the $A\flat_{6/4}$ chord resolves to the tonic E♭ major chord. Chopin clears the thick texture of the previous $IV_{6/4}$ chords with a re-pedaling at this point of resolution.

With the resolution to tonic, a resurfacing of the twelve-note accompaniment figuration temporarily interrupts the chordal texture of m. 62; however, here this figuration does not play an accompanying role. Rather, the accompaniment is transformed into pure texture with a contradirectional burst of an arpeggiated E♭ major chord between the hands. As the LH peaks at the arch of the accompaniment figuration, the RH joins the LH, exploding upward in an E♭ arpeggio. The LH descends, mirroring the RH's ascent over the E♭ major arpeggio. The pedal's blending of the sound and the *crescendo* dynamic augment the explosive expansion of the texture-space in opposite directions. Note this striking gesture between the hands in Figure 20a.

Dramatically reaching upward, the RH sounds the appoggiatura motif ($A\flat^6$–G^6) at the apex of the E♭ major arpeggio. As the RH resolves to G^6 (m. 64), the LH counterbalances with a low, $B\flat^1$, a density-number of two. This immense gap, a minor 3rd shy of five octaves, creates a clearing in the sonority and reflects back to the spacious opening of the nocturne. The void is filled by a middle register chordal texture and a pedaling which sustains the sound from beat one through beat three, connecting the widely spaced sonority to the chordal texture.

In the last four measures of the nocturne (mm. 64–67), the textural and rhythmic activity is concentrated into chordal blocks of sounds, with increasing densities of four, five, then seven notes. The chordal texture, occurring between mm. 64–65½, comprises three chords (E♭, B♭, and B♭7) in a tightly knit sonority of four voices. The range is kept within an octave, between the notes $B\flat^3$ and $B\flat^4$. The tenor voice of this textural setting crosses over the alto voice, resounding the notes G^4, F^4, and $A\flat^4$ with dynamic accents. On the B♭7 chord (m. 65), the A♭ of the appoggiatura motif emerges in the tenor voice. The pedal binds together the B♭ major chord (m. 64, beat four) and the B♭7 chord (m. 65, beat one), the combined sonority sustained for four beats. The dense pedaling, as well as the *crescendo* dynamic, creates added resonance for the accented $A\flat^4$ of the tenor voice to project from the texture.

The $A\flat^4$ obtains it final resolution to G^4 in m. 65, beat four. This occurs in the soprano voice. The B♭7 chord resolves to an E♭ major chord containing five voices: two roots, two thirds, and a fifth. The vertical density is increased on beat one of m. 67: the E♭ major chord resounds in the same range with a tripled root and a doubled fifth. The pedal

remains unchanged, combining both chords into a thick horizontal density of twelve notes. A *crescendo*, combined with this pedaling, produces a glorious swell in the sound that creates a sense of finality. The appoggiatura motif achieves its final resolution from $A\flat^4$ to G^4 in this concluding textural setting. The ambiguous monophonic texture of the opening (the dominant note, $B\flat^5$) attains fulfillment with the assertion of tonic in the chordal texture of these final measures.

CHAPTER EIGHT

SUMMARY

The purpose of this study was to analyze the textural-fabric of four selected nocturnes of Frédéric Chopin from the viewpoint of the sound of the piano. The researcher sought to convey a deeper understanding of the ways that Chopin expanded the sonorous capabilities of the piano in the nocturnes through his treatment of texture and his innovative use of the damper pedal. At the time Chopin began to compose, the piano had undergone physical changes that profoundly affected the sound of the instrument—greater resonance and sustaining power, an expanded pitch and dynamic range, and an improved damper pedal were among these changes. Romantic composers began to value the "sheer sound" of the instrument where new textural and timbral effects, subtle dynamic and tonal shading, and novel pedal effects became part of the instrument's soundscape. Chopin's keen understanding of the sheer sound of the piano, demonstrated in his sensitive textural writing and his use of the damper pedal, brought into being new possibilities of sound at the instrument. It is these sonorous realizations that define the characteristic sound design, the textural-fabric, of Chopin's nocturnes.

In Chapter 2 of this document, difficulties in analyzing texture were investigated. The limitations of the standard classifications of texture, the lack of vocabulary for describing textural events, and the reliance on metaphors to describe musical textures were significant points addressed in forming a methodology for the textural analyses. A

pertinent viewpoint examined was that of texture as an aspect of "sound," owing to the fact that texture is a composite, rather than discrete, element of music. The methodology used in these analyses, then, has endeavored to synthesize these analytical perspectives of texture, with the primary purpose to investigate Chopin's pianistic textures as an aspect of sound.

The compound term "textural-fabric" has been used to convey both aspects of sonority and line. It has been used to refer to the whole, the *gestalt* of the fabric of sound, each textural-fabric being a result of the interaction between the textural components, the musical parameters, the sound medium of the piano, and Chopin's compositional approach to the instrument and genre. Because analyzing Chopin's pianistic textures from the viewpoint of sound is an aural and subjective process, imparting the sonorous quality in a written format was one of the difficulties encountered in the textural analyses of the nocturnes. Hence, descriptive metaphors have been used in the written analyses to impart the sonorous qualities of each "textural-fabric."

As well, a graphic representation—a sonorous image—of each textural-fabric has been used to illustrate the whole of the textural-fabric, the details of linear relationships, the complex interactions between the musical parameters, and the damper pedal's effects on the textural-fabric. Because texture is a composite parameter, the analysis has provided a parametric profile of each musical element and its contribution to the textural-fabric of the nocturnes. The standard textural types—monophonic, homophonic, heterophonic, and polyphonic—have been used to describe texture at the surface level; textural setting has been used to describe changes in the texture at the local level. Each of

these aspects of the analyses has contributed to an understanding of the textural workings-out in the nocturnes. The written analysis has synthesized these analytical components, examining the interrelationships and interactions of each component in the textural-fabric. The summary will focus on these areas, as established in the methodology.

Parametric Profile

Chopin's understanding of the complex interactions and interrelationships between musical parameters and how these create texture at the piano reveals his genius in working with the medium. The analyses of the textural-fabrics of the four nocturnes have demonstrated the composite nature of texture, illustrating how Chopin combines the parameters of melody, rhythm, harmony, form, dynamics, timbre, and articulation to create the textural-fabrics of the nocturnes.

Melody

The melodies of the four nocturnes are similar in that each expresses the cantabile of the *bel canto* vocal style—each contains, in one section or both, a flowing melodic line that makes use of operatic devices such as *fioritura*, *parlando*, *portamento*, sobbing gestures, and duet vocal textures. The melodies of the nocturnes rely on the textural arrangements of the accompaniment figurations and the pedal's ability to both sustain tone and create sympathetic vibration. Together these create a resonant, vibrating blanket of sound around the melody, allowing the piano to "sing."

Chopin's tendency in the nocturnes is to ornament the melodic motives, gestures, or themes, as well as to reintroduce motives in textural variation in another layer of the fabric. For instance, in Op. 9, No. 1, the opening gesture and the ornamented *parlando* F^5s are ornamented each time they appear in the first twelve measures of the nocturne. The melodic motives of 2^{nd}s and 3^{rd}s are also embedded in a tenor voice of the accompani- ment figure. Expressive leaps in the melody of the **A** section are recalled in variation in the **C** section of the nocturne.

Intervals of 4^{th}s and 5^{th}s are the signature intervals of Op. 27, No. 1. Used melodically in the **A** section, these intervals frame the upper border of the textural-fabric in the **B** section and mark its ascent every four measures. In Op. 55, No. 2, the melody and the inner strata of the textural-fabric are highly integrated, produced by the interlocking movements of the appoggiatura motif in the melody and accompaniment. Similarly, the melodic motives introduced in the opening of Op. 48, No. 1 return ornamented and are used within other layers of the fabric. The monophonic utterance that closes the nocturne capsulizes these motives in an elegant ascending gesture.

Chopin contrasts the shape of the melody in the different sections of the nocturnes. In both Op. 9, No. 1 and Op. 48, No. 1, the highly ornamented melodies of the **A** sections are evened out in the **B** sections. Here the less elaborate melodies move in slower rhythmic values and a more restricted range. The long, spun out melody of the **A** section of Op. 27, No. 1 is static, moving in small incremental changes. In contrast, the melody of the **B** section is more fragmented, the rhythmic interplay between voices splintering the melody as it moves in blocks of sound with the other layers of the fabric.

Rhythm

Rhythm is another element that contributes to the textural-fabric of the nocturnes. Most of the nocturnes are in compound meter and use a compound subdivision of the beat in one section or both. Op. 27, No. 1 is the only nocturne that experiences a meter change, changing from quadruple to triple meter. Tempo indications are generally moderate to slow. Although sweeping tempo changes are not common in the nocturnes, tempo changes do occur in transitional or closing sections. These changes create a thickening and a thinning of the textural-fabric. For instance, *accelerando* and *stretto* create an increase in the textural density, whereas *ritenuto* and *rallentando* spread out the sonority of the textural-fabric. Op. 27, No. 1 contains the most tempo changes of the four nocturnes.

The rhythm of the accompaniment figurations used in different sections of the nocturnes is generally maintained within the section. The rhythmic relationship between these figurations and the melodic rhythm is carefully worked out in the textural-fabric. For example, the accompaniment of Op. 9, No. 1 uses an eighth-note subdivision throughout; the accompaniment of the **A** section of Op. 48, No. 1 moves at the quarter-note level. In each of these nocturnes, the rhythmic constancy of the accompaniment establishes a stable background sonority that enables the melody, in the foreground, to project an elastic, improvised sonority. Op. 27, No. 1 maintains an accompaniment in triplets throughout most of the nocturne. The slow, melodic rhythm of the **A** sections of this nocturne contributes to the vastness and hollowness of the sonority. The **B** section is more defined rhythmically. Here the dotted rhythmic pattern is tossed back-and-forth

between the upper strata of the textural-fabric, while the middle layer moves in a churning, triplet pattern. These diverse rhythmic patterns create a turbulent sonority, driving the nocturne to the climactic measures of mm. 45–50.

Rhythmic devices that stratify the layers or produce a thicker texture create complexity in the textural-fabric. These include changing rhythmic values, tempo changes, cross rhythms, and juxtaposed rhythms between discrete lines. In the **A** section of Op. 9, No. 1, the smaller note values in the ornamented melodic passages and the cross rhythms between the melody and accompaniment create a thicker texture. In the **B** section, the melodic rhythm moves more slowly, thinning out the texture. The four textural layers in the **B** section of Op. 27, No. 1 are delineated by different rhythmic values, which create an involved polyphonic texture. In the climax of this nocturne, the configuration of the LH staccato 10^{th}s creates a complex rhythmic effect. Although notated as triplets, the 10^{th}s produce duple groupings that temporarily disorient the textural-fabric, separating it from the preceding measures that were so heavily saturated in triplets. In the *da capo* of **A** in Op. 48, No. 1, the pervasive triplet rhythm compresses the horizontal density, creating more notes per square beat and thickening the textural-fabric. In Op. 55, No. 2, differentiation is made between the two contrapuntal voices by juxtaposing short note values in one voice against long values in another voice. Cross rhythms of five against three effect a thicker textural-fabric in the coda of this nocturne.

Harmony

Chopin's harmonic language in the nocturnes is based on the harmonic vocabulary of the 18th and 19th centuries. Harmonic color is manipulated to produce subtle shadings

and coloristic effects. Secondary dominants, the Neapolitan sixth, seventh chords, linear harmony, dissonant voices in the accompaniment patterns, and enharmonic key relationships create harmonic interest and color in the fabric.

The key relationships within the nocturnes revolve around tonic/dominant and major/minor relationships, with key changes typically occurring in the **B** sections. Op. 9, No. 1 moves from B♭ minor to its relative major, D♭ major, whereas Op. 48, No. 1 contrasts the parallel major and minor in the textural-fabric. Op. 55, No. 2 generally stays in E♭ major throughout, the opening section ambiguously cadencing in G major/G minor; C minor is also briefly tonicized in the nocturne. Op. 27 makes the most transformations in key over the course of the nocturne. Beginning in C♯ minor, the nocturne makes its way to the relative major (E Major) in the climactic measures; slides into the dominant key of the parallel, enharmonic major (A♭ major); moves to the parallel, enharmonic major (D♭ major); and finds its way back to C♯ minor in the *da capo* of **A**. The coda brings yet another key change to the parallel major key, C♯ major.

Contrasting harmonies create differing shades between similar phrases or spotlight important points in the textural-fabric. For instance, in Op. 48, No. 1, each return of the melody is colored differently. The color of C minor dominates the opening phrase, whereas the hues of the relative major harmonically tint the second phrase. Upon this phrase's return in m. 17, enriched sonorities of seventh chords color the textural-fabric. The second period of the **A** section spotlights the Neapolitan harmony. The Neapolitan chord, as well as its dominant seventh, are used at dramatic focal points in the **A** sections of the nocturne.

A subtle shift of harmony in the mazurka-like section of Op. 27, No. 1 produces contrasting colors and sets off the formal structure. First shaded in D♭ major, the primary theme repeats itself down a half step, coloring the fabric with C major. This harmonic color change is reinforced by a dynamic change to *pianissimo* and the absence of the damper pedal.

Chopin designs the accompaniments of the nocturnes so that the harmonic rhythm unfolds while linear elements emerge from the figurations. The damper pedal enables the harmony to be spread out over time as notes are cumulatively added to the fabric and sonorities layered. For instance, in the **B** section of Op. 9, No. 1, the D♭ major harmony gradually unfolds from the $D♭^2$ pedal point and the arpeggiated accompaniment. At the same time, a chromatic, tenor line emerges from the harmony, created by the upper note of each arpeggiated figure. Similarly, Op. 55, No. 2 embeds dissonant tones, which echo and play off the melody amidst the arpeggiated figurations.

The use of dissonance is another harmonic device that Chopin employs to color the textural-fabric. Chopin blends together dissonant harmonies by means of the pedal. In addition, cross relations between notes of the accompaniment pattern produce harmonic dissonances in the textural-fabric. In the **B** section of Op. 48, No. 1, and in the coda of Op. 55, No. 2, tonic and dominant harmonies are blended as one sonority via the pedal. A striking dissonance—a G major chord merged with a G augmented seventh chord—is heard in the **B** section of Op. 48, No. 1. Cross relations occur in the accompaniment of the **B** theme of Op. 55, No. 2. Here, the second note of each LH grouping creates a

dissonance with the fifth note of each accompaniment grouping—for instance, the D♮[3] and the D♭[4] of mm. 13–14.

A subtlety that occurs in Chopin's writing is in his use of enharmonic relationships to add vibrant and subtle shadings in the textural-fabric. In Op. 9, No. 1, m. 23, the LH's D♭[2] pedal point and the arpeggiated figuration color the fabric with a D♭ Major chord. On beat two, the D♭[2], reused as a C♯[2], colors the fabric with an A7 chord. In Op. 27, No. 1, the textural-fabric smoothly moves from E major to A♭ major via the pivot tone G♯. Functioning as the third of the E major chord in m. 48, the G♯ tone is rewritten as an A♭ in m. 49, the harmony now coloring the textural-fabric with A♭ major.

Form

Chopin's treatment of textural devices shapes the formal design of each nocturne. The nocturnes are generally cast in **ABA** form, these sections delineated by their textural types. The form is further shaped at the micro level through changes in the textural settings—climactic areas are underscored, transitions are set off, the *da capos* of the **A** sections are transformed, and the codas present elaborate textural settings.

The nocturnes display a high degree of unification in the textural-fabric between motives, gestures, and phrases. Chopin recombines motives and textural ideas in new ways to create different textural effects and sonorities. For example, in Op. 9, No. 1, the intervals of 3rds and 2nds are used as the primary building blocks of the nocturne. First used as melodic motives in the **A** section, these intervals reappear in harmonic form in the **C** section. Likewise, the signature intervals (the 4ths and 5ths) of Op. 27, No. 1, first

introduced in the opening melody, are recast in the **B** section to frame the upper borders of the fabric. They return in the retransition as melodic motives. In Op. 48, No. 1, the minor 2nd, occurring both melodically and harmonically, unifies the bass and melodic threads of the textural-fabric. In m. 4, the melodic motives of the nocturne are rhythmically condensed into a figure that closes the first phrase.

The climactic measures of each nocturne are underscored through different textural settings. The climax of Op. 27, No. 1 explodes into a texture of thick chords in the RH, juxtaposed with massive leaps of 10ths in the LH. The octaves that press on to the climax of Op. 48, No. 1 provide a contrast to the homophonic texture of the **A** section and the homorhythmic chordal structures of **B**.

Chopin displays his most exquisite textural-fabrics in the codas. The codas create closure, synthesizing and elaborating on the textural ideas of the nocturnes. In Op. 55, No. 2, bass, tenor, and soprano pedal points surround a delicate arabesque figure that embraces the melodic motives of the nocturne. The textural-fabric in the coda of Op. 27, No. 1 is sweetened with a move to the parallel major—here a duet, then a quartet in 3rds, plays out over the widespread accompaniment of the **A** section. Each of the four nocturnes concludes with a blocked chordal texture, which creates a powerful sense of finality. These vertical sonorities present an extreme contrast to the sustained, flowing, linear sonorities of the nocturnes.

Dynamics

Chopin uses dynamics in both subtle and overt ways to create bold splashes of sonority, tapering of the sound, delicate traceries, immense expanses in the textural

sonority, and thunderous outbursts. Dynamics are used in combination with the pedal to reinforce the sound and to effect a thickening and a thinning of the textural-fabric. The dynamic range encompasses *pianississimo* to *fortississimo* followed by a *crescendo*. The graphic representations vividly illustrate the affect of the dynamic parameter on the textural-fabric.

Chopin masterfully moves between dynamic extremes to create delicate and bold weavings. In Op. 9, No. 1 (mm. 24–25), a *pianississimo* dynamic is used to delicately move the sonority into the background with the harmonic inflection toward D major. The textural-fabric again comes to the fore in m. 25½ with the *forte* outburst on the C♯ diminished seventh chord. Op. 55, No. 2 begins with an intrepid *forte* dynamic, thrusting a lone $B\flat^5$ on the fabric of sound. In Op. 27, No. 1 (mm. 81–82), a brash B♯ diminished seventh chord resounds for two measures at a *fortississimo* dynamic followed by a *crescendo*; this penetrating, clanging sonority marks the return of **A**. The *da capo* of **A** contrasts the boisterous sonority with its *piano* and *sotto voce*.

Dynamics thicken and thin the textural-fabric of the nocturnes. In Op. 9, No. 1, the sonority amassed from the textural pedal point is thinned in m. 61 by the *pianississimo* dynamic. The resultant sonority provides a weightless background for the melody to float on the surface of the fabric. In Op. 55, No. 2, the texture is thickened by the *crescendo* of mm. 17–18 and thinned out by the *piano* of m. 19. In the **B** section of Op. 27, No. 1, dynamics are used to intensify the sonority and to gradually thicken the textural-fabric. In the first four measures of **B**, the dynamic level is *piano* and the pedal is not used, creating a thin, transparent texture. The *poco a poco crescendo* (mm. 33–36) and the addition of

the damper pedal in m. 37 create an expansive, resonant sonority. Another dynamic factor that creates this swelling are the *forzando* accents used on each beat in mm. 37–44. Accentuating the chromatic ascent of the bass line, these local outbursts of sound help drive the nocturne to the *fortissimo* climax in m. 45.

Timbre

Register and range are manipulated to produce contrasting sonorities, timbral effects, and tonal shadings. Chopin exploits the differences in color between the bass, middle, and upper registers of the piano in the nocturnes, highlighting the contrasting timbres of the piano. The general range of the nocturnes is contained within a five-octave span, the largest range occurring in Op. 48, No. 1, from C^1 to E^7.

Coloristic effects of register distinctly sound in the ornamented melody of the **A** section of Op. 9, No. 1. Dramatic upward leaps show off the color of the upper registers of the piano (mm. 11–18). In m. 55, the soprano and alto expand the texture-space with an upward leap to the sixth octave; in m. 56 the same gesture is repeated, down an octave. This drop in register brings the melody and accompaniment closer together and contrasts the warmer, middle register with the brighter, upper register.

Chopin carefully balances his use of both register and range to differentiate the three strata of the fabric in the opening phrase of Op. 48, No. 1. The **A** section concludes with three tonic Cs, voiced across four octaves: the LH sounds C^1 and C^2; the RH sounds C^4; chromatic minor 3^{rd}s color the third register. The three Cs are unpedaled, producing a stark, pure sound that illuminates the registers and emphasizes the cadential point. In the **B** section of this nocturne, a change in register separates the first eight measures into a

four plus four idea. This change produces a contrast in color in the melody, the melody of mm. 25–28 highlighting the sonority of the fourth octave of the piano, mm. 29–32 showing off the fifth octave. The same effect is created in the **B** section of Op. 27, No. 1 as the entire strata of the fabric move upward, producing contrasting registral chunks of sound.

The octaves in the **B** section of Op. 48, No. 1 span almost the entire range of the keyboard, from the high E^7 of m. 47 to the low C^1 of m. 48. Four different registers of the piano, doubled between the hands, create a powerful, bravura sonority. In the monophonic gesture that closes this nocturne, Chopin potently uses contrasting registral colors, spanning the distance G^3 to C^6, to convey the pathos of this final statement.

Range and register are boldly used in the opening measure of Op. 55, No. 2 with the soprano's $B\flat^5$, immediately followed four octaves below by the bass' $B\flat^1$. This expansive gap between the outer threads of the fabric produces a spaciousness in the sonority. The gap is immediately filled in by the colors of the middle range. Exploiting the range between the soprano and bass recurs at high points in the nocturne. The accompaniment of this nocturnes travels across the registers, setting into relief the sonorities of the different registers. The damper pedal segments these figurations into different registral groupings, producing colorful shadings within one accompaniment figuration.

Articulation

Articulation is also a factor that contributes to the sonorous effects in the textural-fabric. Legato is the primary articulation used in the nocturnes, creating the expressive, sustained style of the nocturne. Staccato and *portato* are skillfully used in both the

melody and accompaniment to give shape to the melodic line, to punctuate the accompaniment, to delineate strata in the fabric, to intensify and relax the textural-fabric, and to create a change in the sonority.

The articulation Chopin employs in the A section of Op. 9, No. 1 is an exquisite example of the way that articulation affects the textural-fabric. The *bel canto* melody of this nocturne is shaped by the opening legato gesture, the *portato* repeated F^5s and $B\flat^5$s, and the slurred, two-note sobbing motive. The *fioritura* of m. 3 produces an elegant change in the surface texture of the fabric as it moves effortlessly between legato and *portato* articulations. What allows the melody to express these subtle articulations is the unwavering LH arpeggiated accompaniment, articulated in six-note groupings.

Chopin employs different slur groupings in the accompaniments that offset the rhythm of the fabric, segment the registers, produce linear harmony, and invoke dramatic interactions between the melody and accompaniment. The accompaniments of Op. 9, No. 1, Op. 27, No. 1, and Op. 55, No. 2 support the melody in a sustained, legato articulation for most of the nocturne. In the accompaniment of Op. 55, No. 2, twelve-note slur groupings alternate with six-note slur groupings. The twelve-note groupings invoke broad, arched movements that sweep across the registers to create an expansive sense in the sonority. A change in the six-note slur groupings of Op. 9, No. 1 (mm. 67–70) emphasizes the return to A. Here four-note groupings, lacking the resonance of the damper pedal, produce a transparent sonority that highlights a chromatic line, ushering in the return of A.

Staccato articulation is used in the mazurka-like section of Op. 27, No. 1 to create the dance. In the A section of Op. 48, No. 1, both the bass note and the middle layer chords are articulated staccato, even as the pedal mixes the two layers. The lighter touch produced by this articulation helps to control the heavy sonorities of the low bass octaves, cast in the first to third octaves of the piano. Yet, the staccato touch also slightly emphasizes each beat, focusing the sound and producing accentuated threads within the textural-fabric.

The *portato* articulation in the inner alto voice of Op. 55, No. 2 delineates and clarifies the relationships between lines in the texture, creating a sonority that pokes holes in the fabric. The *portato* articulation of the penultimate measure of Op. 27, No. 1 controls the heaviness of the bass line.

One of the most dramatic uses of articulation occurs in the powerful climax of Op. 27, No. 1, where Chopin contrasts textural sonorities through his use of staccato and legato. The staccato articulations punctuate the angular leaps of the LH, intensifying the thunderous, *appassionato* sonority that begins the climax (m. 45 and m. 49). Legato arpeggiated figurations that sweep up and down immediately contrast the piercing staccato articulations.

Textural Types

The analyses have revealed a textural depth in the nocturnes that extends beyond the simple classifications of monophonic, homophonic, heterophonic, and polyphonic. Although homophony is the predominant textural type in the nocturnes, Chopin

frequently makes use of different textural types within each nocturne. Examples of monophonic, polyphonic, chordal, and heterophonic textures were found in the textural-fabrics of the four nocturnes.

The classification of the nocturnes as a homophonic texture describes the surface texture—that is, a cantilena upper melodic line with a subordinate layer, a chordal accompaniment. All four nocturnes use accompaniments consisting of some type of chordal figuration, typical of the nocturne style. Chopin surpasses the stereotypical nocturne accompaniment pattern, however, by weaving details in the figurations that are integral to the expressive sonorous whole of the textural-fabric.

The homophonic accompaniments of the **A** sections of Op. 9, No. 1, Op. 27, No. 1, and Op. 55, No. 2 use arpeggiated figurations, whereas Op. 48, No. 1 uses a chordal figuration comprising a bass voice and an inner layer of solid chords. In the **B** sections of the nocturnes, Chopin presents a new sonority by modifying the shape of the accompaniment pattern or by changing the textural type. For instance, in the **B** section of Op. 9 No. 1, the angular accompaniment figuration of the **A** section is flattened out into a figuration of open 5ths that travels upward from the bass register to the tenor register, and down again. The arpeggiated accompaniment figuration of Op. 55, No. 2 is only slightly varied throughout the nocturne. Chopin creates changes in the sonority at the local level, the interactions between the melody and the embedded appoggiatura producing heterophonic and imitative textures. The bass line and solid chords of the **A** section of Op. 48, No. 1 are transformed in the **B** section into a homorhythmic, chordal textural type. In Op. 27,

No. 1, the **B** section interrupts the arpeggiated sonorities of **A** with a polyphonic texture that gradually evolves into a homorhythmic, chordal textural type.

Homorhythmic chordal textures are used in all the nocturnes, vertical sonorities contrasted with arpeggiated linear sonorities. Op. 27, No. 1 uses a homorhythmic chordal texture of four to six voices in the mazurka-like section. In the **B** section of Op. 48, No. 1, the bass line and solid chords of the **A** section combine into sonorities that move as massive blocks of sound, outlining the melodic rhythm in a homorhythmic texture. In the *da capo* of this nocturne, Chopin again employs a homorhythmic textural type in the lower strata, the melody maintaining its rhythmic independence. Each of the four nocturnes concludes with a homorhythmic texture. These blocked, vertical sonorities present an extreme contrast to the sustained, flowing linear sonorities of the nocturnes, this change in textural type creating a powerful sense of finality.

Chopin frequently employs polyphonic devices including stratified layers of sound, voices embedded in the accompaniment patterns, contrapuntal lines, and textural types set in counterpoint to each other. Op. 9, No. 1 is the least polyphonic of the nocturnes, adding a contrapuntal voice in m. 5. In the **A** section of Op. 27, No. 1, an alto voice sounds in counterpoint to the melodic voice. In the **B** section of this nocturne, Chopin begins the first eight measures with a polyphonic texture comprising four distinct strata. The polyphony is created through rhythmic independence between the layers and the lack of pedal. Two upper layers dialogue in imitation, using a dotted figure as the primary rhythmic motive. An inner accompaniment layer, poised above the bass voice, moves in triplets consisting of dissonant 2^{nd}s. As the dynamic level increases and the pedal is

added in the next eight measures, the delineation between layers becomes hazy, causing the individual strata to amalgamate into a homophonic texture.

In the return of **A** in Op. 48, No. 1, the triplets and chordal textures of the **B** section are combined in the fabric. Even as they merge, the triplets and chordal structures maintain their independence, a chordal idea cast in counterpoint against a rhythmic idea. Chopin's later works contain more contrapuntal elements, most vividly heard in Op. 55, No. 2. In this nocturne, alto and soprano voices continually play off each other weaving independent threads in the fabric of sound. The accompaniment pattern of this nocturne embeds an appoggiatura motif throughout, this motif acting as an independent voice and sounding in counterpoint to the melodic line.

In Op. 55, No. 2, a subtle echoing of the appoggiatura motif between the melody and accompaniment unifies the voices in a heterophonic texture. Chopin again uses heterophony in mm. 17–18, between the soprano pedal point ($A\flat^5$) and the highest note of the accompaniment pattern ($A\flat^4$).

Chopin uses monophony at important expressive points in the nocturnes. Both Op. 9, No. 1 and Op. 55, No. 2 begin with a monophonic texture. In Op. 9, No. 1, the opening six notes, cast monophonically, introduce the melodic motives of the nocturne, while in Op. 55, No. 2, a single note ($B\flat^5$) dramatically begins the nocturne. A non-metrical, monophonic recitative, doubled in octaves, closes the middle section of Op. 27, No. 1, summoning a return to **A**. Monophonic bravura octaves are juxtaposed with the homorhythmic, chordal texture of mm. 38–48 in Op. 48, No. 1. Monophony is also elegantly used in the closing measures of this nocturne. Here a monophonic rendering of

the primary melodic motives poignantly unwinds upward, ushering in the final chordal texture.

Textural Setting

The interactions between the individual layers in the nocturnes produce the characteristic sonority of each textural setting. These interactions involve aspects of texture such as density, voicing, spacing, and texture-space. The textural analyses of the nocturnes clearly demonstrate that texture is not a static phenomenon— textural changes occur throughout the nocturnes at both the micro level and the macro level. Classifying textural types describes texture at the macro level; identifying textural settings demonstrates the myriad textural fluctuations at the micro level. Chopin creates these fluctuations in individual textural settings for an expressive, sonorous reason.

Voicing, Lines, and Spacing

Chopin's use of voicing and spacing is an aspect of his sensitive textural writing for the instrument. The interplay between voices and the distribution of the component pitches of a chord are exquisitely balanced across the textural-fabric. The contour of the lines and the spatial interactions between lines are carefully designed with an ear attuned to their effect on the sonority of the entire textural-fabric. Each accompaniment figuration possesses a distinct textural identity and sonority, produced primarily from the voicing and spacing that Chopin employs.

The accompaniment figure of the A section of Op. 9, No. 1 encloses a tenor voice that moves in contrary motion to the melody, echoing the 2nds and 3rds of the melody. Similarly, Op. 55, No. 2 uses an arpeggiated accompaniment that embeds a middle voice (the appoggiatura motif); this voice produces an expressive dissonance with the harmony of the arpeggio. Chopin voices this figure with the root and fifth of the chord in the lower register and the third and seventh in the middle to upper register of the keyboard. This creates a rich, well-balanced sonority, the voicing of pitches, together with the use of the damper pedal, exploiting the overtone series of the piano. The voicing and spacing of this accompaniment figure also allow the dissonant appoggiatura motif of the accompaniment and the dissonances used in the melody to be absorbed in the overall sonority.

The A section of Op. 27, No. 1 uses a widely spaced accompaniment figuration that spans an octave and a 5th over the second and third octaves of the piano. The voicing of this accompaniment pattern in open 5ths and the registral placement of these 5ths create a dark, hollow sonority. Over this, the melody fills in the third of the chord. The six-note grouping of this accompaniment is cleverly voiced so that the root of the chord only sounds on the first downbeat of the nocturne (the $C\#^2$ of m. 1), and the fifth ($G\#^2$) sounds on the first note of each grouping thereafter. The root is then slipped in on the last eighth note of each six-note grouping so that it is absorbed into the sonority, rather than weighing down the textural-fabric by a replaying of it on every downbeat. The wide gaps that occur between the outer borders of the fabric, $C\#^1$ in the bass and E^5 in the soprano, are also factors in this expansive sonority. The accompaniment figuration of the B section of Op. 9, No. 1 uses similar voicing and spacing.

In the opening of Op. 48, No. 1, both voicing and spacing of the middle layer chords are carefully worked out in the fabric. Distinctive sonorities are created by two-, three-, and four-voiced chords of the **A** section. Chopin's intricate use of voicing and pedaling is also illustrated in mm. 25–26½ of the **B** section. Here a C major chord, layered by a one and one-half measure pedaling, is carefully revoiced each time it re-sounds so that each of the chord members is equally balanced to project the fanfare figure of the melody.

Voices are added in duet in both Op. 9, No. 1 and Op. 27, No. 1. Op. 9, No. 1 employs a duet of 3rds and 6ths in mm. 51–69. A duet texture, voiced in 3rds, begins the coda of Op. 27, No. 1, splintering into a four-part textural setting in mm. 96–97. In both nocturnes, the textural setting is homodirectional and homointervallic, producing a sweet, harmonious sonority.

Density

Chopin uses both horizontal and vertical density to create contrasting sonorities in the textural settings of the nocturnes. As a polyphonic instrument, the piano is able to sound many notes at the same time. Hence, vertical density, the number of pitches sounded simultaneously, is a factor in analyzing pianistic textures. Horizontal density, the number of lines and components sounding over a given time span, figures significantly in Chopin's writing for the piano. It is the damper pedal that most actively affects horizontal density through its ability to layer and blend sound.

One of the most striking examples of a horizontally dense texture occurs in Op. 9, No. 1, mm. 51–67. The sixteen and one-half measure pedaling produces a dense texture,

creating a massive build-up of sonority as layer upon layer of the D♭ major arpeggio colors the textural-fabric. The two-measure pedaling in the coda of Op. 55, No. 2 is another example of a horizontally dense texture. This intricately woven sonority contains an inner arabesque figure, surrounded by a bass pedal point on the tonic note and a soprano pedal point on the dominant note. The pedal blends these layers creating the horizontally dense texture.

The use or omission of the damper pedal creates a contrast in textural density and sonority. For instance, in Op. 55, No. 2, Chopin contrasts pedaled and unpedaled sonorities in mm. 39–45, the pedaled measures producing denser, resonant sonorities, the unpedaled measures creating thinner, more transparent sonorities. Chopin employs a similar contrast in textural density and sonority in the mazurka-like section of Op. 27, No. 1.

Vertical density is exploited in Op. 48, No. 1 more than it is in the other three nocturnes. The textural setting of the opening accompaniment comprises a doubled bass note on strong beats and two- to four-note solid chords on weak beats. The verticalness of the sonorities are heard as the nocturne progresses from beat to beat; the pedal thickens the texture horizontally as it blends strong to weak beats. This nocturne gradually becomes more dense, both horizontally and vertically. In the **B** section, Chopin uses dense vertical structures of four–six notes per chord, increasing the density to seven–eleven notes as the nocturne progresses. In the *da capo* of **A**, both vertical and horizontal aspects of density create a thick, full-bodied sonority. Here the triplets and the thick chords of **B** merge, creating a heavy, pulsating sonority. The chords of this textural

setting produce a vertical density of four–six notes per eighth note, while the pedal, together with the chords, produces a horizontal density of twenty-five notes within two beats. The densest arrangement of this middle layer occurs in m. 63, beats 3–4 where thirty-eight notes accumulate between the hands.

Dissonant and non-dissonant intervals are another factor in the density of the texture. The intervallic arrangement of the accompaniment figuration and the degree of dissonance produced by the intervals create the sonorous quality of each figuration. For instance, the arpeggiated accompaniment of Op. 27, No. 1 is arranged in intervals of open 5^{th}s, creating a neutral, non-dissonant, hollow sonority. Contrasted to this, the accompaniment figuration of Op. 9, No. 1 uses intervals of 6^{th}s and 3^{rd}s, exuding a harmonious, warm sonority. Intermixing the intervals of 2^{nd}s and 7ths, the accompaniment figuration of Op. 55, No. 2 produces a dense, tightly woven sonority.

Texture-Space

Through his creative and varied use of texture-space—how notes are arranged in horizontal and vertical space—Chopin expands the sonorous effects possible at the instrument. Chopin manipulates texture-space to set off the registral colors of the piano, to accentuate a change of harmony or a special color, and to reinforce climactic points. Kinesthetic effects of spaciousness, expansiveness, compactness, and compression are produced through Chopin's exploitation of texture-space. The graphic representations vividly illustrate this use of texture-space.

Chopin uses expansion and contraction of texture-space to create the characteristic sonority of each accompaniment figuration in the nocturnes. In addition, the manipulation

of texture-space between the melody and accompaniment is an expressive factor in the textural-fabric. The sonority of the accompaniment of the **A** section of Op. 9, No. 1 is characterized by closely positioned arpeggios in 3rds, 5ths, and 6ths. The accompaniment carves its back-and-forth movement through texture-space in the tenor register. In contrast, in the **B** section, open 5ths swing in an upward-downward movement from the bass to the tenor register. In mm. 75–79, Chopin expands the space between the melody and accompaniment with the melody's large-scale arpeggiation of a B♭ minor chord. As the RH ascends through this chord, the texture-space between the melody and the accompaniment enlarges, reinforcing the dramatic upward movement of the RH.

Chopin separates the strata of the textural-fabric in the **A** section of Op. 48, No. 1 so that breathing space exists between the melody, the bass octaves, and the middle chordal layer. This provides vast resonating space for the melody to project its elasticity. As this section progresses, the melody crosses into the space of the accompaniment figure, creating a meshed sonority that obscures the separation between melody and accompaniment. In the *da capo* of the **A** section, the texture-space between melody and accompaniment is even more compressed, melody and accompaniment brought closer together in a thick, pulsating textural idea.

Wide gaps occur between the melody and accompaniment in the opening of Op. 27, No. 1. As in Op. 48, No. 1, this wide expanse between the outer borders creates resonating space for the *bel canto* melody. In mm. 37–44, the manipulation of texture-space in the upper part of the accompaniment figure produces another sonorous change. Chopin sequentially enlarges, and then decreases, the size of the interval on the last beat

of each measure. This expansion and compression of the texture-space creates different colors in the fabric. In their upward movement, the intervals encroach on the space of the upper two layers of the fabric producing a more compact, entangled sonority. In the climactic measures of this nocturne (mm. 45–50), the wide gaps in the bass line, and between the melody and accompaniment, reinforce the *appassionato* of the climax.

While the arpeggiated accompaniments of Op. 9, No. 1 and Op. 27, No. 1 are generally consistent in their use of texture-space, the accompaniment of Op. 55 No. 2 alternately compresses and expands the texture-space in its upward-downward sweep. This creates ever-changing sonorities in the textural-fabric as the accompaniment traces its path across the registers.

Harmonic changes are accentuated by the use of texture-space. In Op. 9, No. 1, Chopin uses texture-space to accentuate the change of harmony from B♭ minor to D♭ Major. In mm. 4–5, the bass voice drops from $B♭^2$ to $D♭^2$. This drop causes more of the tonal sounding space of the piano to resonate, creating an expanded sense in the sonority. In the coda of this nocturne, a German augmented sixth chord is highlighted in its plunge from the sixth octave to the third (m. 83). This downward fall gradually compresses the texture-space, squeezing together the sonority of the augmented sixth chord. In Op. 27, No. 1, the harmonic change from E major to A♭ major is highlighted by the LH's use of texture-space. Here (m. 48), an E major arpeggio gradually expands from an octave, to a 10th, and finally to a 15th, ushering in the change to A♭ major.

The coda of Op. 55, No. 2 contains one of the most dramatic examples of Chopin's exploitation of texture-space. In m. 58, the melodic voice reiterates the opening $B♭^5$, then

leaps up to B♭^{6} in a glorious expansion of texture-space. The bass and tenor pedal points, articulated by the pedaling, alternately expand and contract texture-space. Inside these pedal points, the arabesque figure gradually condenses the texture-space between the accompaniment and itself. As the arabesque crosses into the registral space of the accompaniment figure, it reopens the space within its own figure. In m. 63, the bass descends to E♭^{1}, expanding the texture-space to the lowest point in the nocturne. An E♭ major arpeggio, voiced between the hands, then expands the texture-space in an elegant contrary movement from the middle of the fabric to the outer borders. Texture-space is again condensed with a seven-voice blocked chord that spans the registral space from E♭^{2} to G^{4}.

Pedal Point

Pedal points are another textural device used in the nocturnes, most notably in Op. 9, No. 1. A pedal point is used in both the **A** and **B** sections to tonally anchor this nocturne—B♭ minor in the **A** section and D♭ Major in the **B** section. In the **B** section, the D♭^{2} pedal point maintains the sonority and rhythmicity of the fabric with its regular pulsing on beat one. This provides a tonal anchor in the fabric, allowing the inner notes to produce points of colorful dissonances as they clash with other notes in the accompaniment figure. Chopin uses this same accompaniment figure with a sixteen and one-half measure pedaling in the **C** section to create a textural pedal point.

In Op. 27, No. 1, a pedal point on C♯^{2} is used in the opening measures, grounding the accompaniment pattern of the **A** section. In the retransition of the **B** section, A♭ acts

as a dominant pedal point, preparing the textural-fabric to move to D♭ major. Op. 48, No. 1 employs a short pedal point over C^1 in mm. 29–30 and mm. 37–38. In Op. 55, No. 2, Chopin uses a soprano and alto pedal point in a heterophonic texture (mm. 17–18). The coda of this nocturne contains a triple pedal point in the soprano, tenor, and bass voices.

The Damper Pedal

Chopin's innate textural writing for the piano and the distinctive pianistic sonorities he created in the nocturnes are integrally linked to his innovative use of the damper pedal. The damper pedal's effect on the sheer sound of the piano was at the heart of the new genres created by the Romantic pianist-composers. The damper pedal provided greater resonance and sustaining power as well as the ability to blend registers and to create tonal shading. It allowed a cantabile, soprano melody to sing out over a textural background of a bass line and middle register chords. The pedal is used to reinforce and sustain chordal sonorities, blend sonorities across the registers, thicken and thin the textural-fabric, create resonance and color, intermix harmonies, and set off the form. The nocturne style, in its use of arpeggiated, widely spaced accompaniments, depends on the pedal to layer sound so that notes of the accompaniment are gradually blended into the textural-fabric. This multilayering of sonorities creates dimension in the textural-fabric, a distinct aural foreground and background, with sonorous layers in between. Chopin's treatment of texture in the nocturnes takes full advantage of the sympathetic vibrations produced when the damper pedal is activated. This is inherent to the expressive stance of the

nocturnes—the textural arrangements together with the sympathetic vibrations of the damper pedal provide a cushion of sound, enabling the *bel canto* melody to "sing."

Chopin does not continually employ straightforward harmonic pedaling in the nocturnes. Long pedalings, the absence of pedal, and pedalings that sectionalize the accompaniment figures into distinctive registral sonorities characterize Chopin's use of the pedal. Measures 13–19 of Op. 55, No. 2 illustrate each of these practices. The first two eighth notes of m. 13 are blended with the preceding E♭ major harmony. The next pedaling begins in the register above ($E♭^3$), melting together a closely voiced E♭7 chord in the middle register with a low E♭7 chord, voiced in an open texture. As the melody descends on beat four of m. 13, the pedal is omitted, dissipating the preceding sonority. In mm. 14–16, middle register sonorities are highlighted by the pedaling; bass register sonorities are accentuated with an unpedaled sound. A dense, lush sonority ensues in m. 19 with a one-measure pedaling of the G7 chord. This chord is voiced so that its sonority unfolds first in the middle register, then in the bass register.

Chopin's use of long pedalings creates massive blocks of sonority, the pedal allowing layers of sound to accumulate over time. In Op. 48, No. 1 (mm. 26–27½), a one and one-half measure pedaling creates an enriched sonority for the fanfare of the melodic voice. Op. 27, No. 1 begins with a two and one-half measure pedaling that creates a dark background for the haunting melody. The most impressive example of an extended pedaling is found in Op. 9, No. 1. Here, the pedal blends layer upon layer of a D♭ major arpeggio, this chord resonating and coloring the textural-fabric for sixteen and one-half measures.

Chopin uses articulation, together with the damper pedal, to produce different touches and textural effects. In the **A** section of Op. 48, No. 1, both the bass notes and the middle layer chords are articulated staccato. The pedal mixes the two layers of sound, the lighter touch produced by the staccato articulation helping to control the heavy sonorities of the low bass octaves. In Op. 27, No. I, the pedal mixes the massive staccato jumps of m. 49 with the RH's thick, two-measure A♭ major chord. The pedal blends the sonority of each pointed attack into a chordal conglomerate of sound. A pedaled, legato articulation immediately counterbalances this effect, broadening and relaxing the sonority of the textural-fabric. In Op. 9, No. 1, the pedal creates a resonance body of sound for the mixed articulations used in the opening melody. It is because of the pedal that the *portato* articulation of m. 1, m. 4, and m. 6 is achieved. The pedal sustains the sound while also cushioning each individual attack. In m. 3, the pedal gently gathers sonority, allowing the staccato and legato articulations to be delicately inlaid in the fabric of sound.

Chopin uses the pedal to bridge phrase endings and phrase beginnings. In Op. 55, No. 2, the pedal overlaps the last slur grouping of m. 12 with the first two eighth notes of the new slur grouping in m. 13. This blurs the seam between the **A** and **B** sections. The first phrase of Op. 27, No. 1 ends ambiguously on the leading tone, $B\#^4$ (m. 9). The pedal blends m. 9 and m. 10, causing the $B\#^4$ to dissolve into the accompaniment figuration of m. 10. In m. 11, the second phrase emerges from this ambiguous sonority.

Chopin also deletes the pedal at ends of phrases and sections to clear out the sonority. The first period of Op. 55, No. 2 concludes in m. 8 with a highly dissonant texture created by half-step movement in the bass and middle layers. So as not to muddle

the textural sonority, the pedal is not used for the first two beats of m. 8. In Op. 48, No. 1, three unpedaled Cs, encompassing the distance from C^1–C^4, magnificently bring the **A** section to a close. The lack of pedal in this measure creates an opening, clearing away the dark minor sonority of the **A** section in preparation for C major of the **B** section. Chopin uses the same device in Op. 9, No. 1. The absence of the pedal in mm. 67–70 dissipates the accumulated sound of the preceding textural pedal point, allowing the chromatic bass line to emerge to the foreground of the fabric. Here the pedal is not immediately added back into the texture. Rather, Chopin gradually blends the sonority with finger pedaling and then adds the damper pedal.

Chopin delineates individual lines or strata in the texture through his meticulous use and non-use of the pedal. For instance, in Op. 55, No. 2, the pedal is not used when the alto voice first enters in m. 4. This pedaling sets off the entrance of the alto voice. On the next beat, the pedal is applied, blending the threads of the fabric. It is again deleted on the last eighth note of m. 5 as the accompaniment figure crosses into the registral space of the alto voice. To highlight the appoggiatura motif that sounds in the alto voice on beats three and four, Chopin again clarifies the texture by means of the pedal. Here, the pedal divides the six-note G7 chord into two segments, mixing the first four eighth notes in a sonorous blending of bass to middle, and then blending the middle register G^3 and F^4 in one pedal. This clarifies the fabric for the dissonance of the appoggiatura motif.

Chopin uses the damper pedal to create a thickening and a thinning of the textural-fabric. In the **B** section of Op. 27, No. 1, a gradual thickening occurs through the combination of dynamics and pedaling. The lack of pedaling in the first four measures

stratifies the four layers of the textural-fabric, differentiating the registers and creating a transparent, dry sonority. In m. 37, the dynamic level increases to *forte*, *forzando* accents sound on each downbeat, and the pedal is added—these factors creating an immense thickening of the texture. Chopin's long pedalings, previously discussed, also produce a thicker, denser fabric.

The pedal, through its ability to sustain sound, combines dissonant harmonies to create colorful patches of sound in the textural-fabric. For example, in Op. 55, No. 2, a two-measure pedaling produces a dissonant, enriched sonority of both tonic and dominant seventh harmonies (mm. 59½–61½). Tonic and dominant seventh harmonies are fused together in Op. 48, No. 1, and a dissonance occurring between a G major chord and a G augmented seventh chord is created via the pedal. In Op. 9, No. 1 a German augmented sixth chord is blended with a B♭ pedal point.

Juxtaposed pedaled and unpedaled sonorities create variety in the textural-fabric. In addition, Chopin does not always use the same pedaling in repeated sections or phrases; this creates contrasting sonorities and brings into relief the form. In Op. 27, No. 1, the simple chords of mm. 65–67 are saturated with an enriched pedaled sonority, while the highly chromatic passages of m. 68, m. 72, and m. 76 are unpedaled, allowing for a clean, transparent sonority. Measure 65 is pedaled—its exact repetition in m. 69 is unpedaled. The monophonic gesture that closes Op. 48, No. 1 (m. 75) is pedaled for the first beat and one-half, cleared on the half-step motive $A♭^4$–G^4. Then, untainted by the pedal, the gesture winds upward to C^5. This stark sonority heightens the poignancy of the final utterance. In Op. 55, No. 2, the sonorities of mm. 31–32 are marked by a contrast

between linear and arpeggiated components of the texture. Chopin highlights this contrast by juxtaposing pedaled and unpedaled sonorities. The textural-fabric, created by the interplay of the voices and the pedal's effect, alternates between two beats of a warm blending of middle register sonorities, and two beats of a chromatic, stark unpedaled sound.

In his use of the damper pedal, Chopin expanded the sonorous resources of the piano. The effects of the damper pedal together with Chopin's textural writing create the range of sonorities and the subtleties of expression found in the diverse textural-fabrics of the nocturnes.

Recommendations for Further Study

The pedagogical implications of this study are extensive. How is it possible to teach texture at the piano so that it is considered an aspect of sound rather than as a mere classification of a textural type? How can the textural capabilities of a specific performance medium—in this case, the piano—be approached, taught, and presented? How can the decoding of a textural idea from a score, and the realization of that idea in sound be linked? How can the approach to teaching the damper pedal be expanded so the pedal is considered as an artistic tool that creates texture?

The study points to a need to further examine Chopin's pedal directions from the viewpoint of sound and to rehear and rethink the possibilities of sound at the instrument. Indoctrinated in the use of harmonic pedaling, pianists at times simply ignore the given pedal indications and pedal for the harmony, without considering imaginative sound

possibilities at the instrument. Joseph Banowetz says of Maurice Hinson's study of Chopin's pedal directions in his manuscript, "Some results of this investigation have startling implications for the pianist open to a more imaginative sound concept in Chopin's pedaling."[192] In investigating the pedal's effects on the textural-fabric, the present study has provided a resource for the pianist open to developing a more imaginative sound concept in playing the nocturnes. Sandra Rosenblum echoes Banowetz's thoughts on a need to better understand Chopin's use of the damper pedal:

> The great importance of color in Romantic music and the role of the damper pedal in creating that color for the piano mandate an effort to better understand, insofar as we can, what Chopin meant to convey with the extraordinary number of pedal indications that he took the trouble to write out, sometimes with astonishing precision.[193]

There is a need to better understand the textural and sonorous capabilities of the piano and the damper pedal's role in creating color and sonority, as well as a need for pedagogical tools that promote an understanding of the textural sonority of the piano. The graphic representations used in this study have offered such a tool. The representations of the musical score as a graphic realization of the textural-fabric have provided a methodology to see, and hence, to hear more deeply into the texture of a composition. The vertical and horizontal dimensions of texture, the interrelationships between individual threads, the use of texture-space, the dynamics, the harmonic rhythmic, and the damper pedal's effect on the fabric of sound are vividly illustrated

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[192]Joseph Banowetz, *The Pianist's Guide to Pedaling*. (Bloomington: Indiana University Press, 1992), viii..

[193]Sandra Rosenblum, "Some Enigmas of Chopin's Pedal Indications: What Do the Sources Tell Us?" *Journal of Musicological Research* 16 (1996): 42.

through these visual representations.

The graphs have uncovered a need for a process to decode and study texture from the written score, this need pointed out by Camilla Cai: "The process of recreating texture from the written score, though vital to effective performance is neglected."[194] The graphic representations used in this study directly address this neglect by employing a visual reference that clearly illustrates the textural-fabric. The graphs present an intermediary visual reference between the notated score and the aural realization of that score. This visual reference can be transmuted into both an aural and a kinesthetic experience so that the eyes teach the ear and the body. As a perceptual tool, the graphs allow the eyes to hear and the ears to see. This synesthesia is also experienced from the sight to the kinesthetic modality—the eyes feel; the body sees. The graphs then expose a need for pedagogical approaches to the study of music that recognize the value in incorporating diverse sense modalities. Pedagogical tools such as the use of synesthesia and metaphor are essential in the teaching of music.

The study has revealed a need for an expanded concept of texture as well as a more developed terminology to convey textural effects and sonorities. The study also points to a need to examine other genres and the oeuvre of composers in their treatment of texture, specifically in their contribution to sound and texture at the piano. The study has provided an analytical model for further studies of sound and texture at the piano.

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[194]Camillia Cai, "Texture and Gender: New Prisms for Understanding Hensel's and Mendelssohn's Piano Pieces," in *Nineteenth-Century Piano Music: Essays in Performance and Analysis*, ed. David Witten, 53-93. (New York and London: Garland Publishing, Inc., 1997), 53.

The analyses of the nocturnes have displayed Chopin's astute, sensitive understanding of the piano's sound. Chopin intimately understood the "texture" of the instrument, knowing how to structure his musical materials to bring about the exquisite textural-fabrics found in the nocturnes. Chopin's compositional relationship to the piano and his contribution to the soundscape of the instrument are best summarized with a quote from Jim Samson:

> In reality Chopin's total involvement with the piano was right at the heart of his creativity. A composition would begin life at the piano, its overall conception already formed and its melodic and harmonic details often already realized before he set pen to paper. He drew much of his inspiration directly from his exploration of novel keyboard textures and sonorities and he allowed the limitations of the instrument to define the boundaries of an enclosed musical world which could 'contain' the expressive extremes of a widely ranging language.[195]

It is these novel keyboard textures and sonorities that the master weaver Chopin gifted to the world in the genre of the nocturne. Realized through the synergistic interaction of composer, genre, and medium, these exquisite textural-fabrics embody the essence of the sound of the piano—here the medium of sound is the message of the music.

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[195]Jim Samson, *The Music of Chopin* (Oxford: Clarendon Press, 1985), 4.

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Appendix A[196]

Frédéric Chopin, The Nocturnes

The opus numbers of each nocturne and the composition and publication dates are listed.

Opus	*Title*	*Date of composition*	*Date of publication*
9	Three Nocturnes: B♭ minor, E♭ major, B major	1830–2	1832
15	Three Nocturnes: F major, F♯ major, G minor	1830–2	1833
27	Two Nocturnes: C♯ minor, D♭ major	1835	1836
32	Two Nocturnes: B major, A♭ major	1837	1837
37	Two Nocturnes: G minor, G major	1838–9	1840
48	Two Nocturnes: C minor, F♯ minor	1841	1841
55	Two Nocturnes: F minor, E♭ major	1842–4	1844
62	Two Nocturnes: B major, E major	1846	1846
72	Nocturne: E minor, posthumous	*c.*1829?	1855
--	Nocturne: C♯ minor[197]	1837	1938
--	Nocturne: C minor	1847	1938

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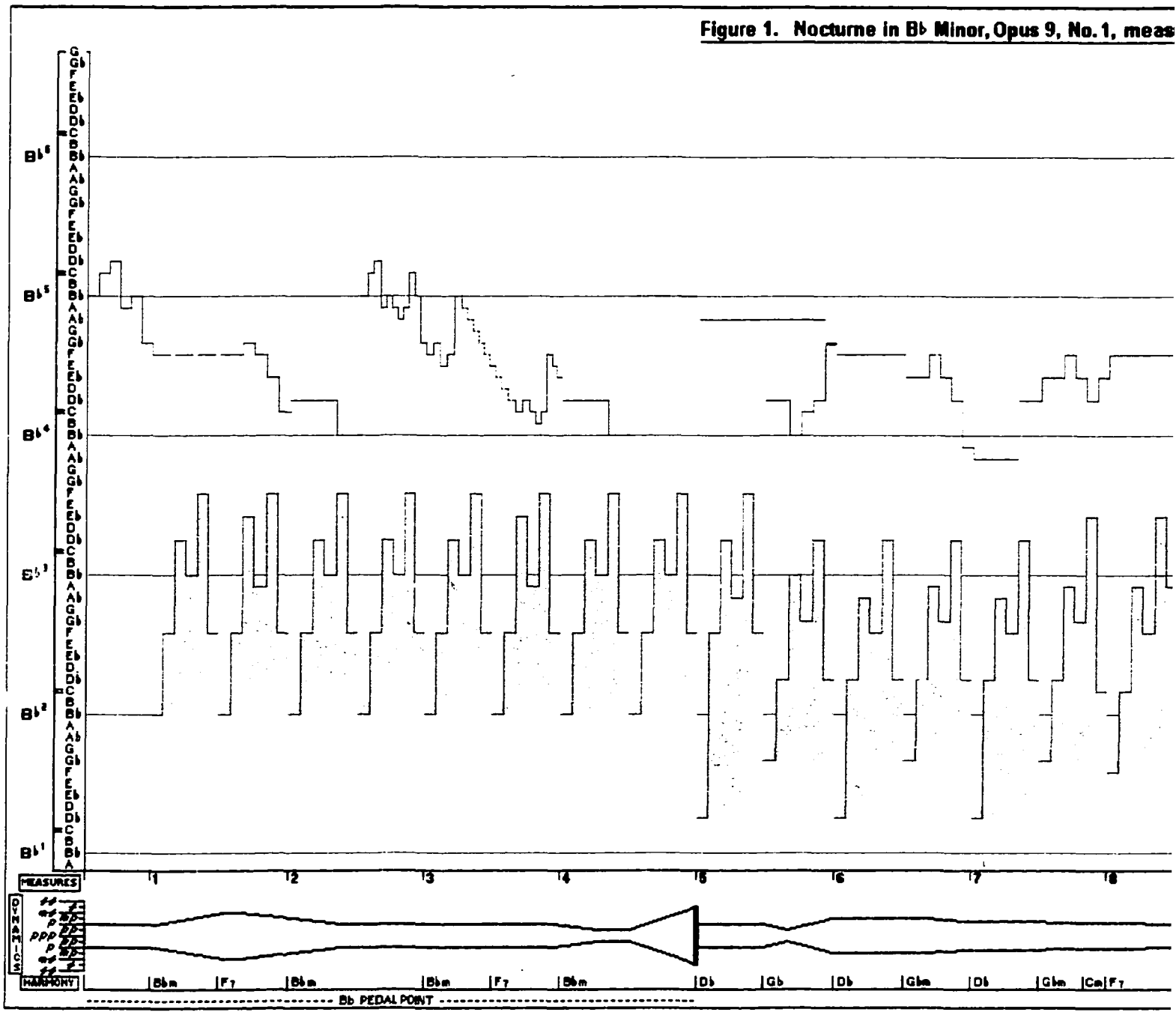
[196]This list is derived from Jim Samson's "List of works" in *Chopin* (New York: Schirmer Books, 1997), Appendix B, 301-304. Samson explains that the chronology of Chopin's music is anything but well established. His list is based on Chomiński and Turlo, *Katalog Dziel Fryderyka Chopina* (Cracow, 1990). Changes made to the Chomiński/Turlo chronology were based on Samson's own research or Jeffrey Kallberg's dating of autograph manuscripts.

[197]This was labeled a nocturne by Oskar Kolberg; its correct title is *Lento con gran espressione*. Samson contends that there is not a strong case for including it as a part of the nocturnes. See Samson's *Chopin*, p. 100.

Figure 1. Nocturne in B♭ Minor, Opus 9, No. 1, meas



1. **Nocturne in B♭ Minor, Opus 9, No. 1, measures 1 – 12**

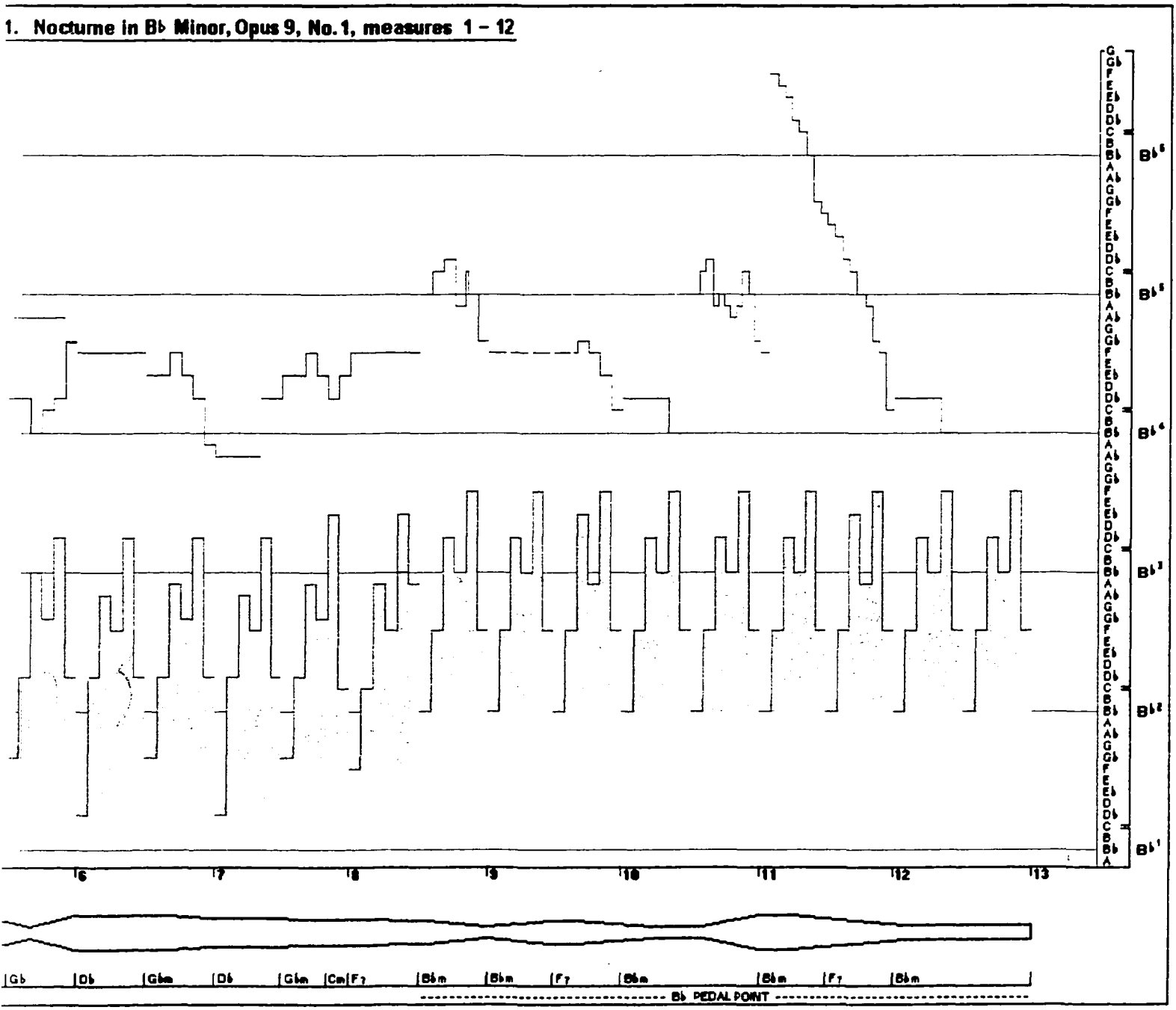
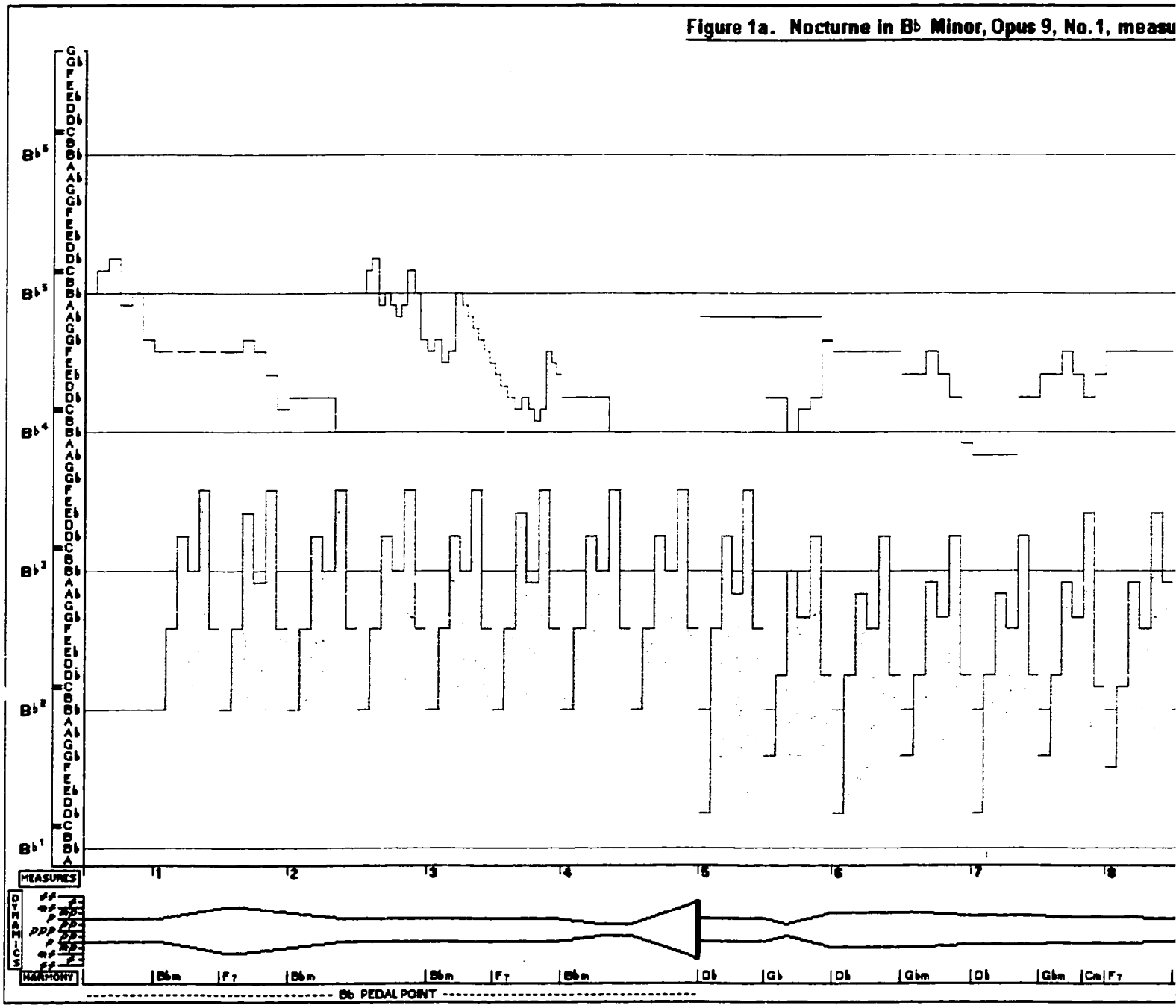


Figure 1a. Nocturne in B♭ Minor, Opus 9, No. 1, measu



a. **Nocturne in B♭ Minor, Opus 9, No. 1, measures 1 – 12**

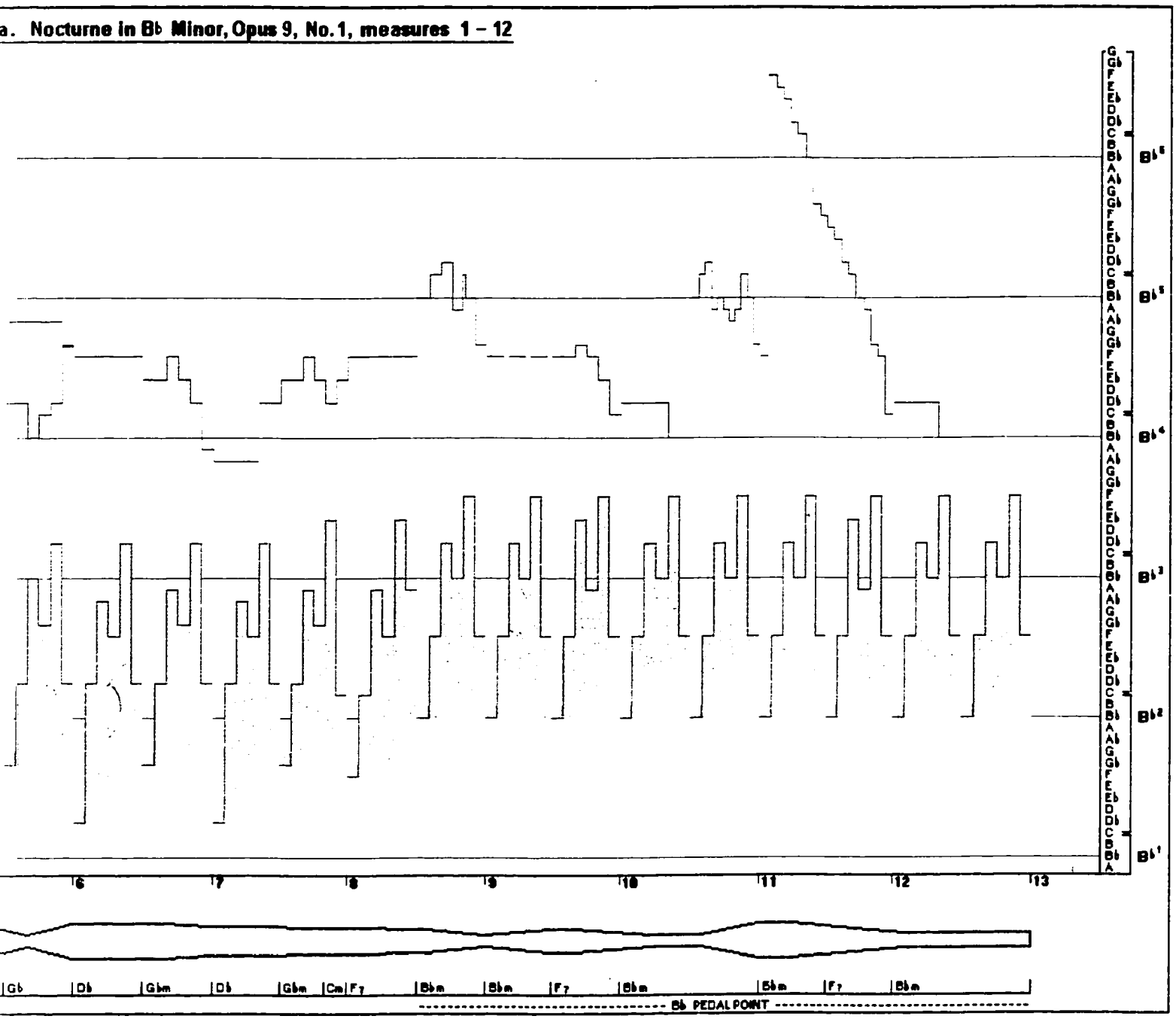


Figure 2. Nocturne in B♭ Minor, Opus 9, No. 1, measures 19 – 26

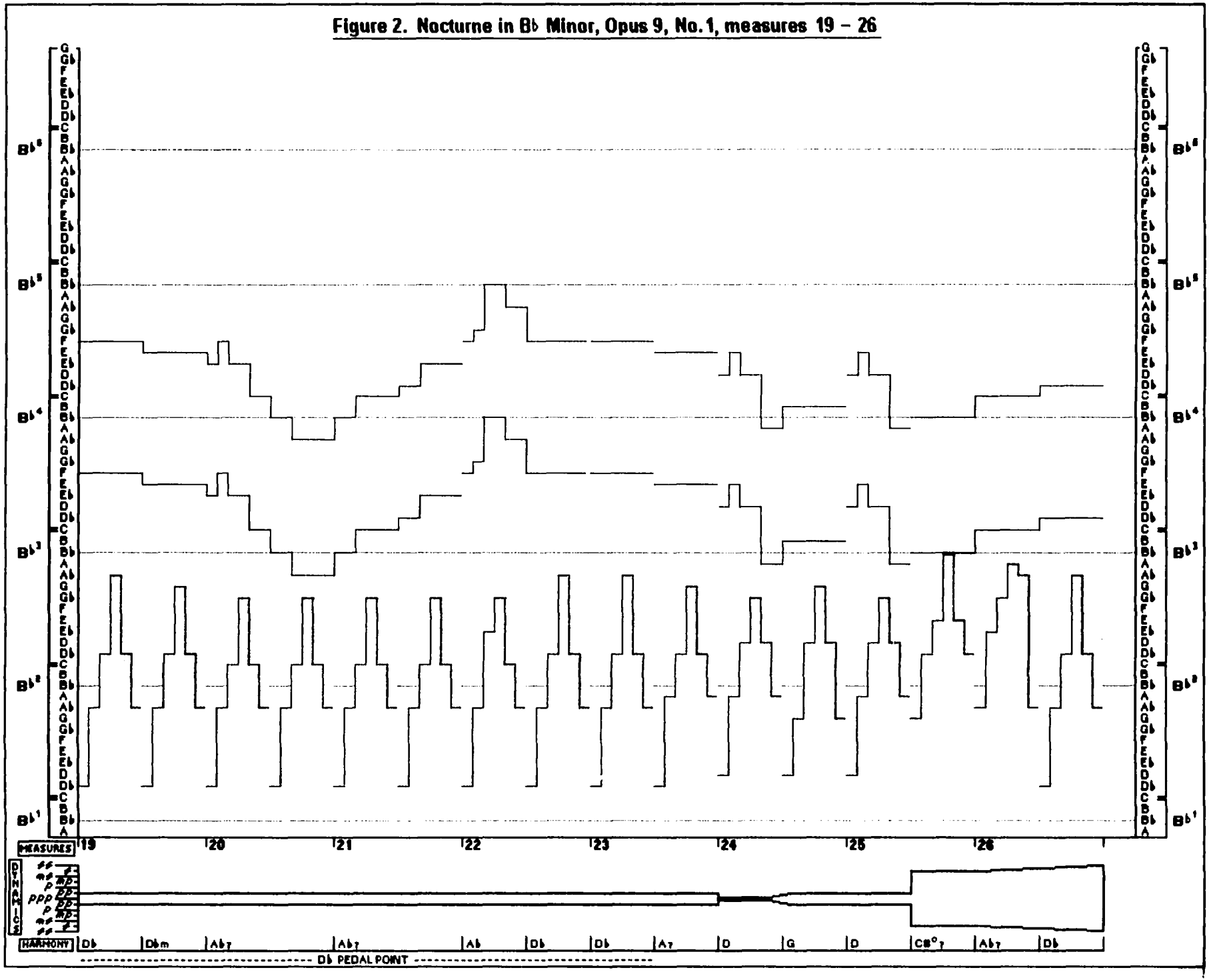


Figure 2a. Nocturne in B♭ Minor, Opus 9, No. 1, measures 19 – 26

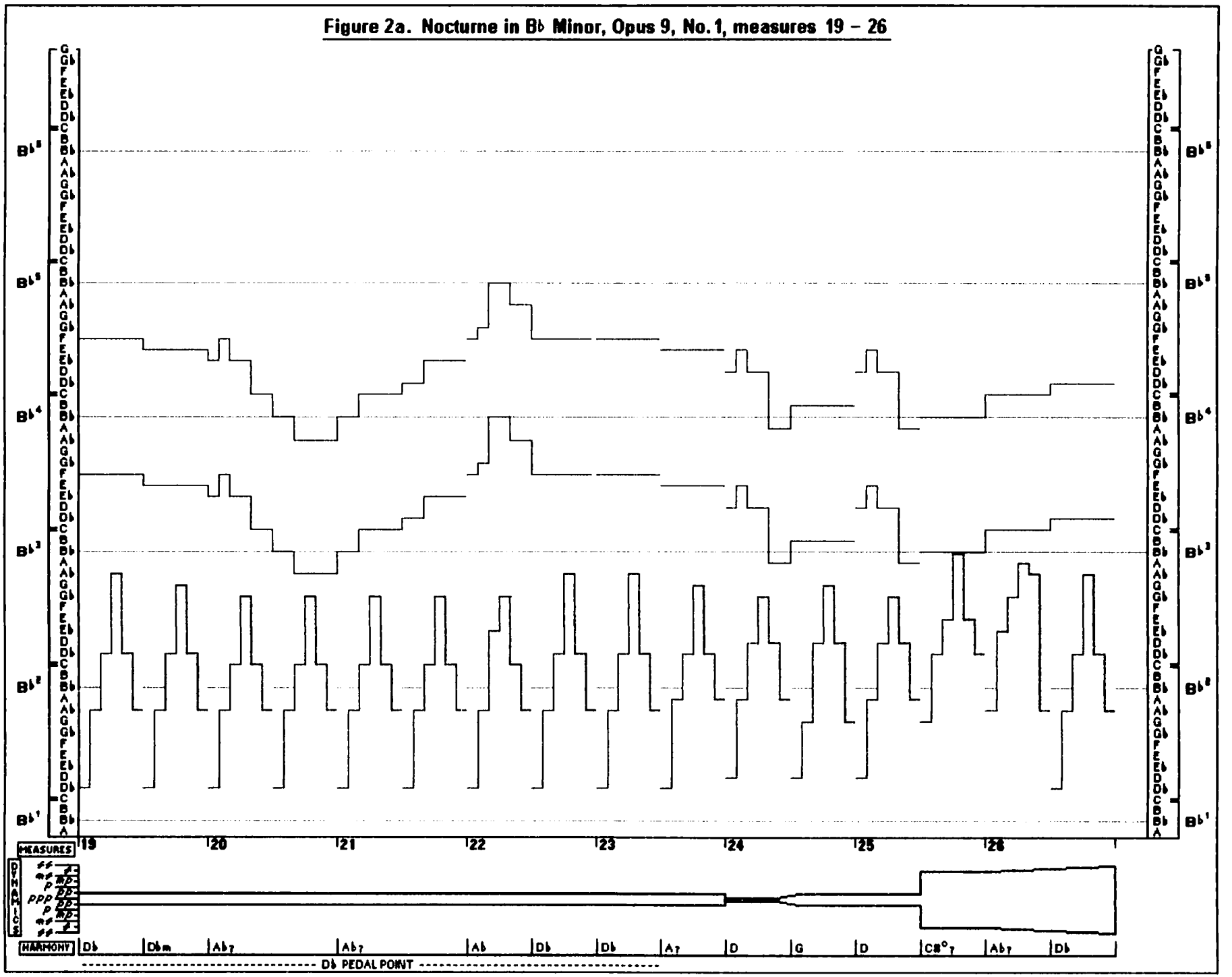
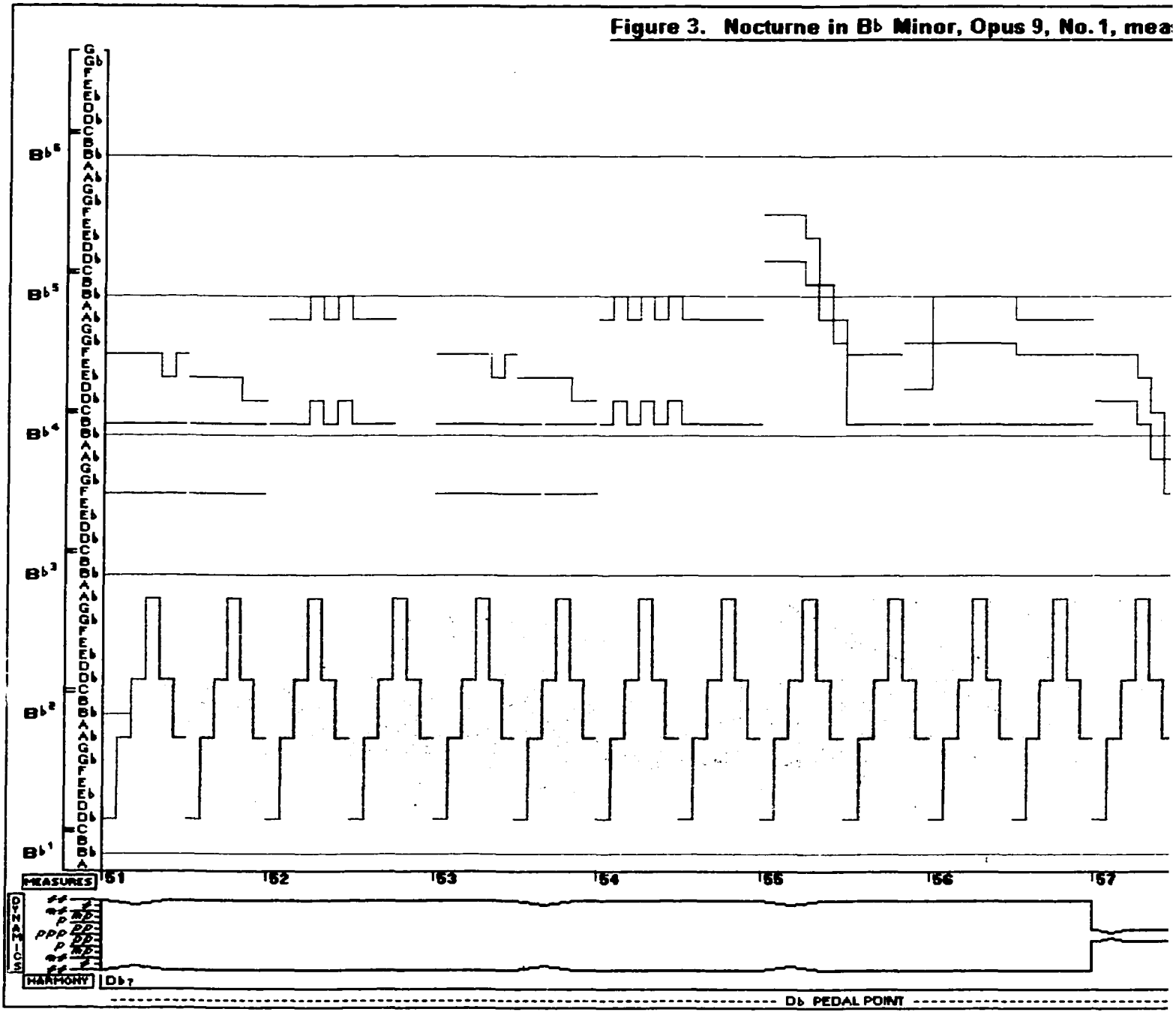


Figure 3. Nocturne in B♭ Minor, Opus 9, No. 1, mea



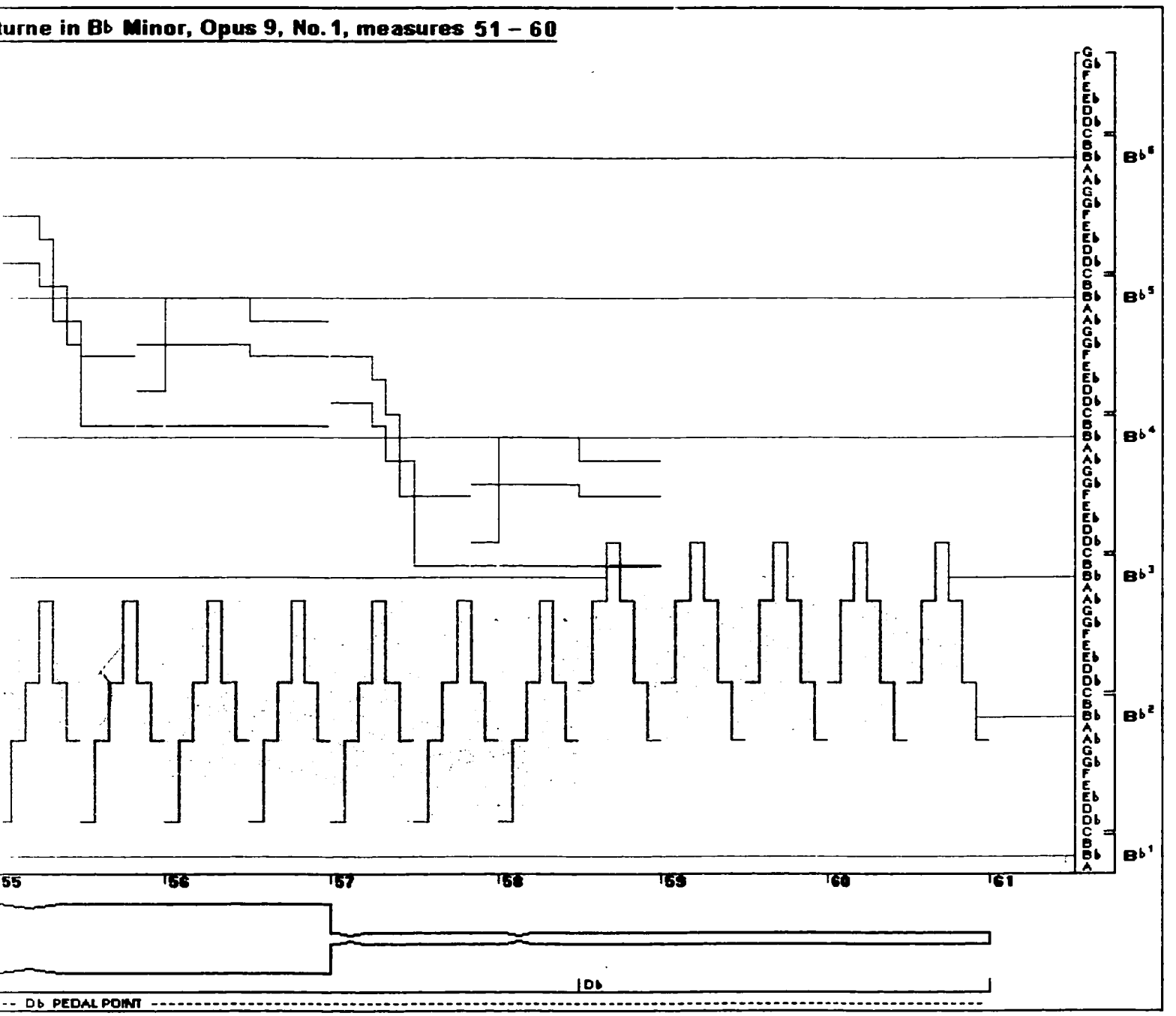
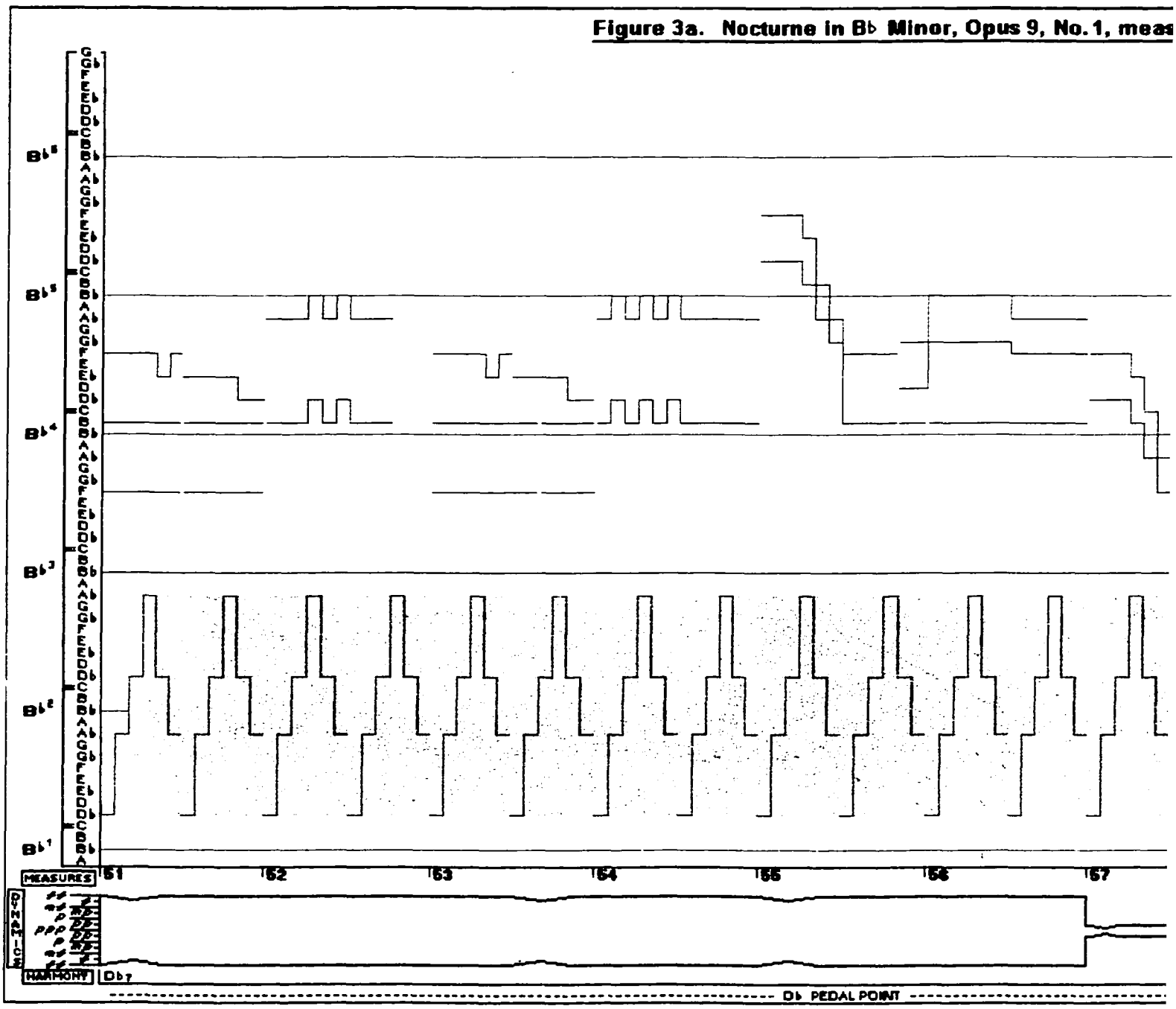

urne in B♭ Minor, Opus 9, No. 1, measures 51 – 60
B♭5
B♭4
B♭3
B♭2
B♭1
55
56
57
58
59
60
61
D♭
D♭ PEDAL POINT

Figure 3a. Nocturne in B♭ Minor, Opus 9, No. 1, meas



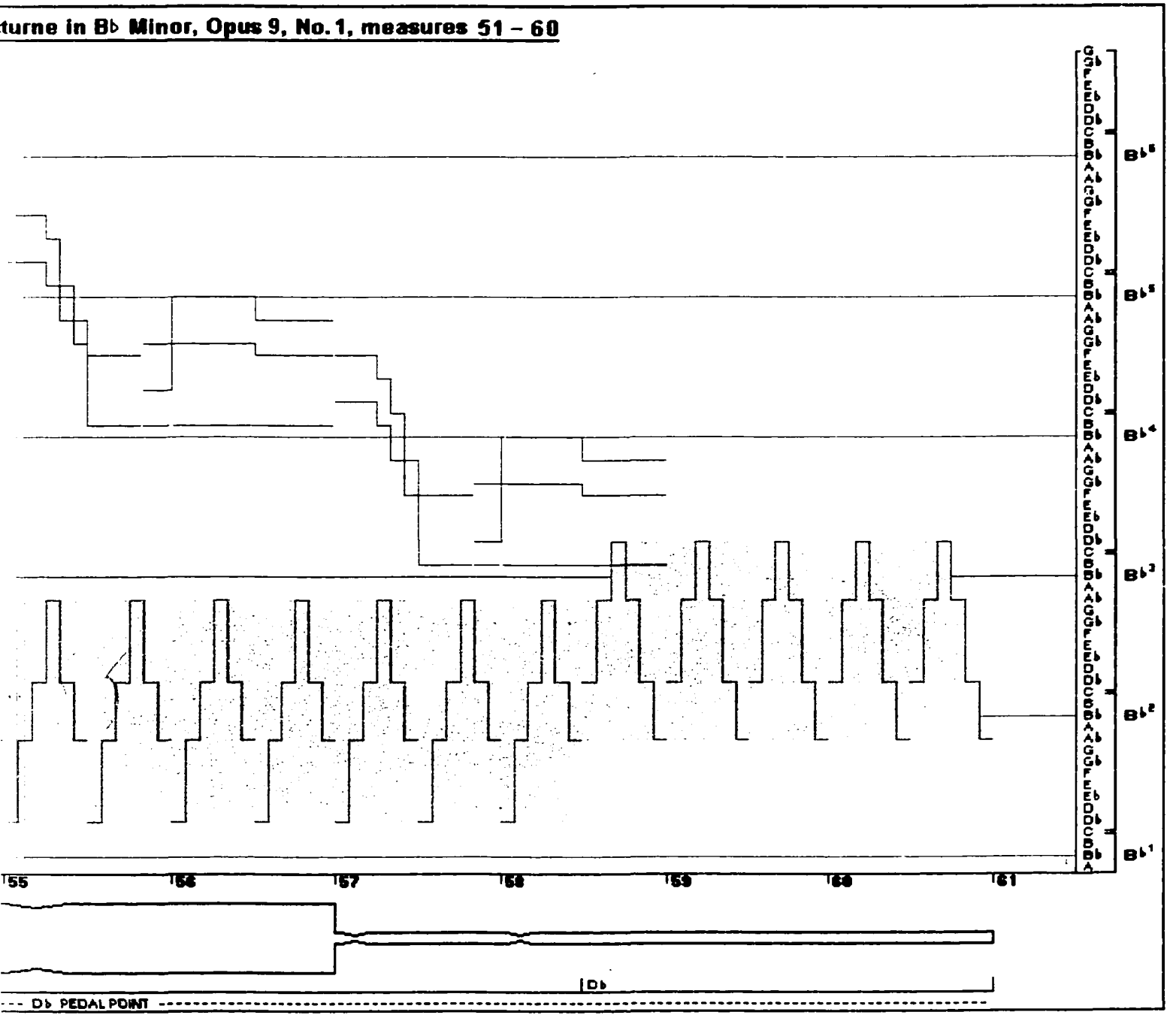
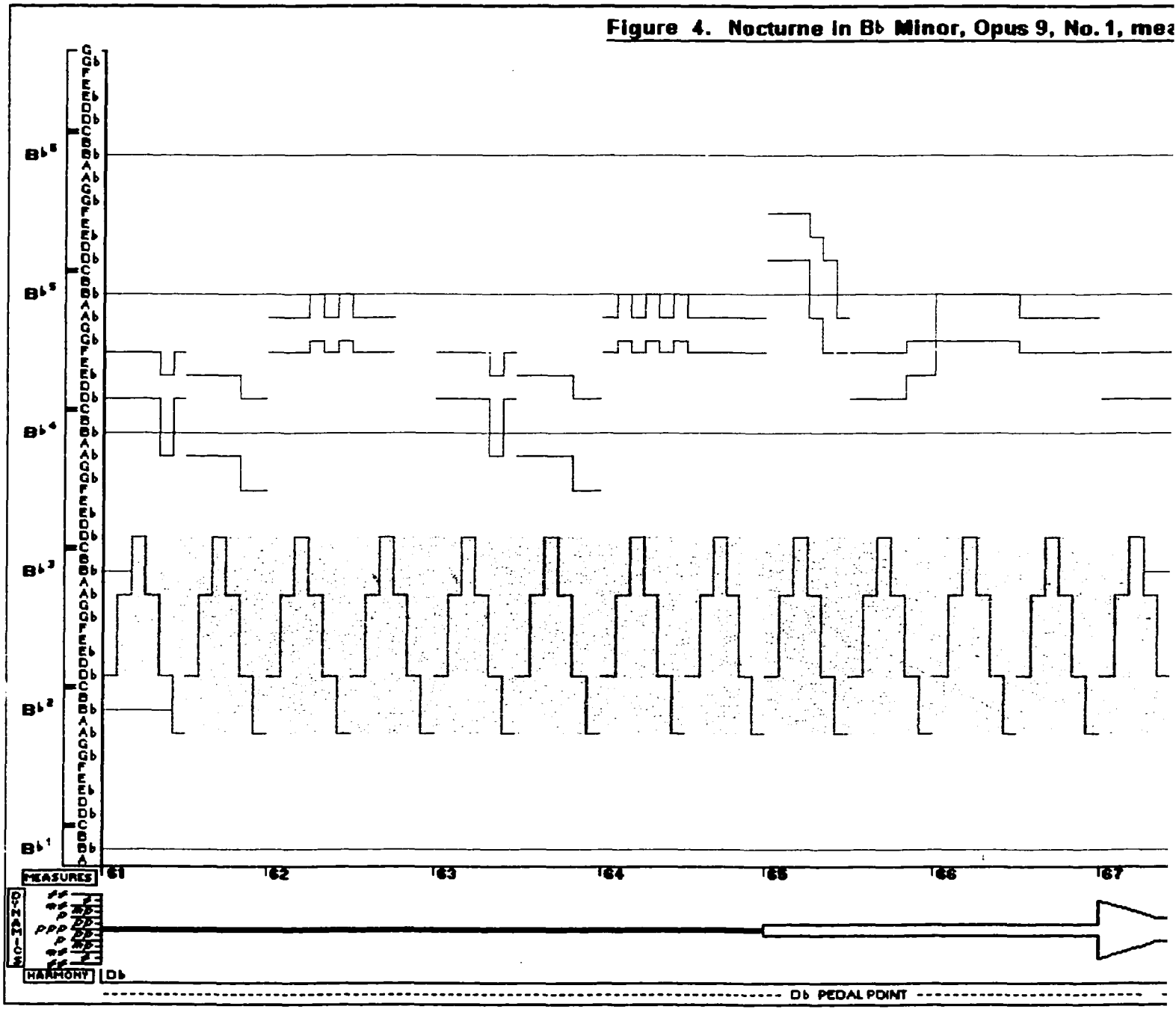

turne in B♭ Minor, Opus 9, No. 1, measures 51 – 60
B♭5
B♭4
B♭3
B♭2
B♭1
55
56
57
58
59
60
61
D♭
D♭ PEDAL POINT

Figure 4. Nocturne in B♭ Minor, Opus 9, No. 1, mea



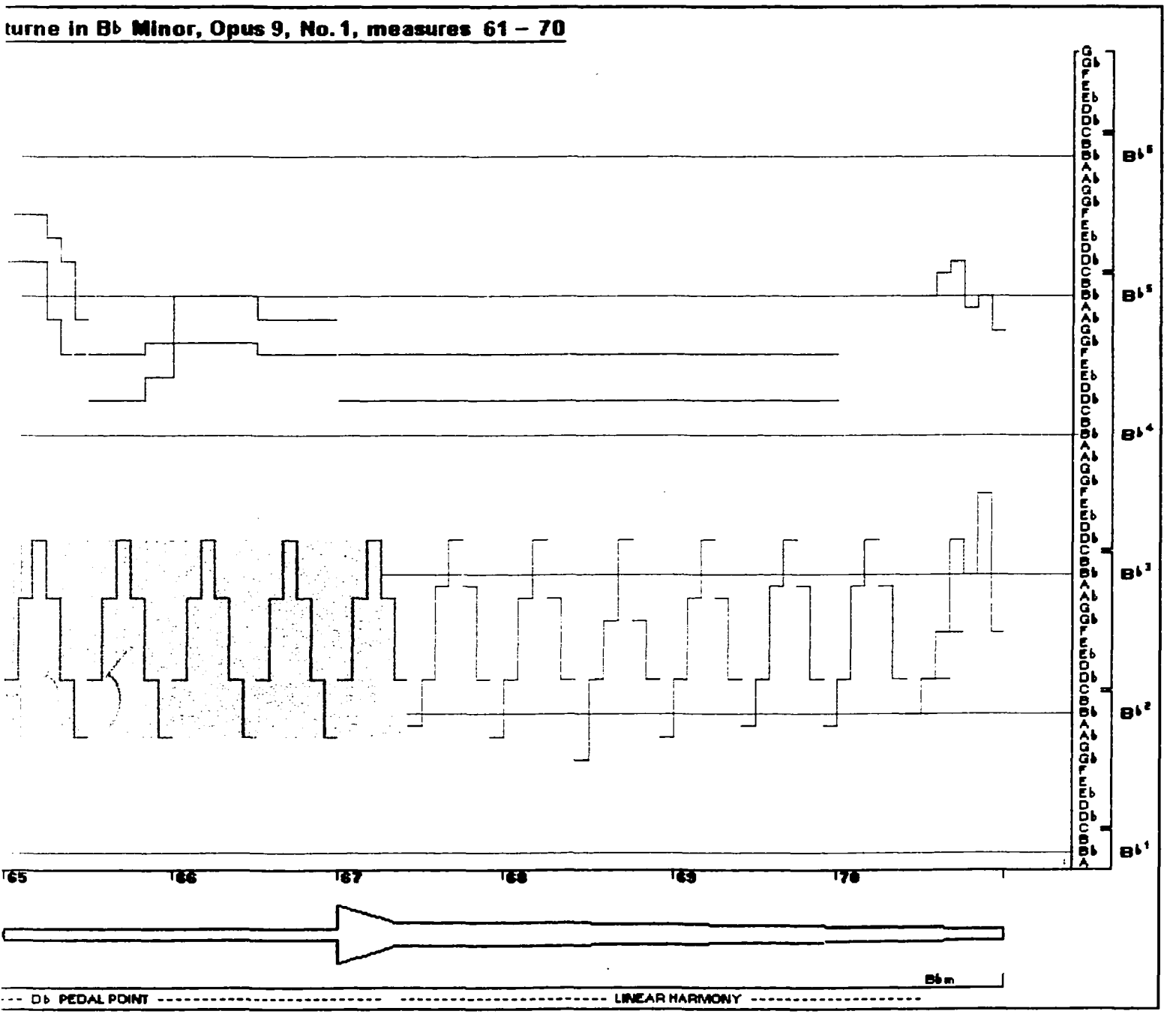
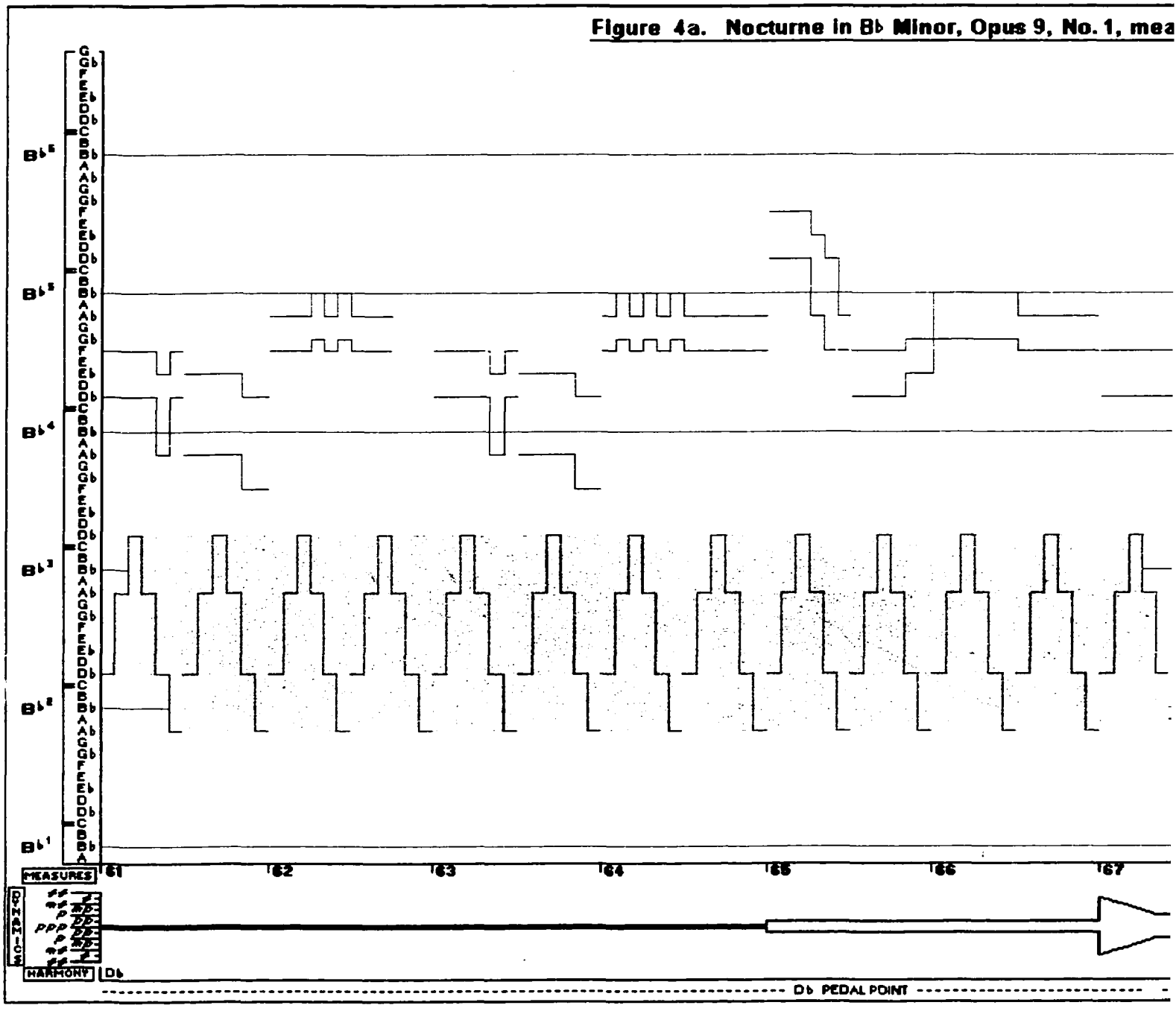

turne in B♭ Minor, Opus 9, No. 1, measures 61 – 70
B♭5
B♭4
B♭3
B♭2
B♭1
65
66
67
68
69
70
B♭ m
--- D♭ PEDAL POINT ---
--- LINEAR HARMONY ---

Figure 4a. Nocturne in B♭ Minor, Opus 9, No. 1, mea



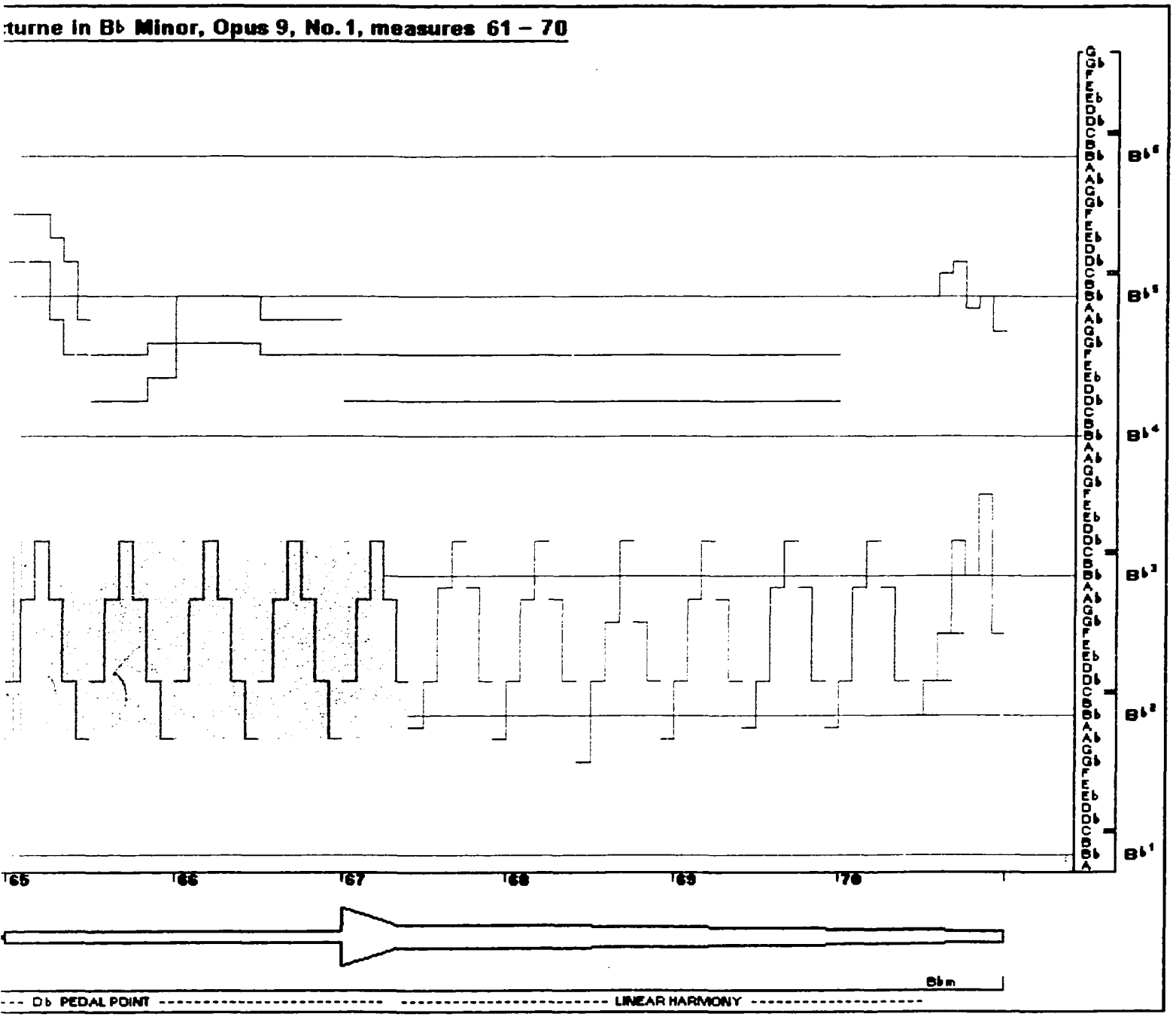
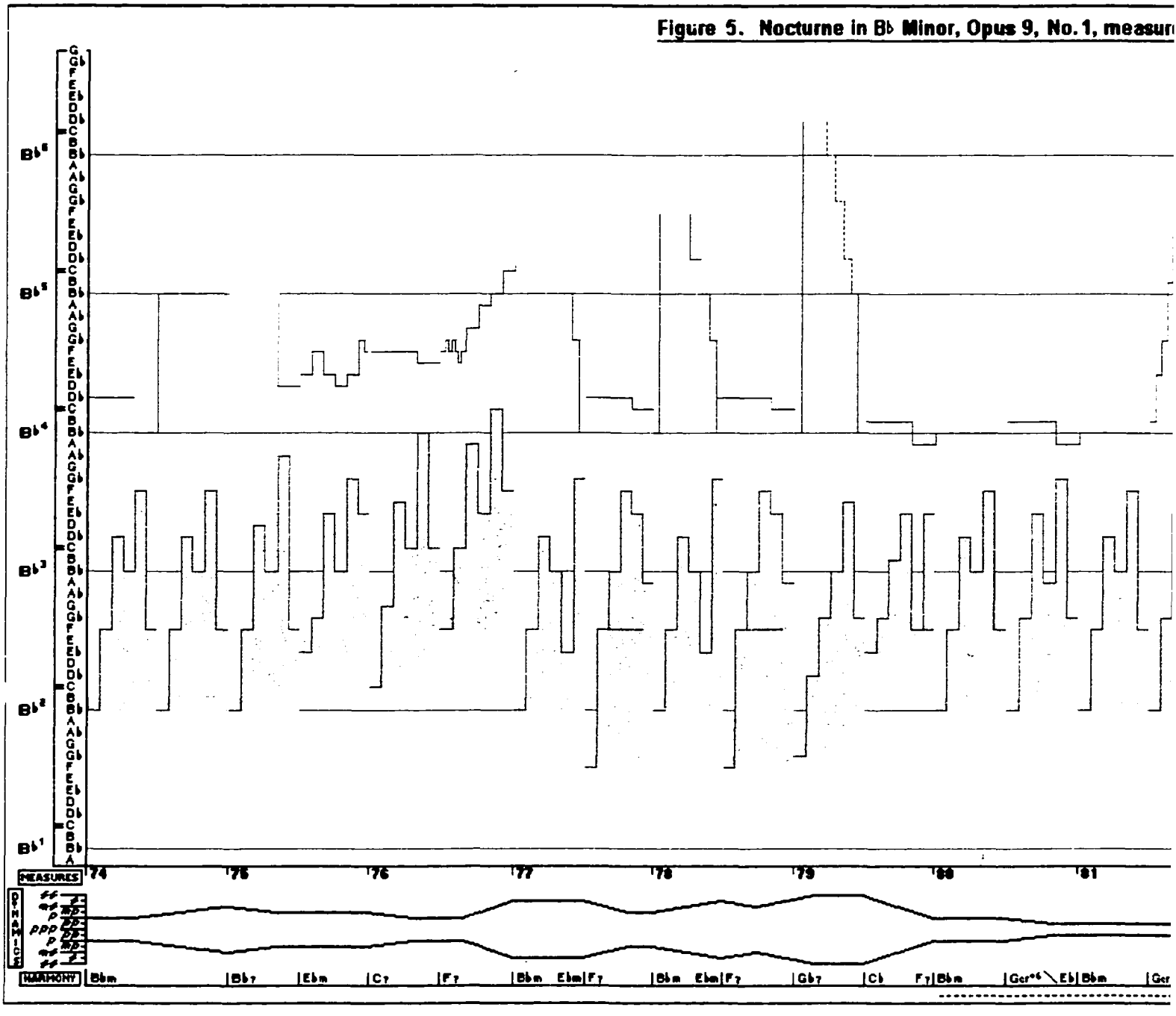

:turne in B♭ Minor, Opus 9, No. 1, measures 61 – 70
B♭6
B♭5
B♭4
B♭3
B♭2
B♭1
65
66
67
68
69
70
B♭m
--- D♭ PEDAL POINT ---
--- LINEAR HARMONY ---

Figure 5. Nocturne in B♭ Minor, Opus 9, No. 1, measur



Nocturne in B♭ Minor, Opus 9, No. 1, measures 74 – 85

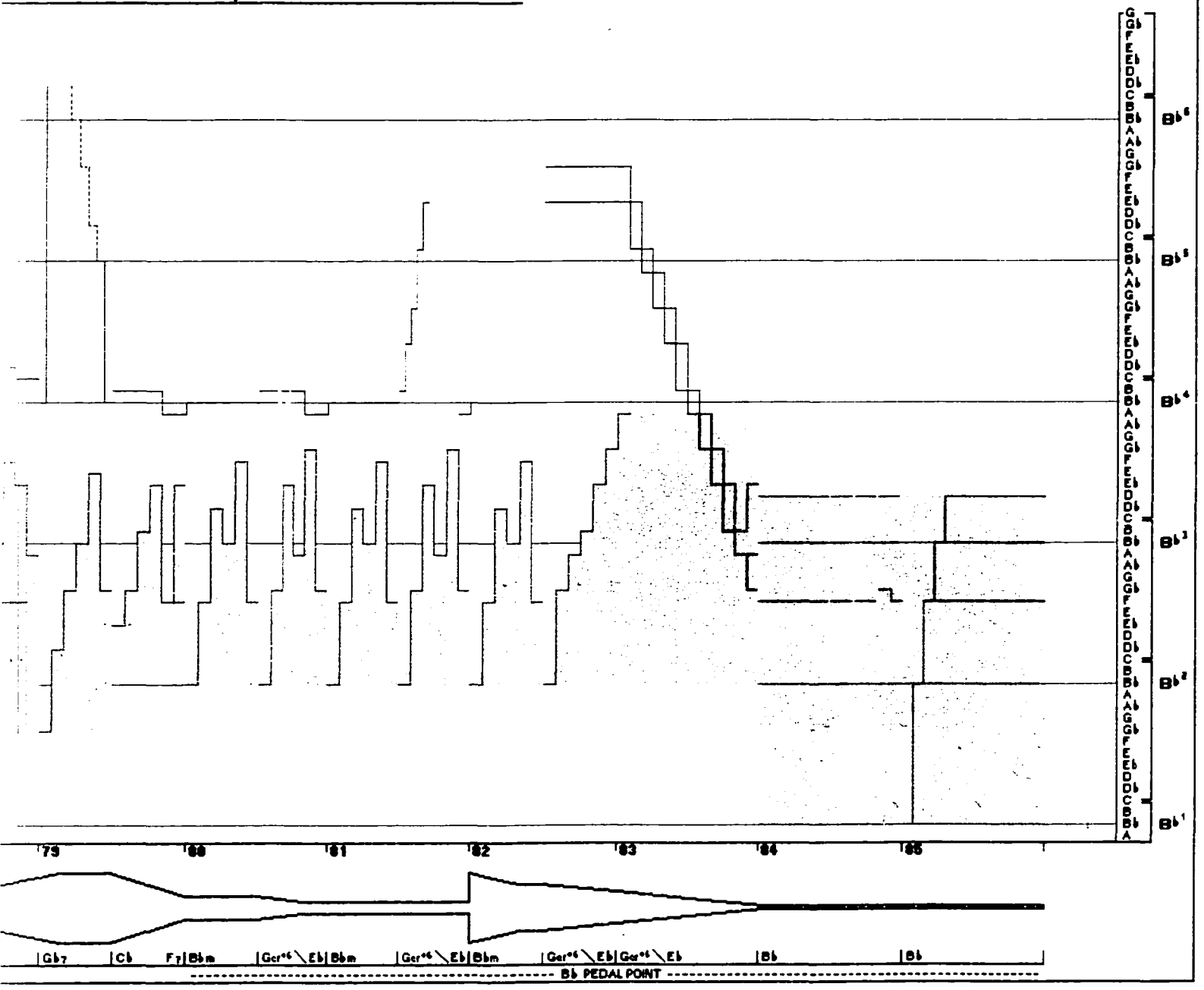
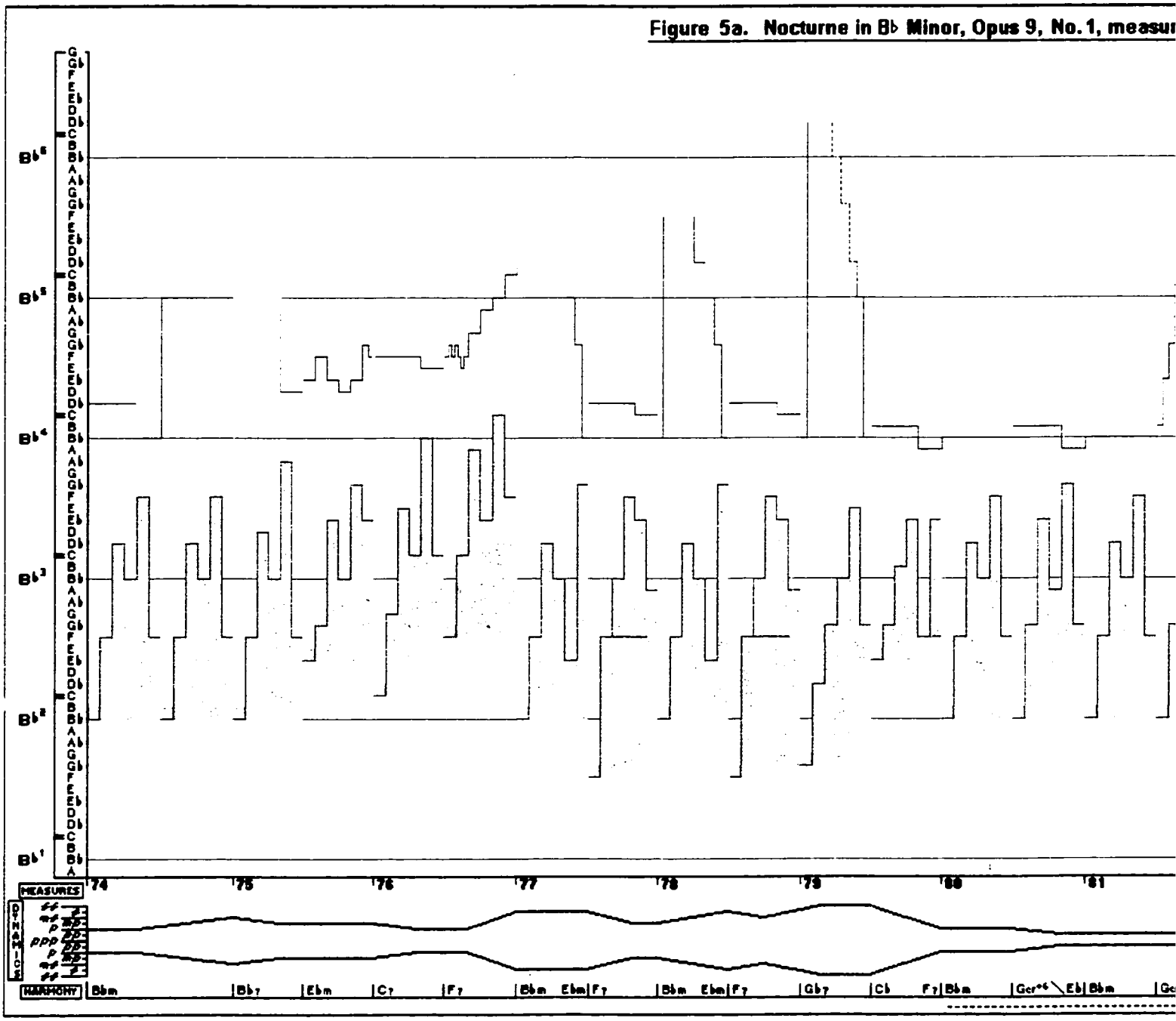


Figure 5a. Nocturne in B♭ Minor, Opus 9, No. 1, measur



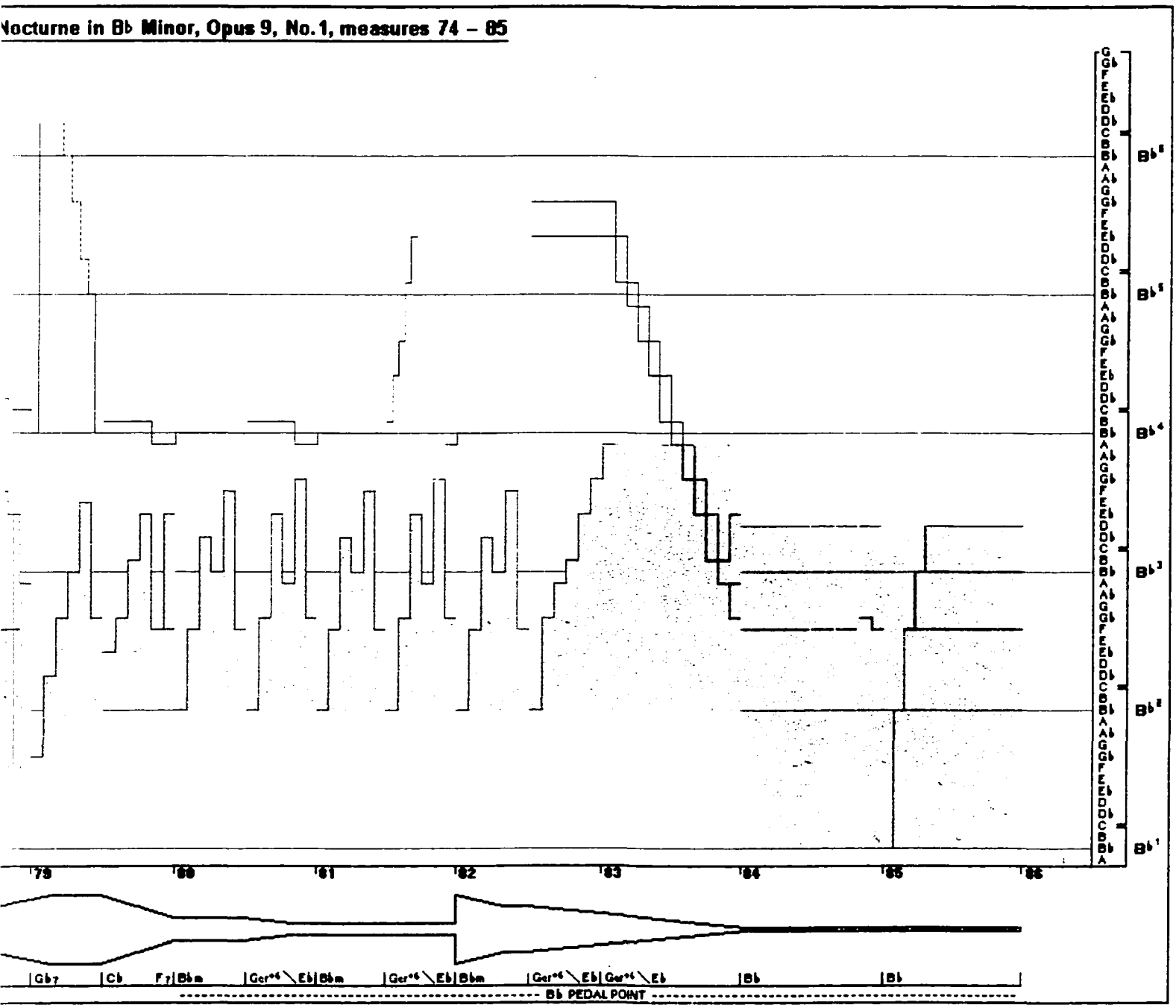
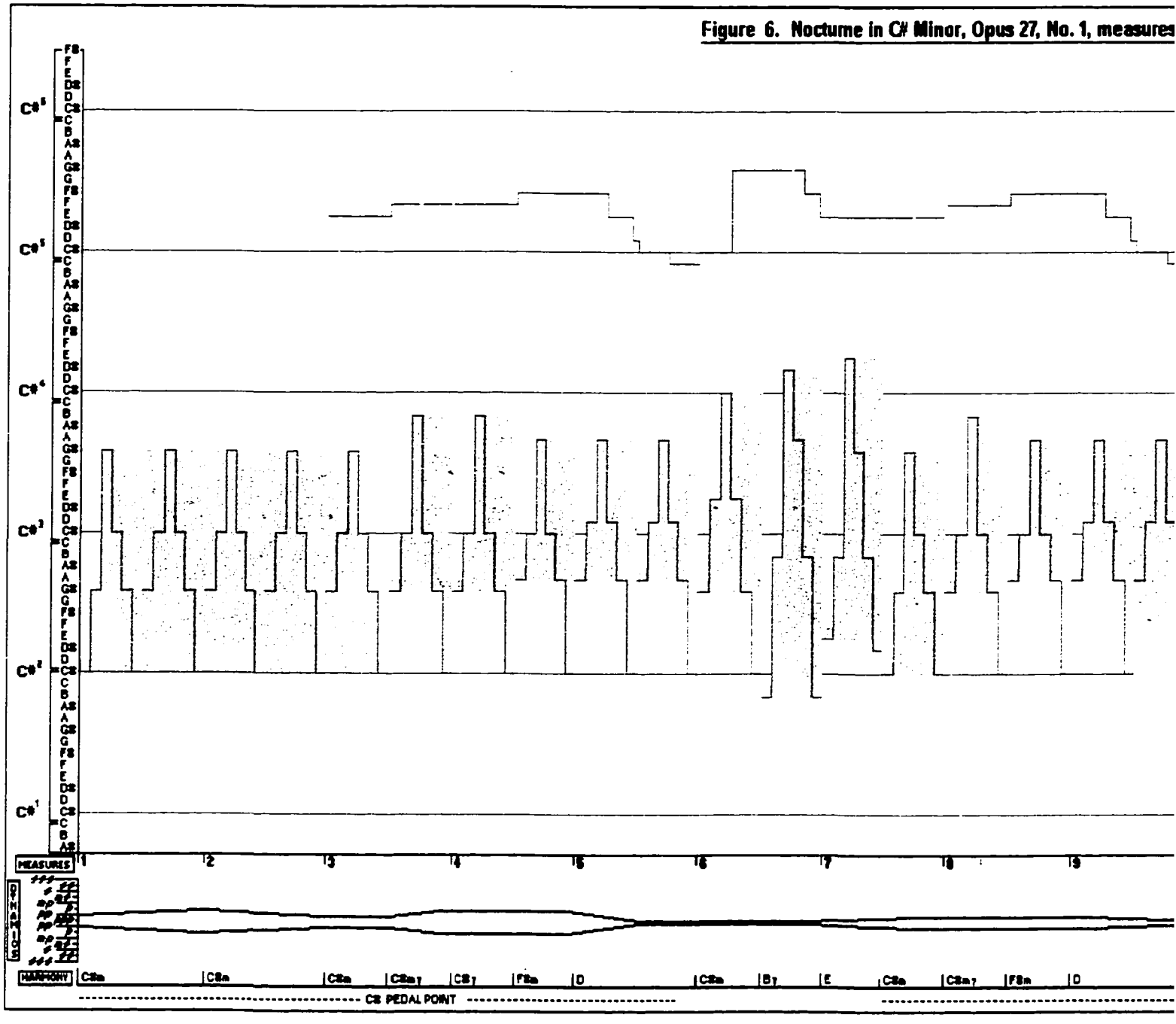

Nocturne in B♭ Minor, Opus 9, No. 1, measures 74 – 85
B♭⁶
B♭⁵
B♭⁴
B♭³
B♭²
B♭¹
79
80
81
82
83
84
85
86
|G♭7 |C♭ F7|B♭m |Ger⁺⁶\E♭|B♭m |Ger⁺⁶\E♭|B♭m |Ger⁺⁶\E♭|Ger⁺⁶\E♭ |B♭ |B♭
B♭ PEDAL POINT

Figure 6. Nocturne in C♯ Minor, Opus 27, No. 1, measures



6. Nocturne in C# Minor, Opus 27, No. 1, measures 1 – 14

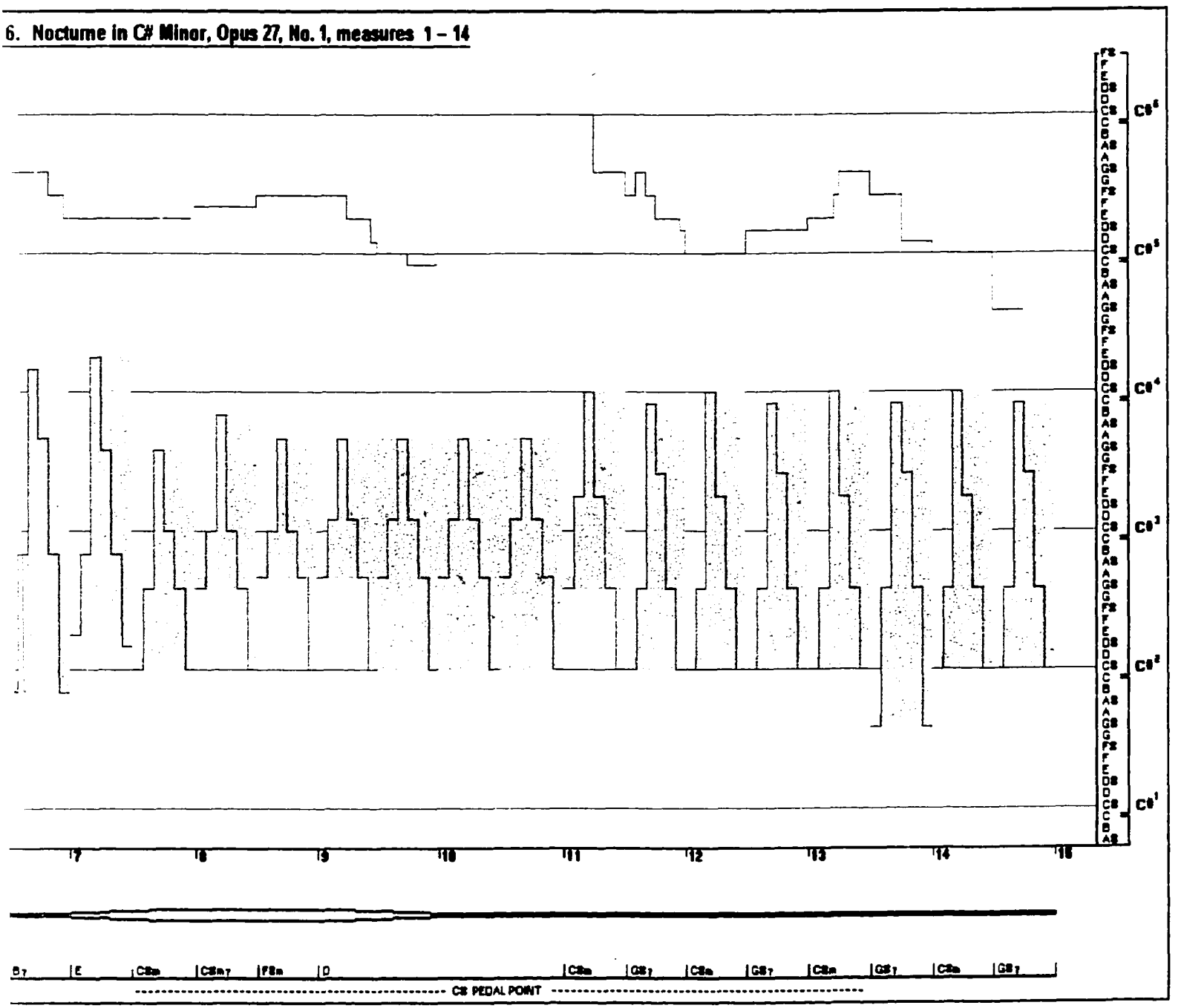
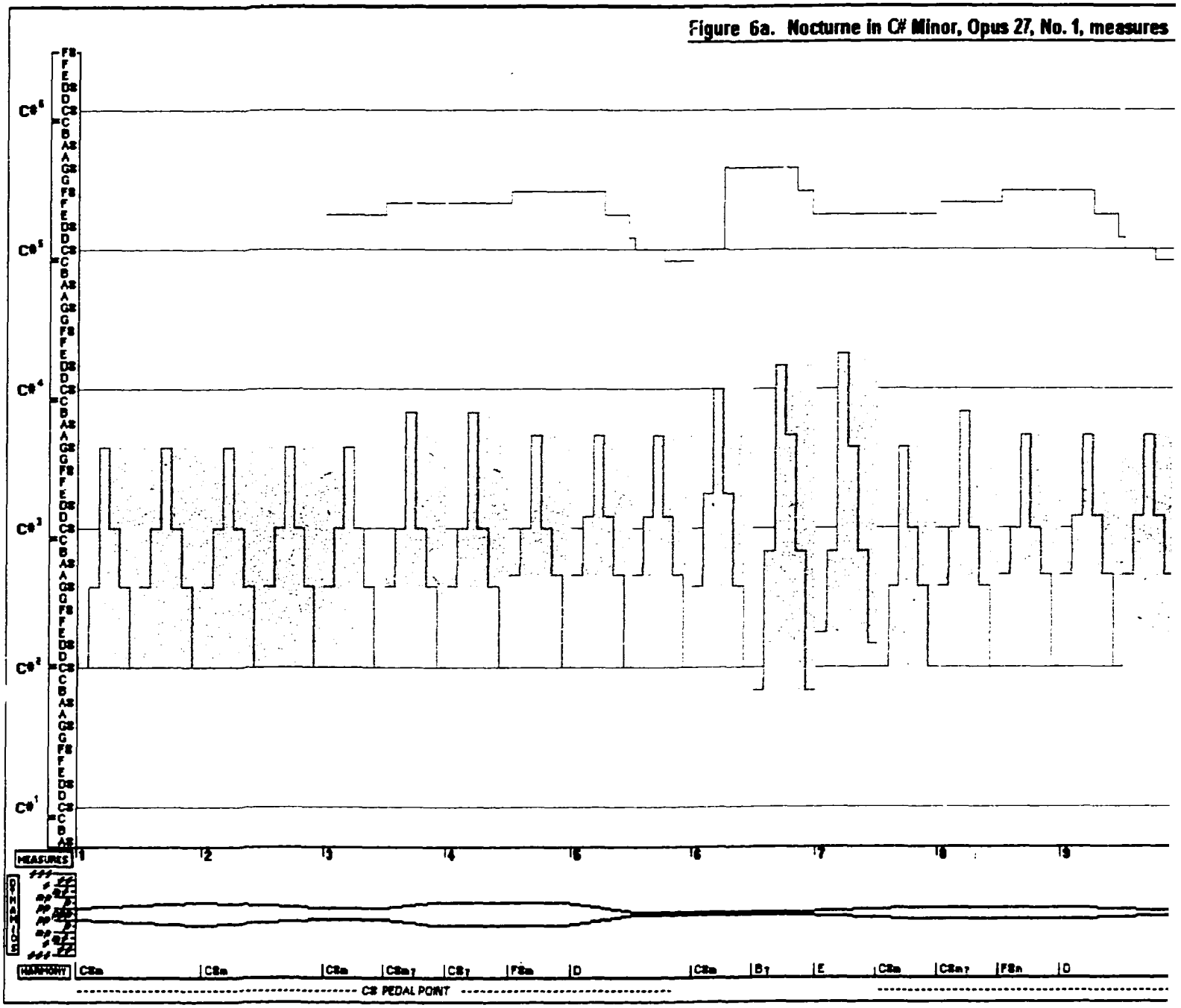


Figure 6a. Nocturne in C♯ Minor, Opus 27, No. 1, measures



a. Nocturne in C# Minor, Opus 27, No. 1, measures 1 – 14

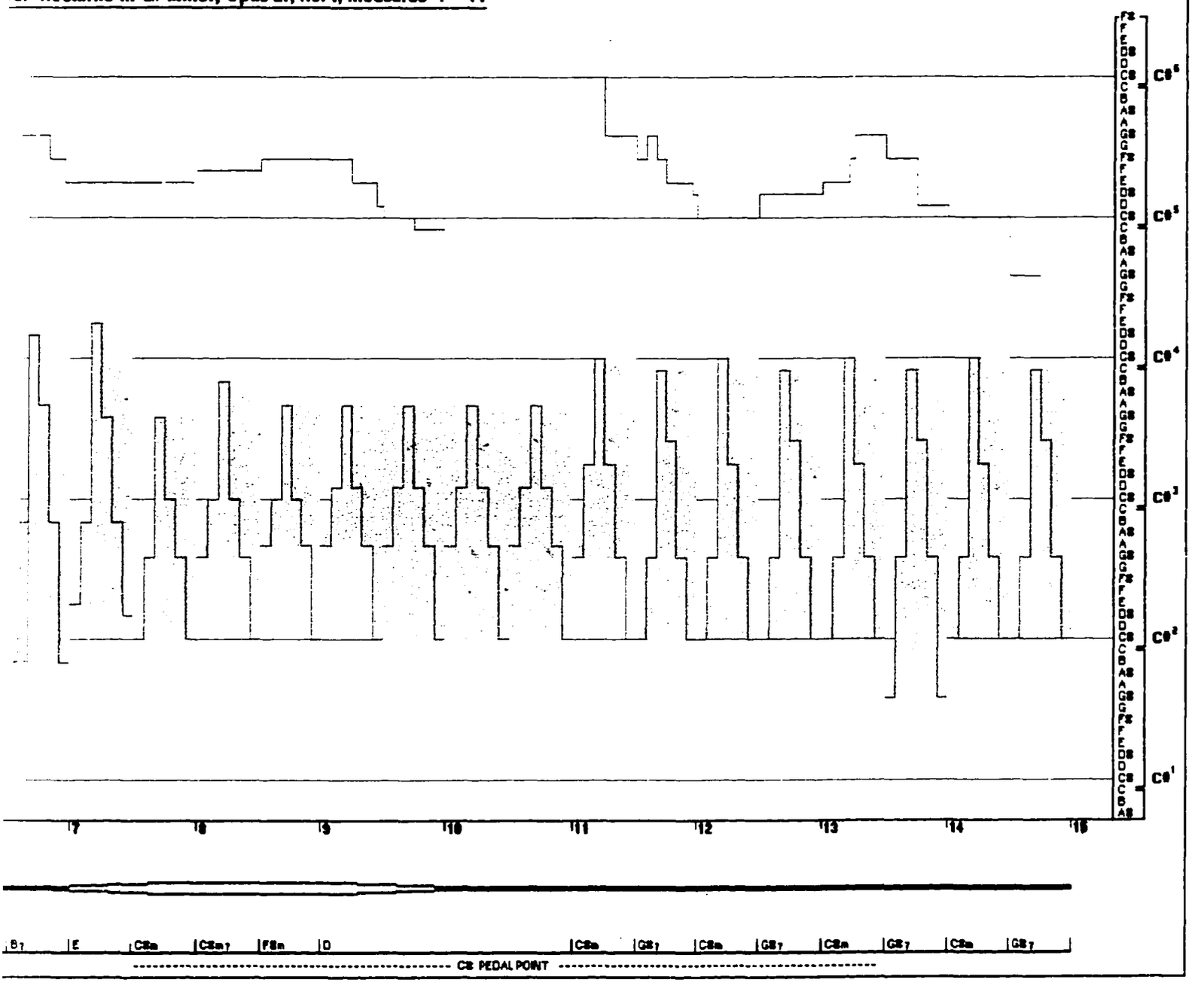
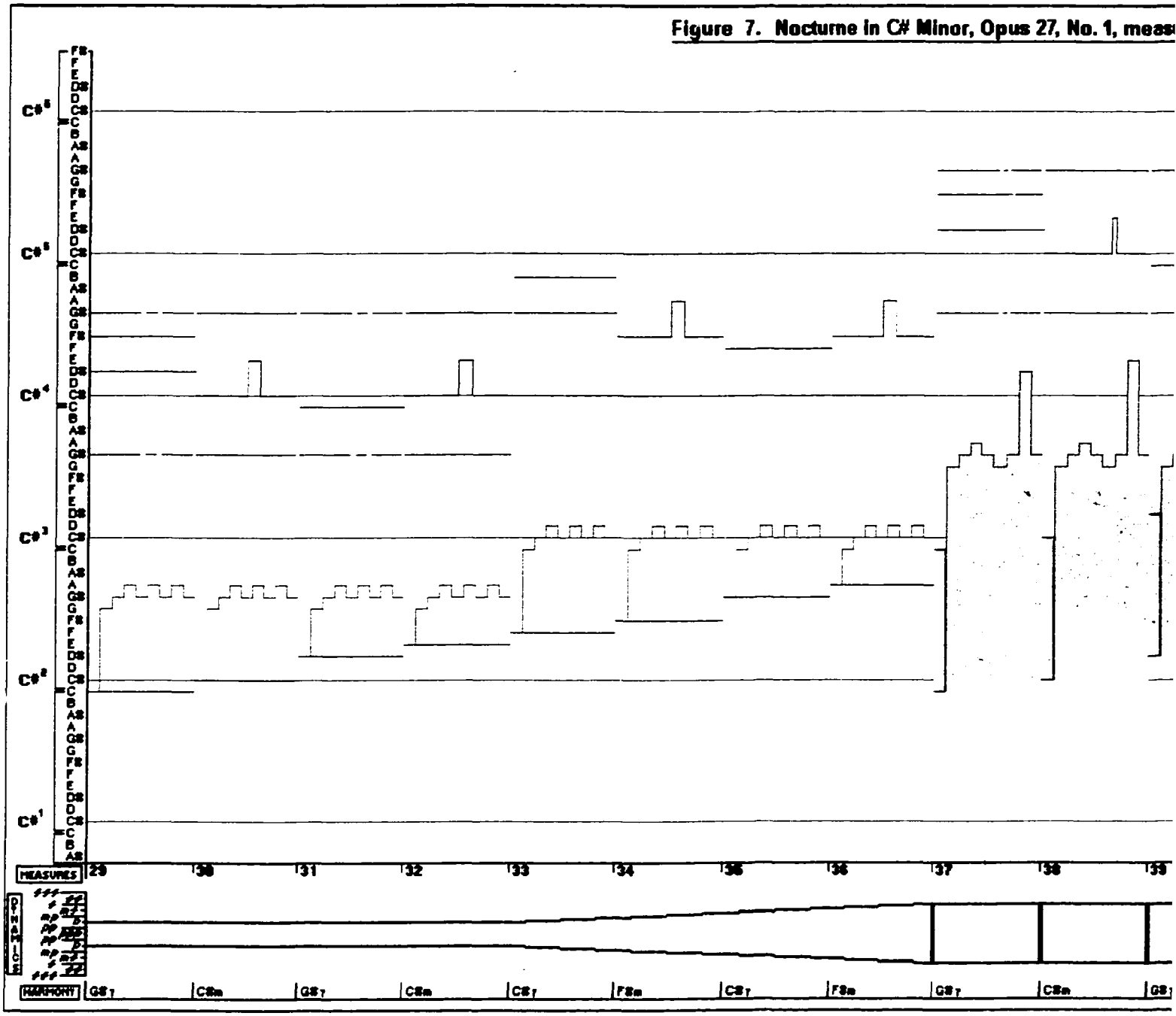


Figure 7. Nocturne in C# Minor, Opus 27, No. 1, meas



Nocturne in C# Minor, Opus 27, No. 1, measures 29 – 44

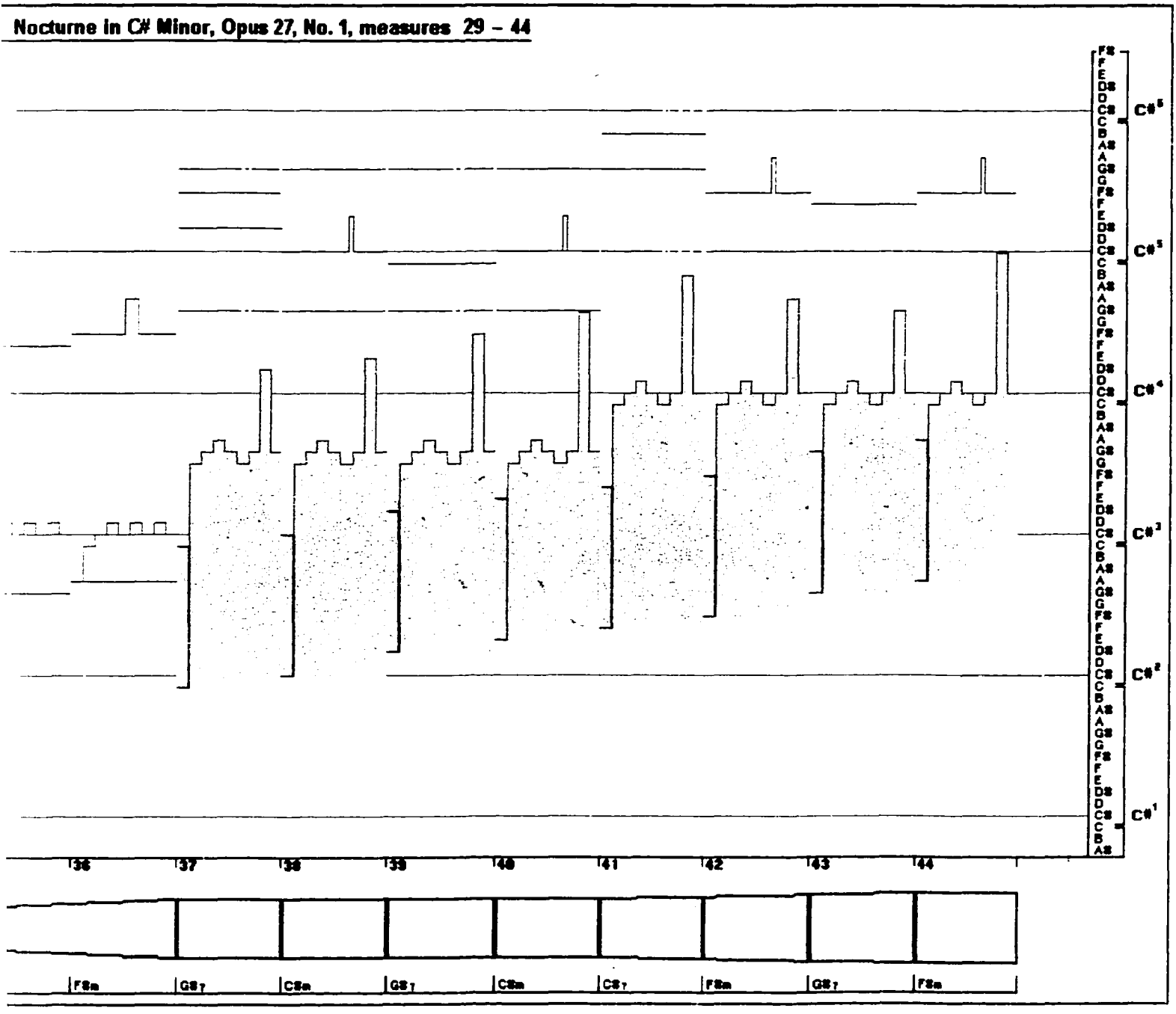
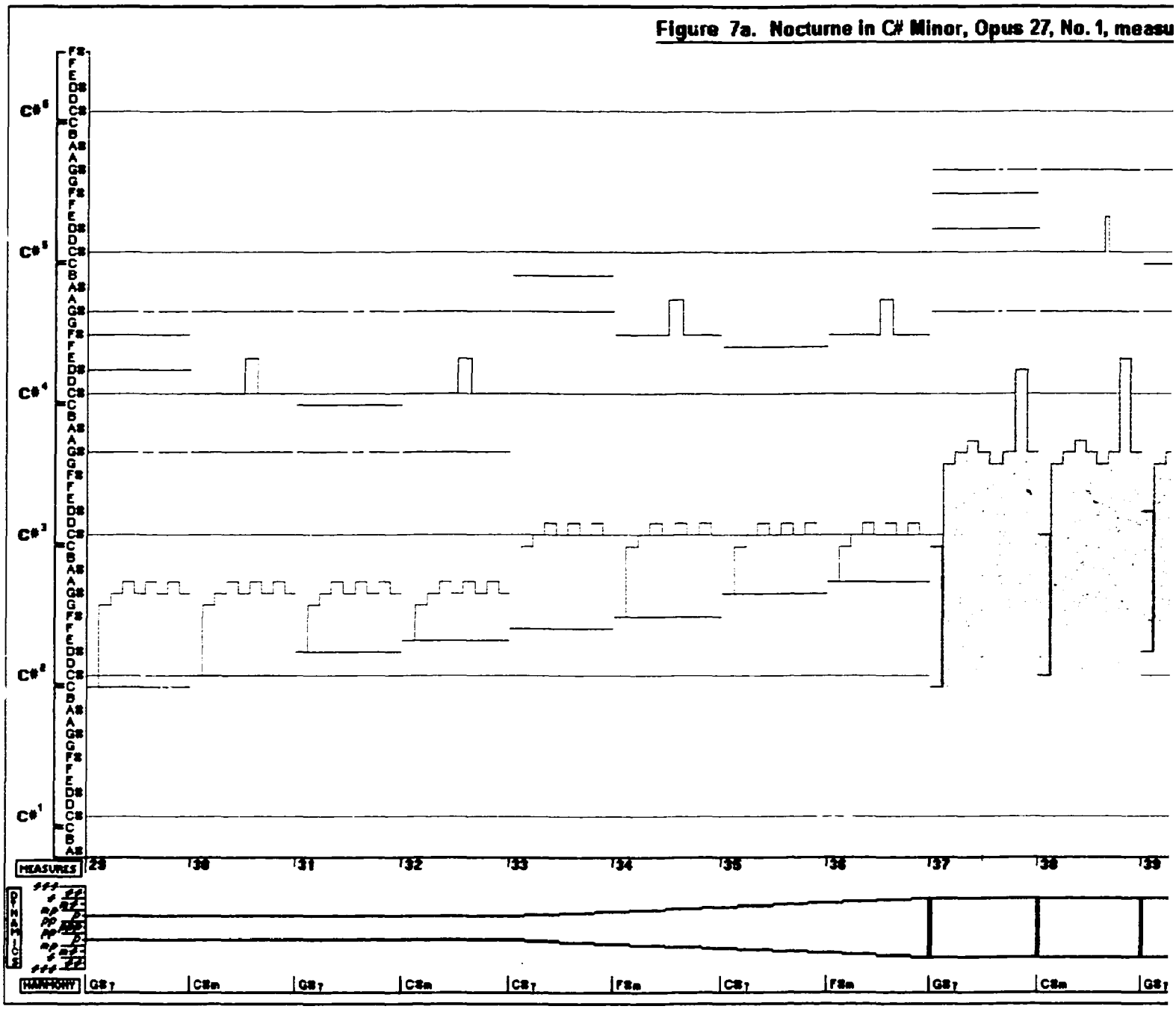


Figure 7a. Nocturne in C# Minor, Opus 27, No. 1, measu



Nocturne in C# Minor, Opus 27, No. 1, measures 29 – 44

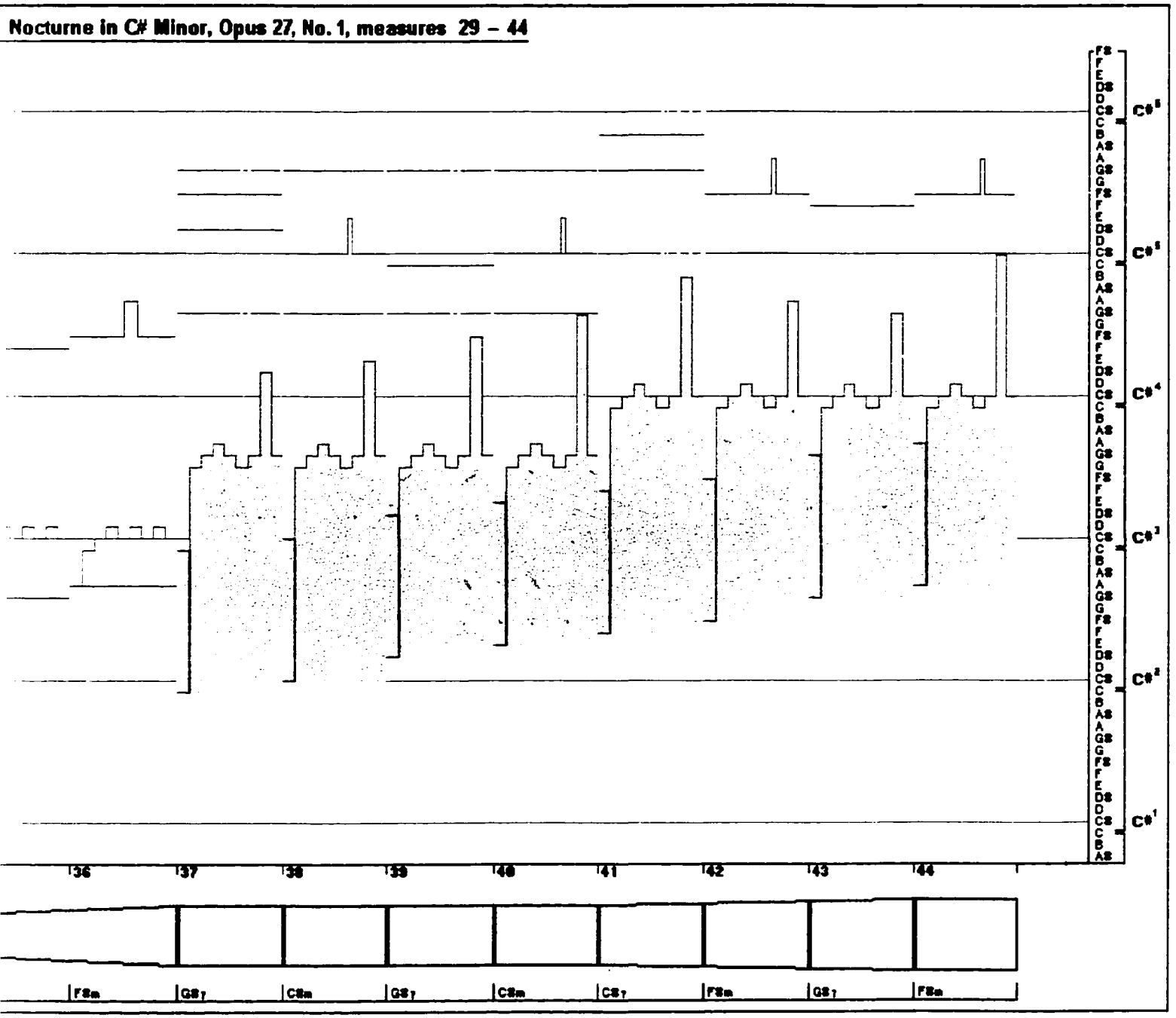


Figure 8. Nocturne in C# Minor, Opus 27, No. 1, measures 45 – 56

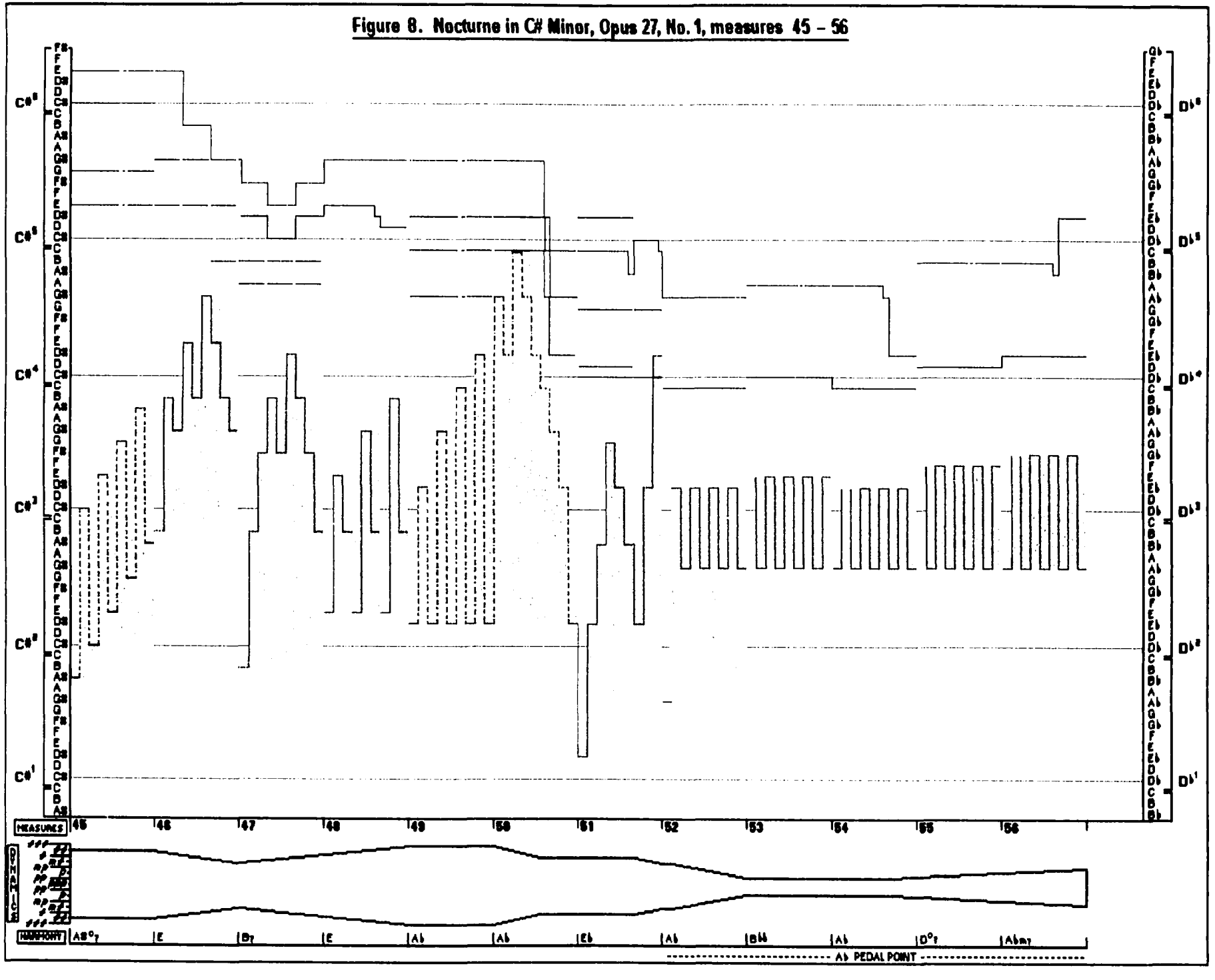


Figure 8a. Nocturne in C♯ Minor, Opus 27, No. 1, measures 45 – 56

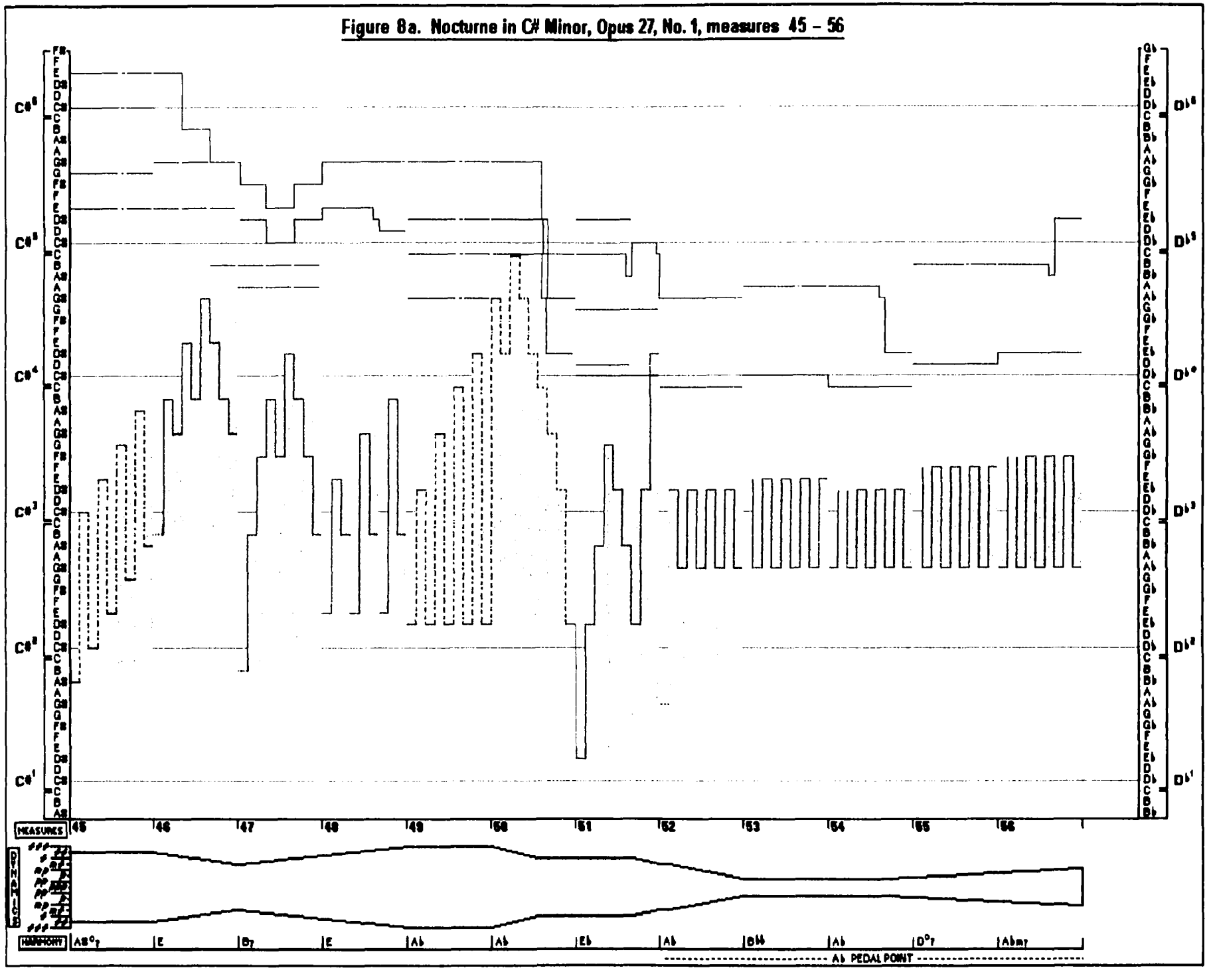


Figure 9. Nocturne in C# Minor, Opus 27, No. 1, measures 65 – 74

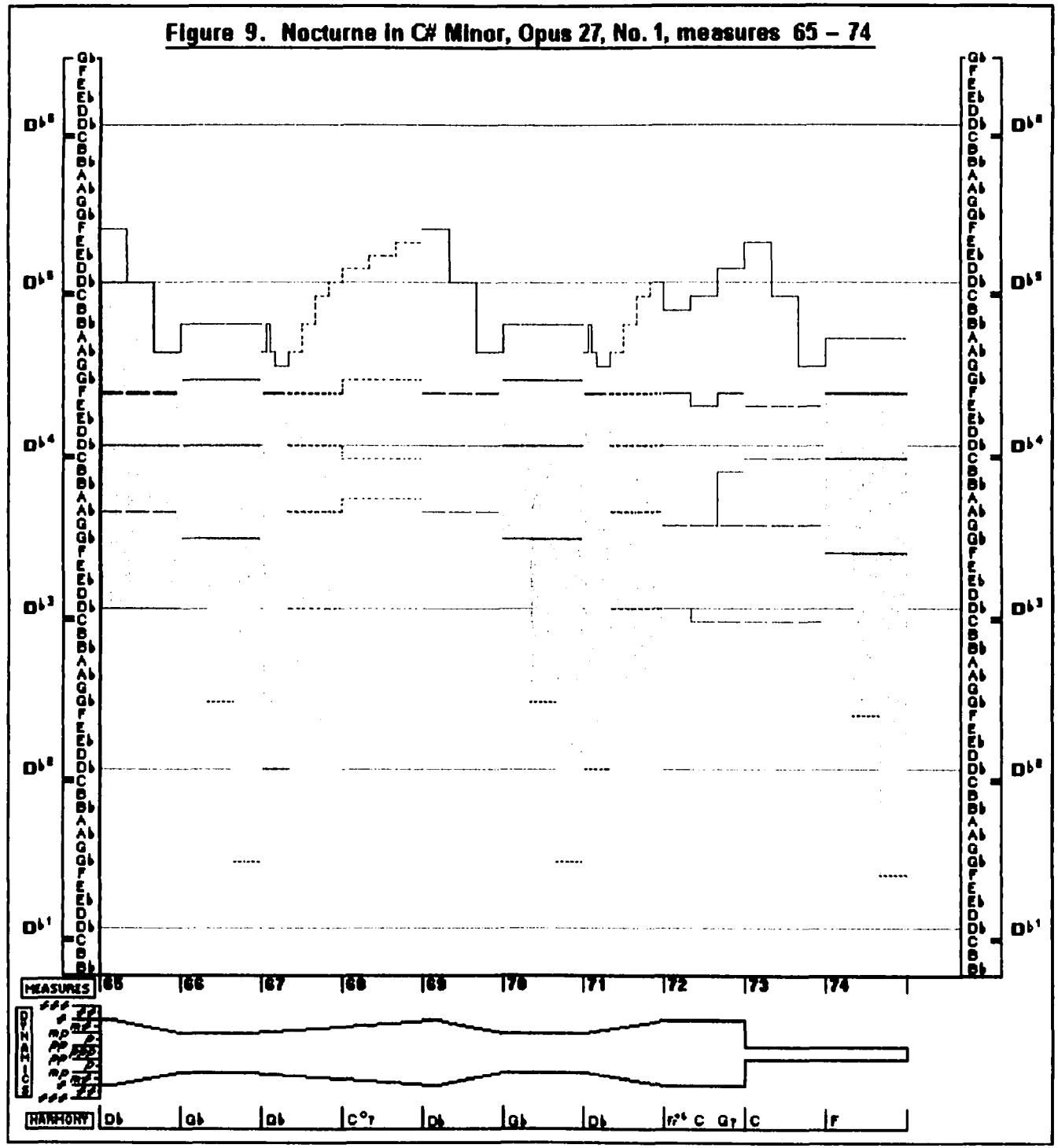


Figure 9a. Nocturne in C# Minor, Opus 27, No. 1, measures 65 – 74

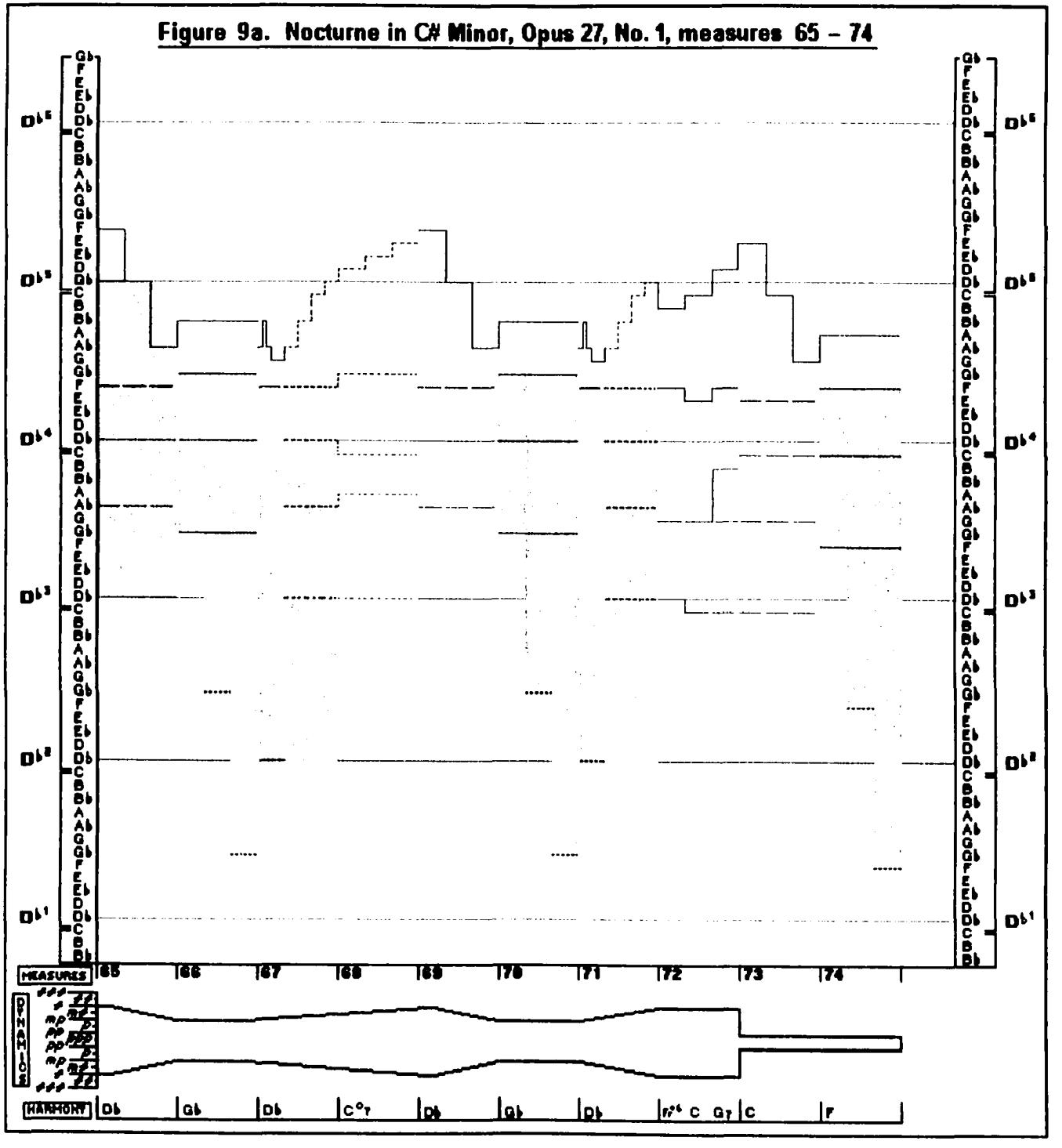


Figure 10. Nocturne in C# Minor, Opus 27, No. 1, measures 94 – 101

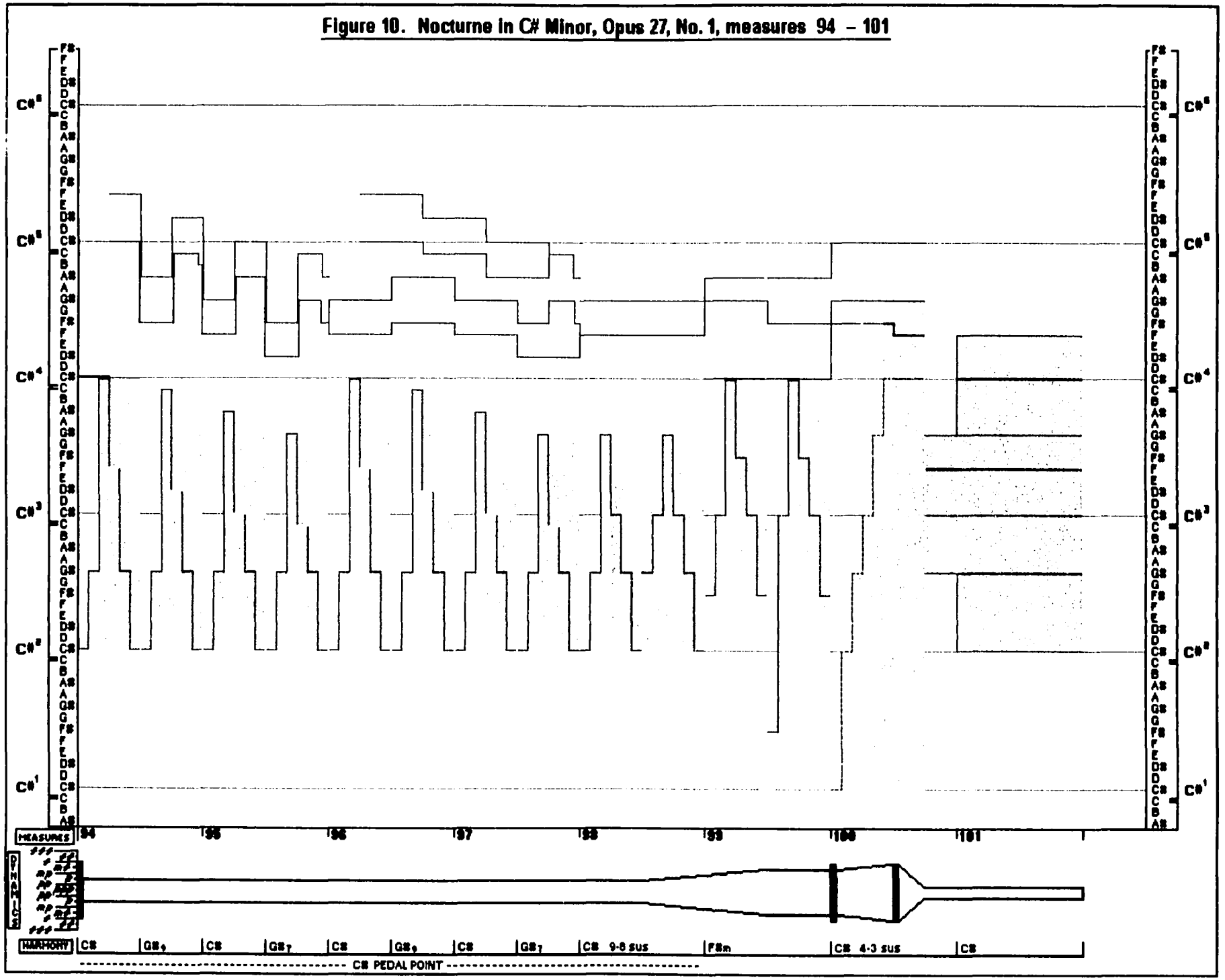


Figure 10a. Nocturne in C# Minor, Opus 27, No. 1, measures 94 – 101

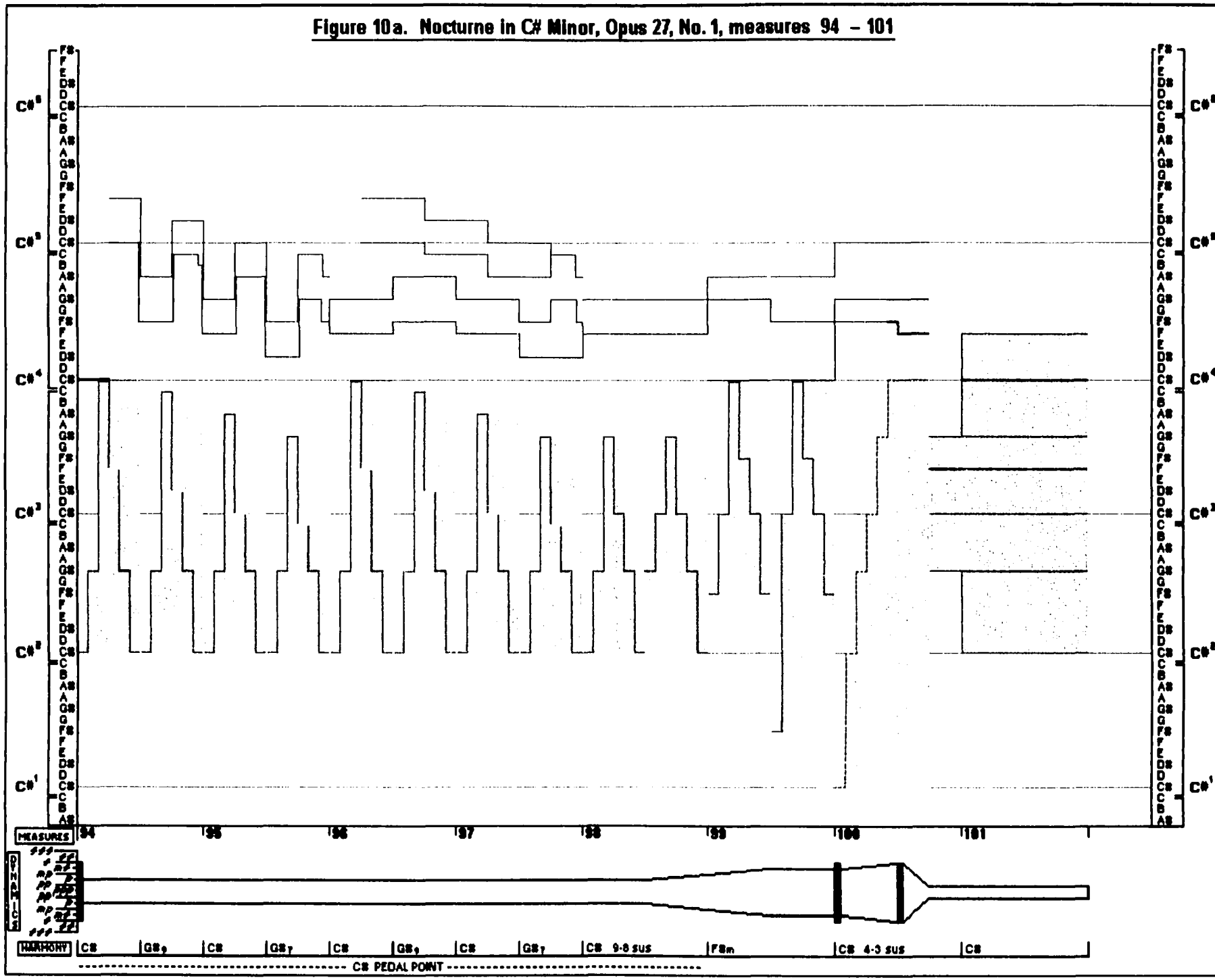


Figure 11. Nocturne in C Minor, Opus 48, No. 1, measures 1 - 8

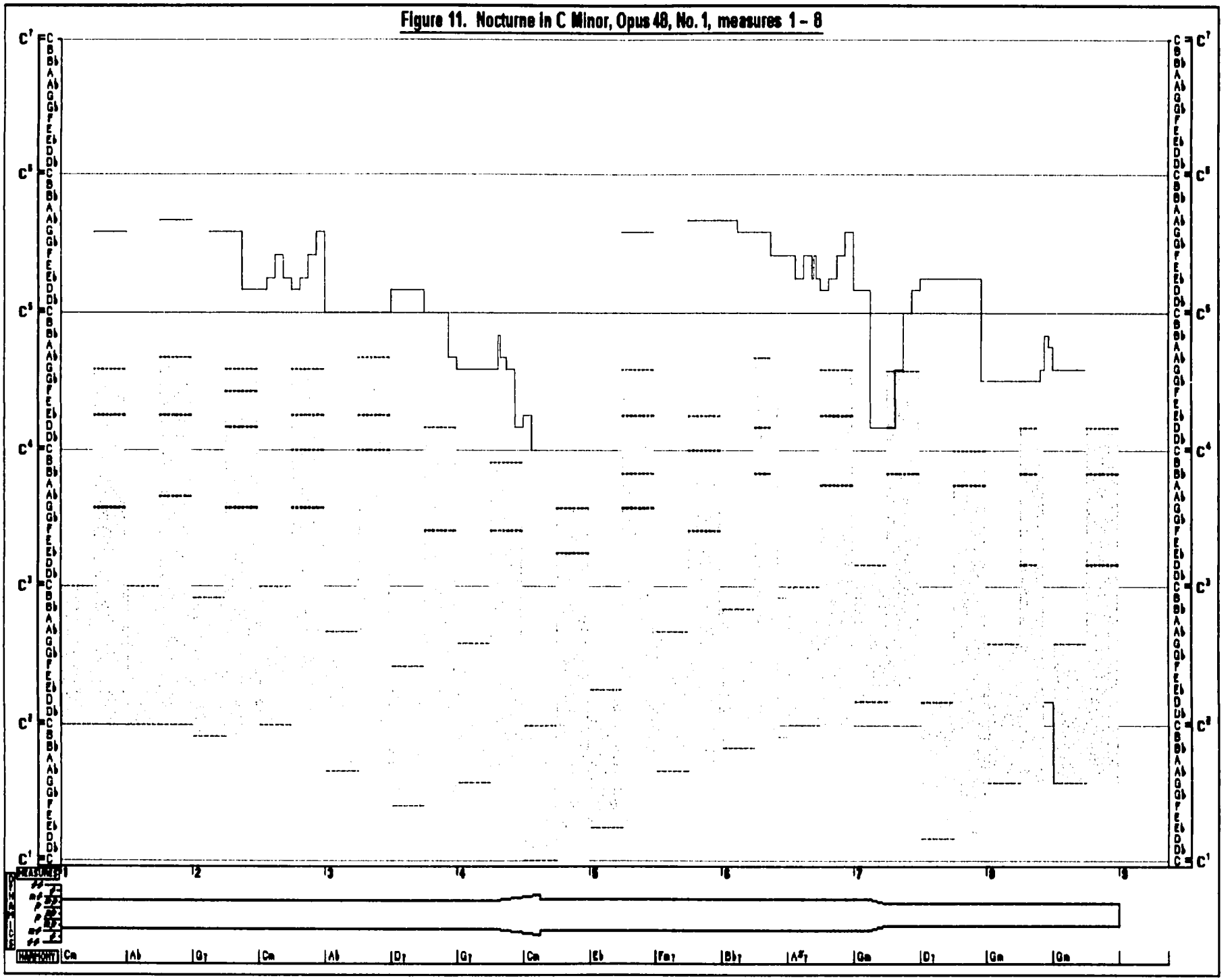


Figure 11a. Nocturne In C Minor, Opus 48, No. 1, measures 1 - 8

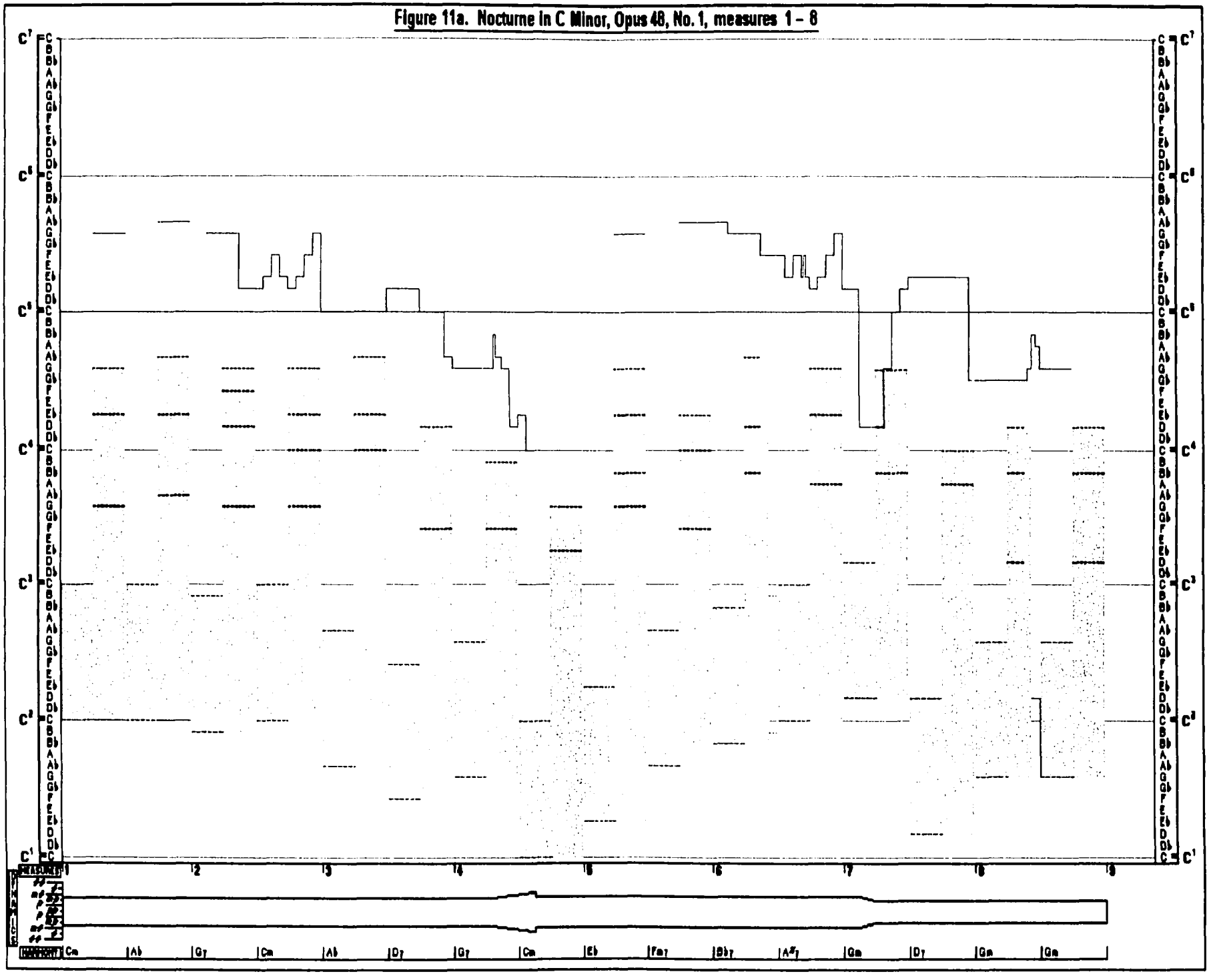
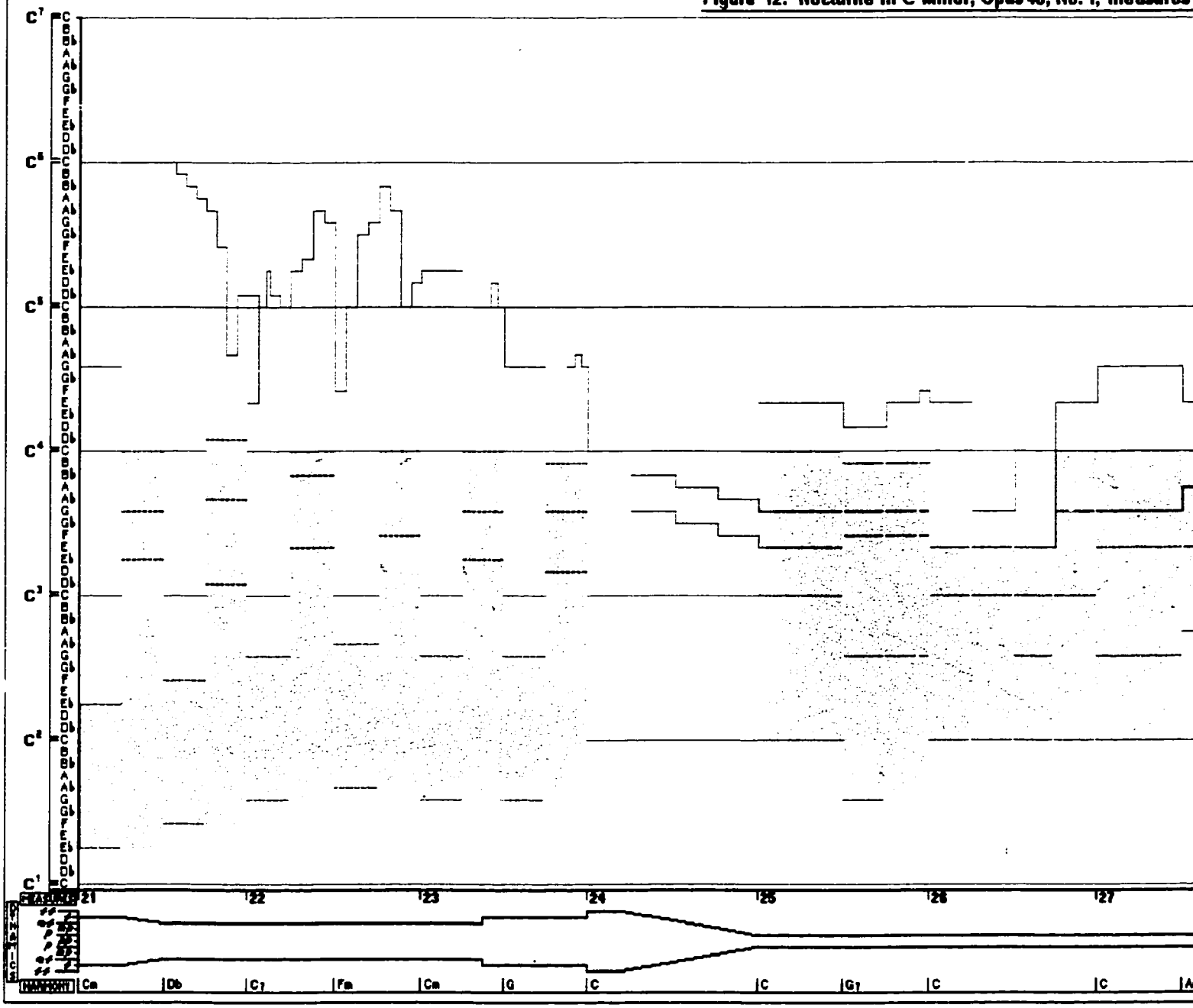


Figure 12. Nocturne in C Minor, Opus 48, No. 1, measures



. Nocturne in C Minor, Opus 48, No. 1, measures 21 – 31 1/2

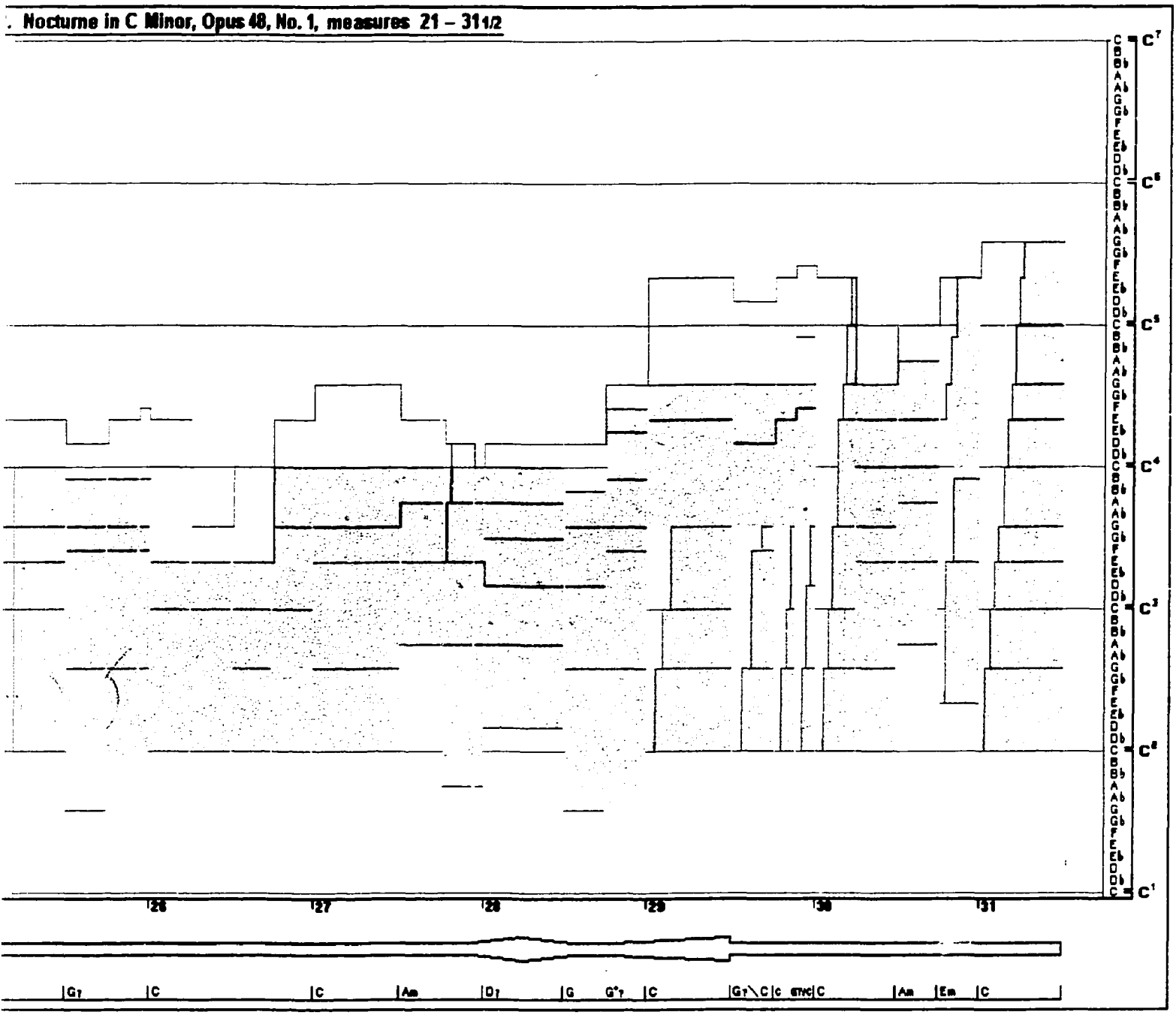
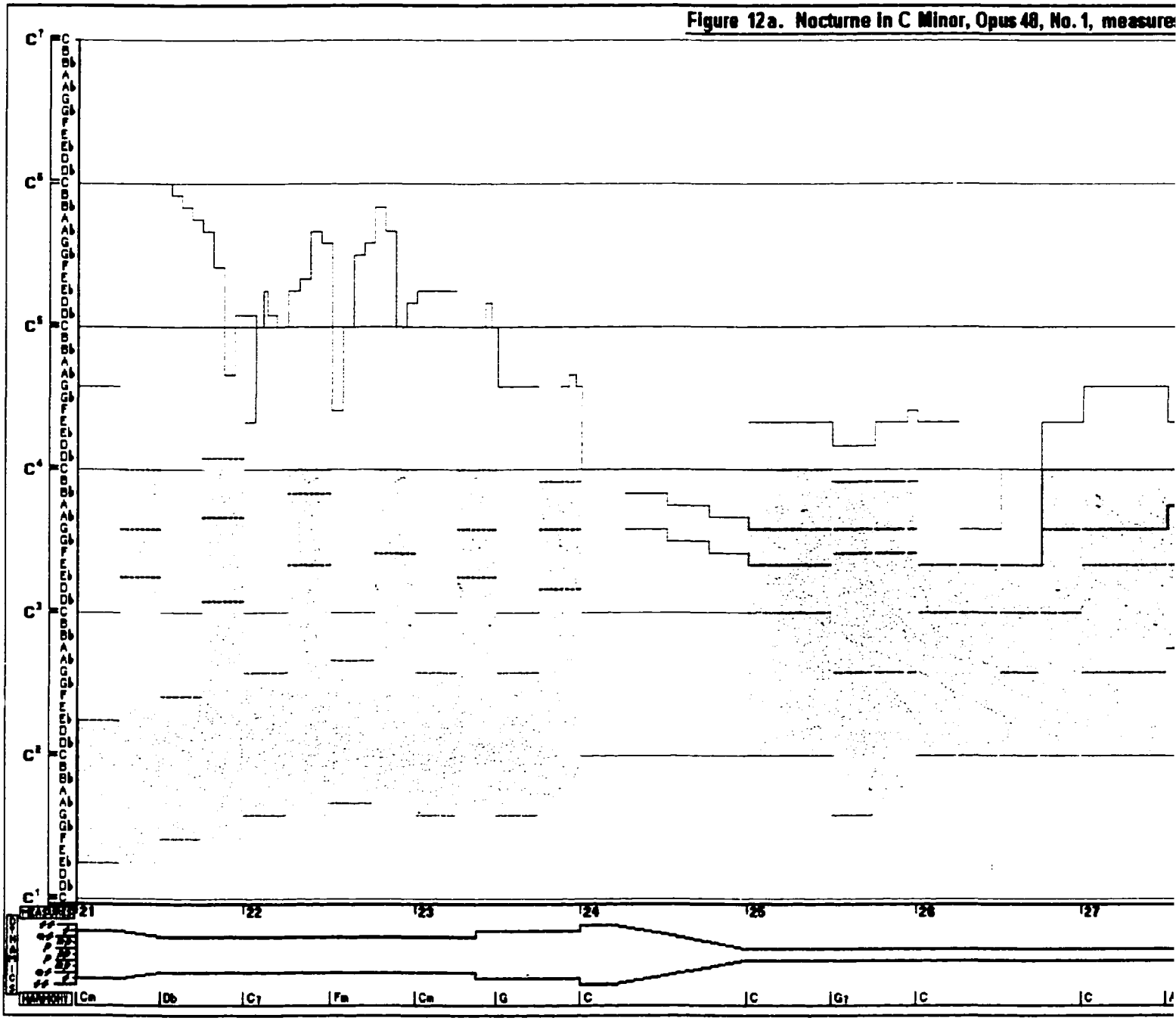


Figure 12a. Nocturne in C Minor, Opus 48, No. 1, measures



a. **Nocturne in C Minor, Opus 48, No. 1, measures 21 – 31½**

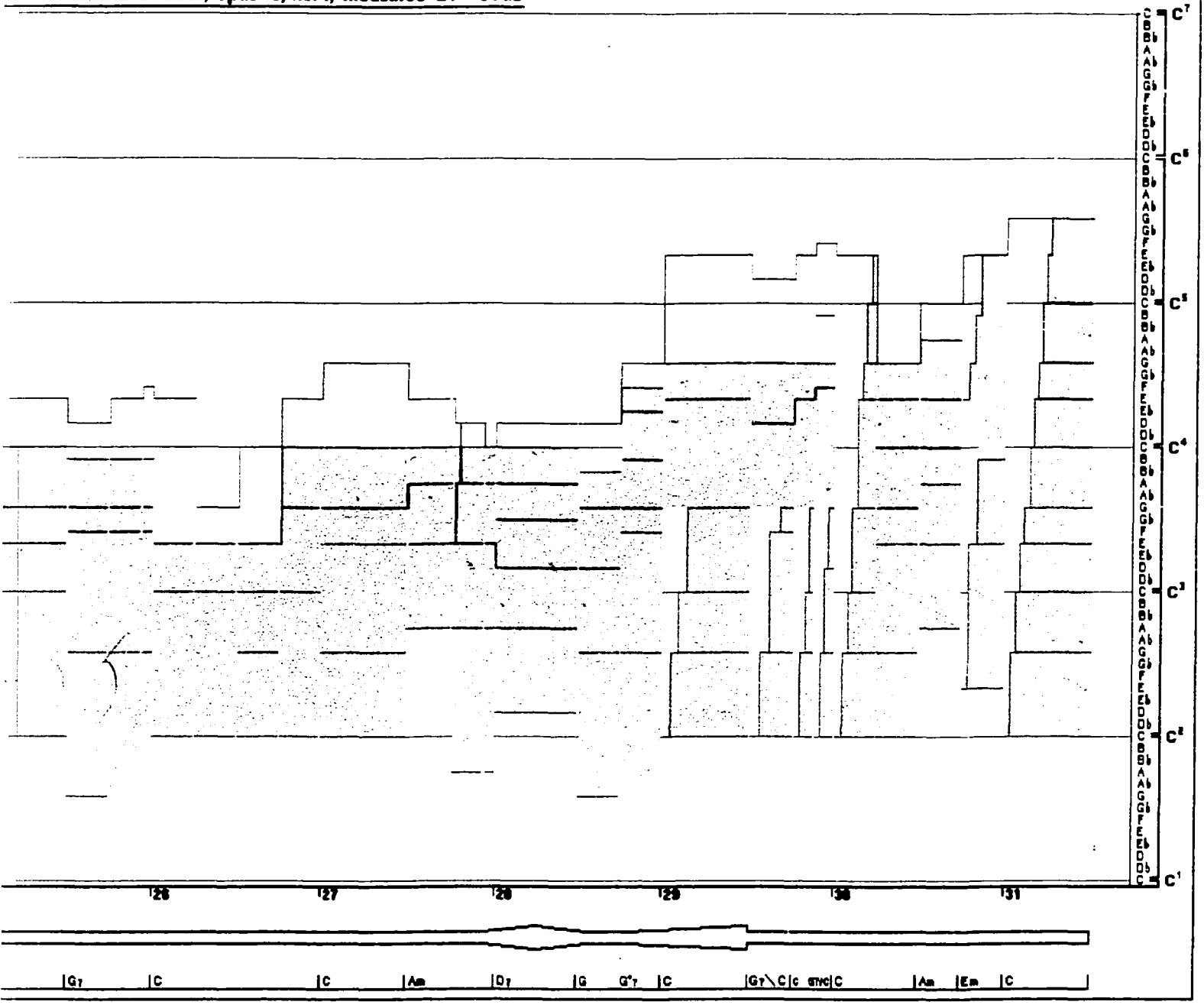


Figure 13. Nocturne in C Minor, Opus 48, No. 1, measures 37 – 43

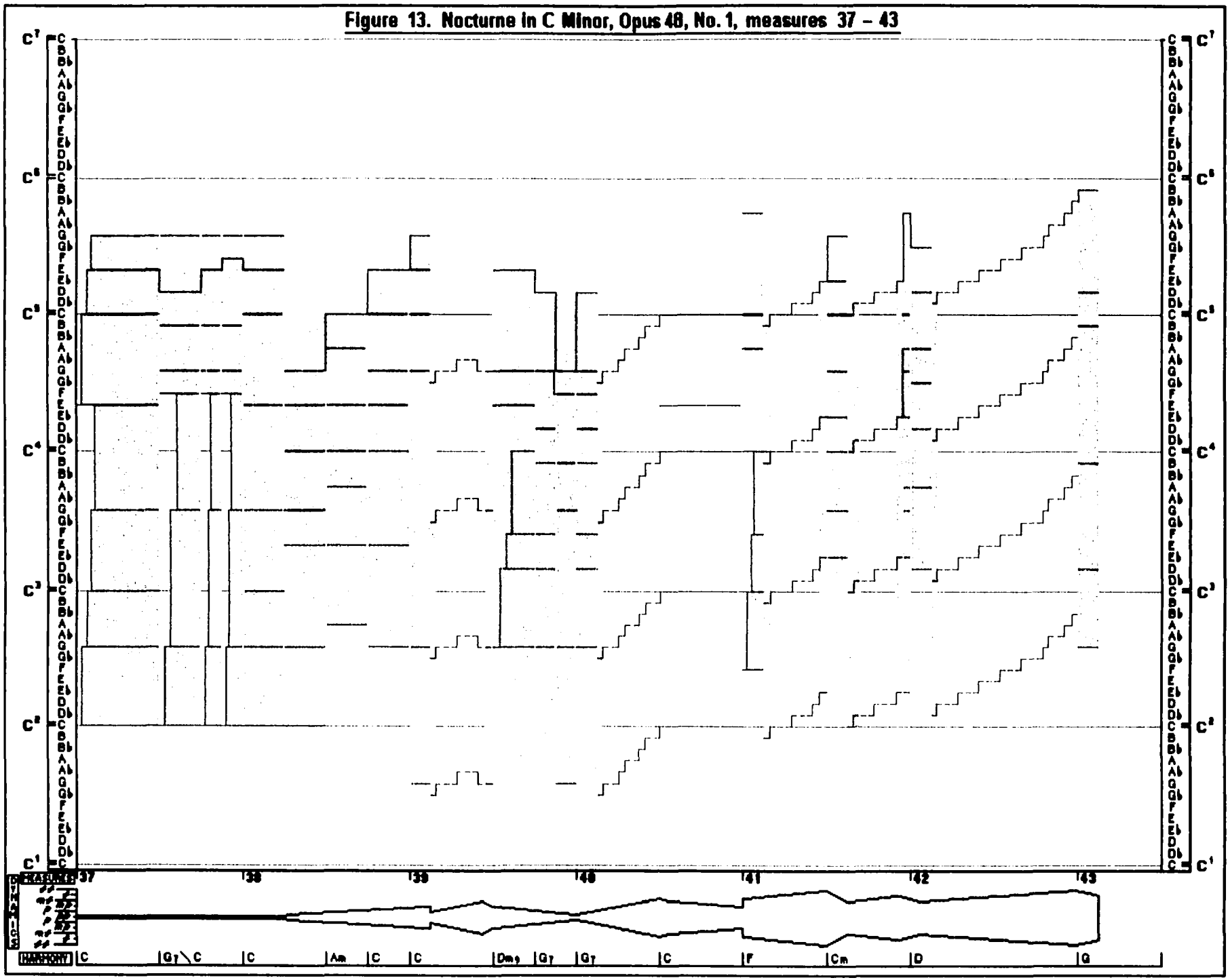


Figure 13a. Nocturne in C Minor, Opus 48, No. 1, measures 37 – 43

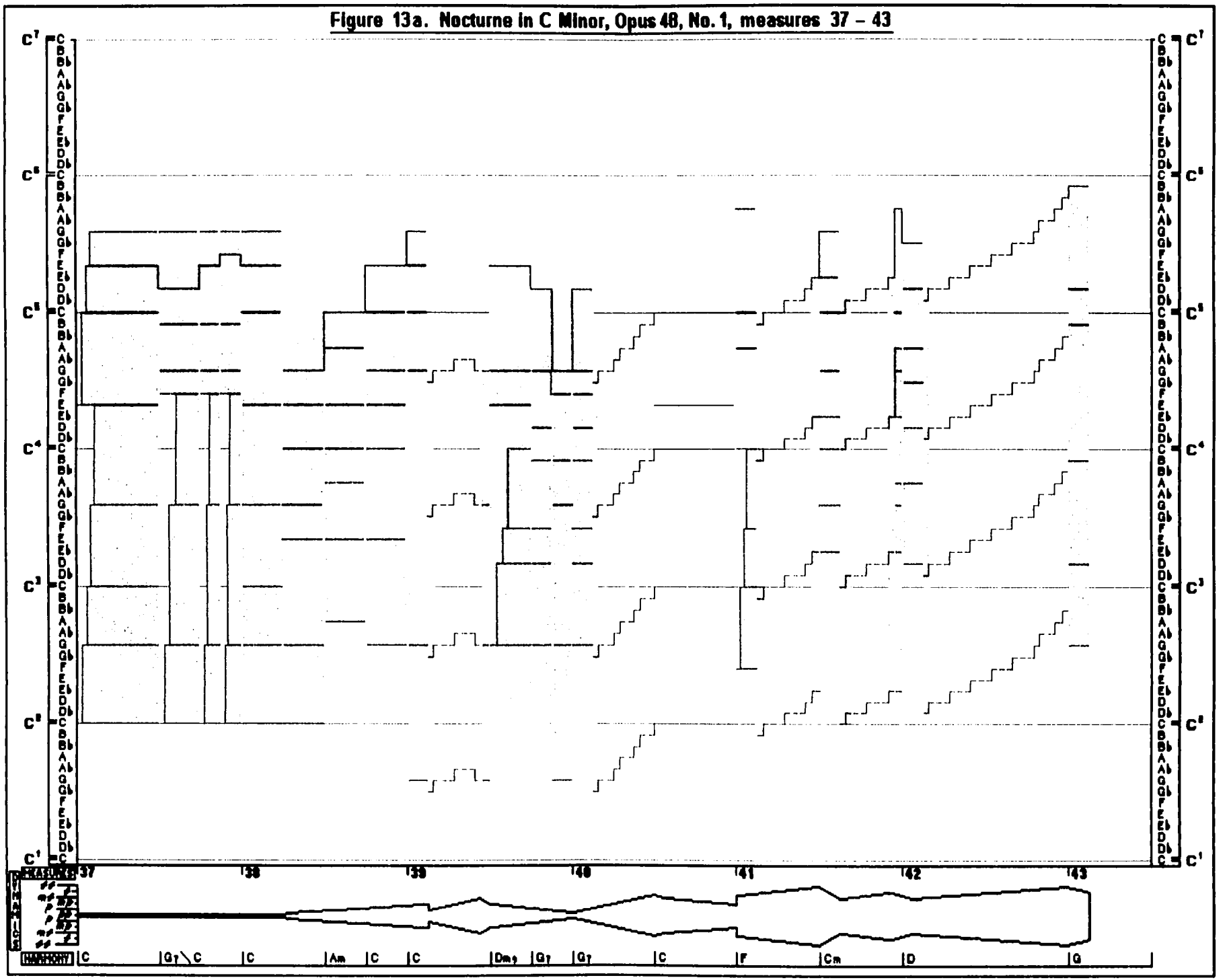


Figure 14. Nocturne in C Minor, Opus 48, No. 1, measures 49 – 52

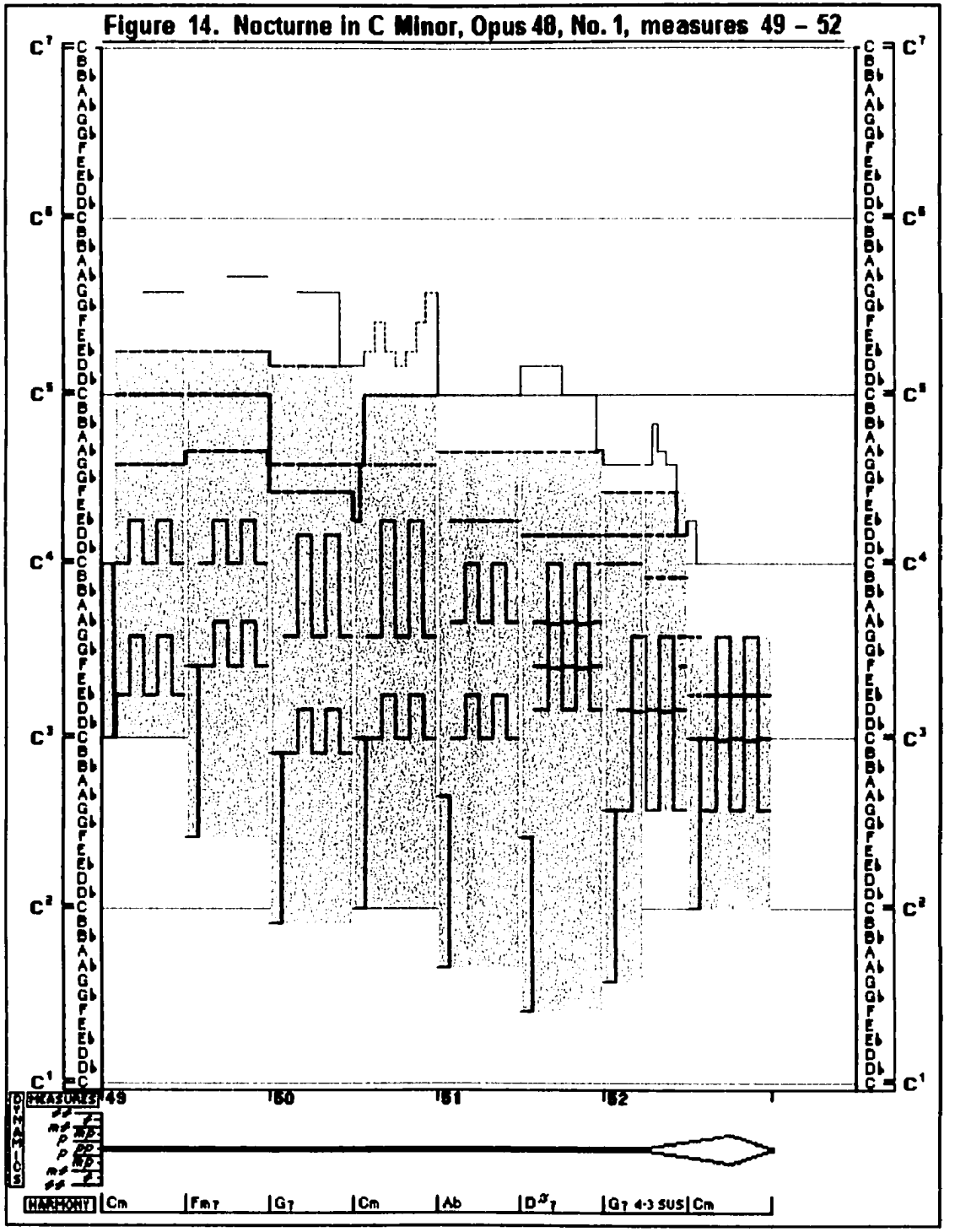


Figure 14a. Nocturne in C Minor, Opus 48, No. 1, measures 49 – 52

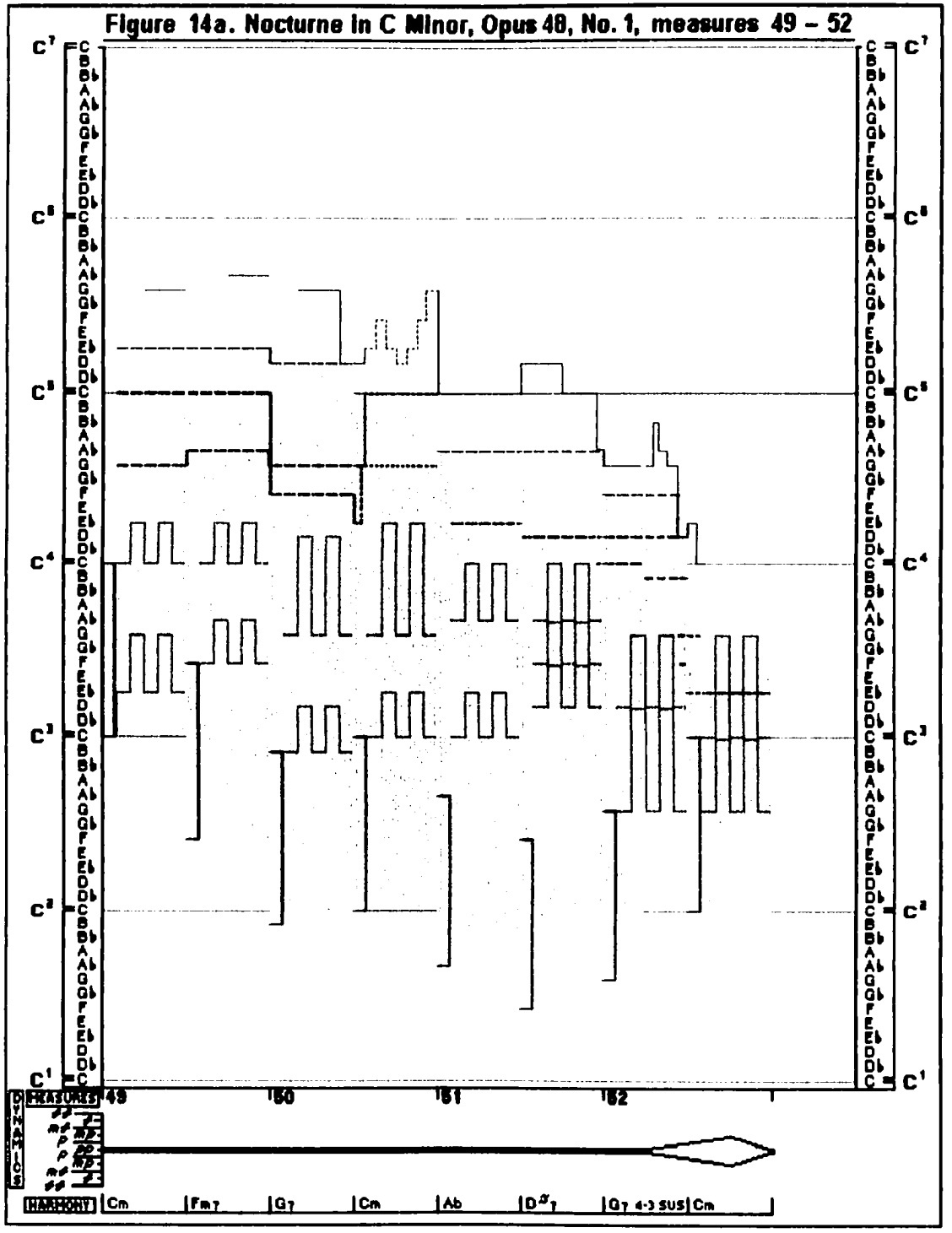


Figure 15. Nocturne in C Minor, Opus 48, No. 1, measures 69 – 77

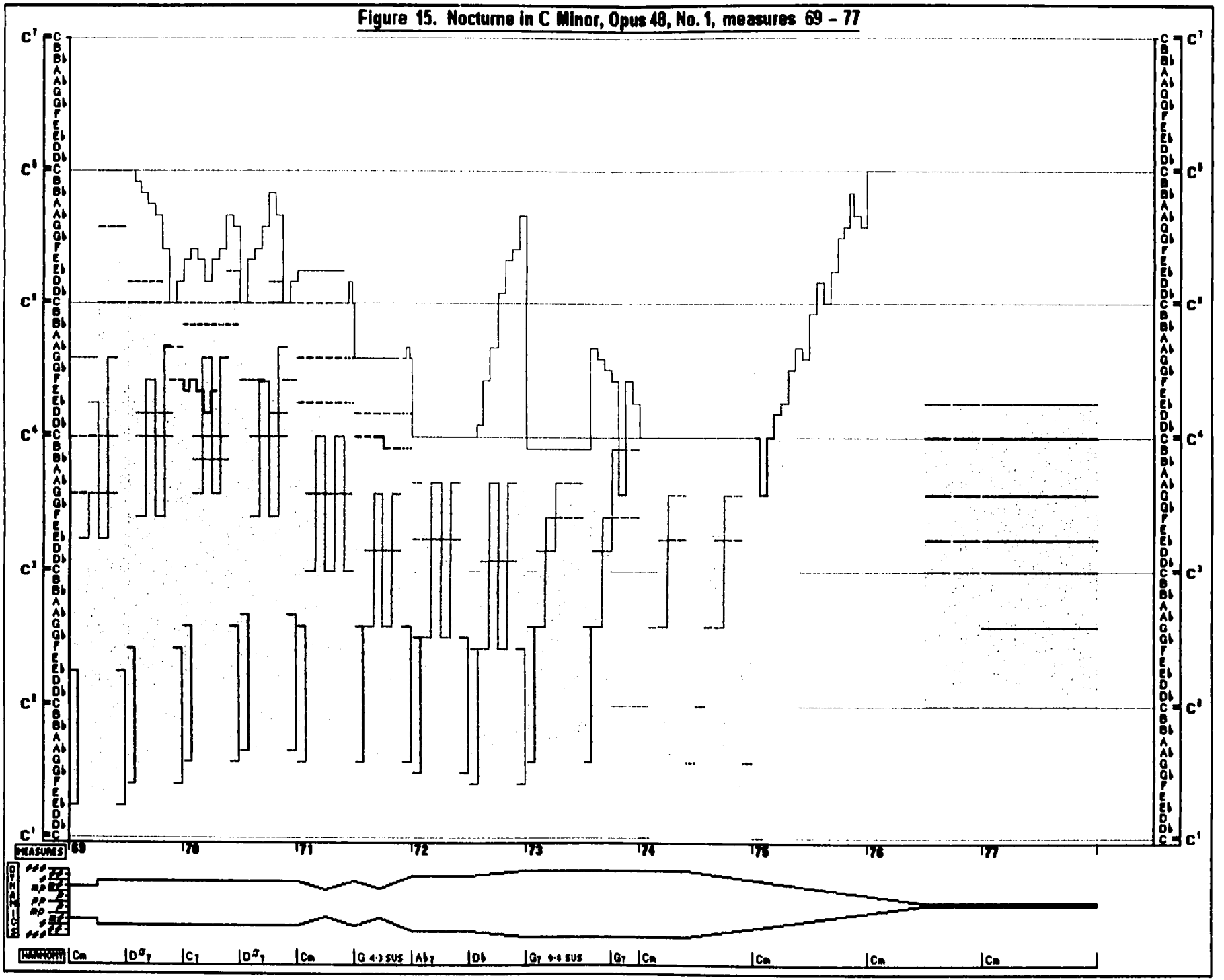


Figure 15a. Nocturne in C Minor, Opus 48, No. 1, measures 69 – 77

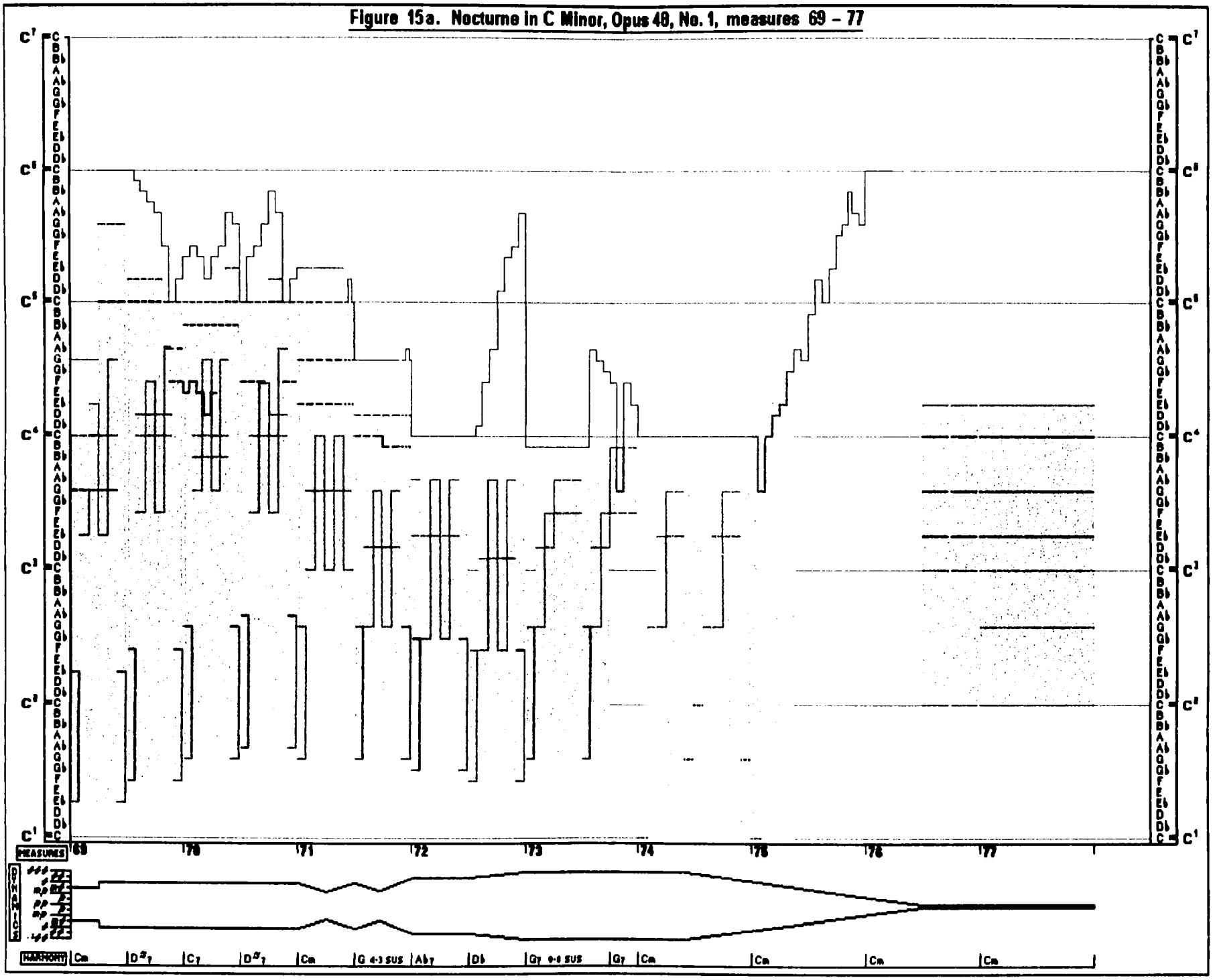


Figure 16. Nocturne in E♭ Major, Opus 55, No. 2, measures 1 – 8 1/2

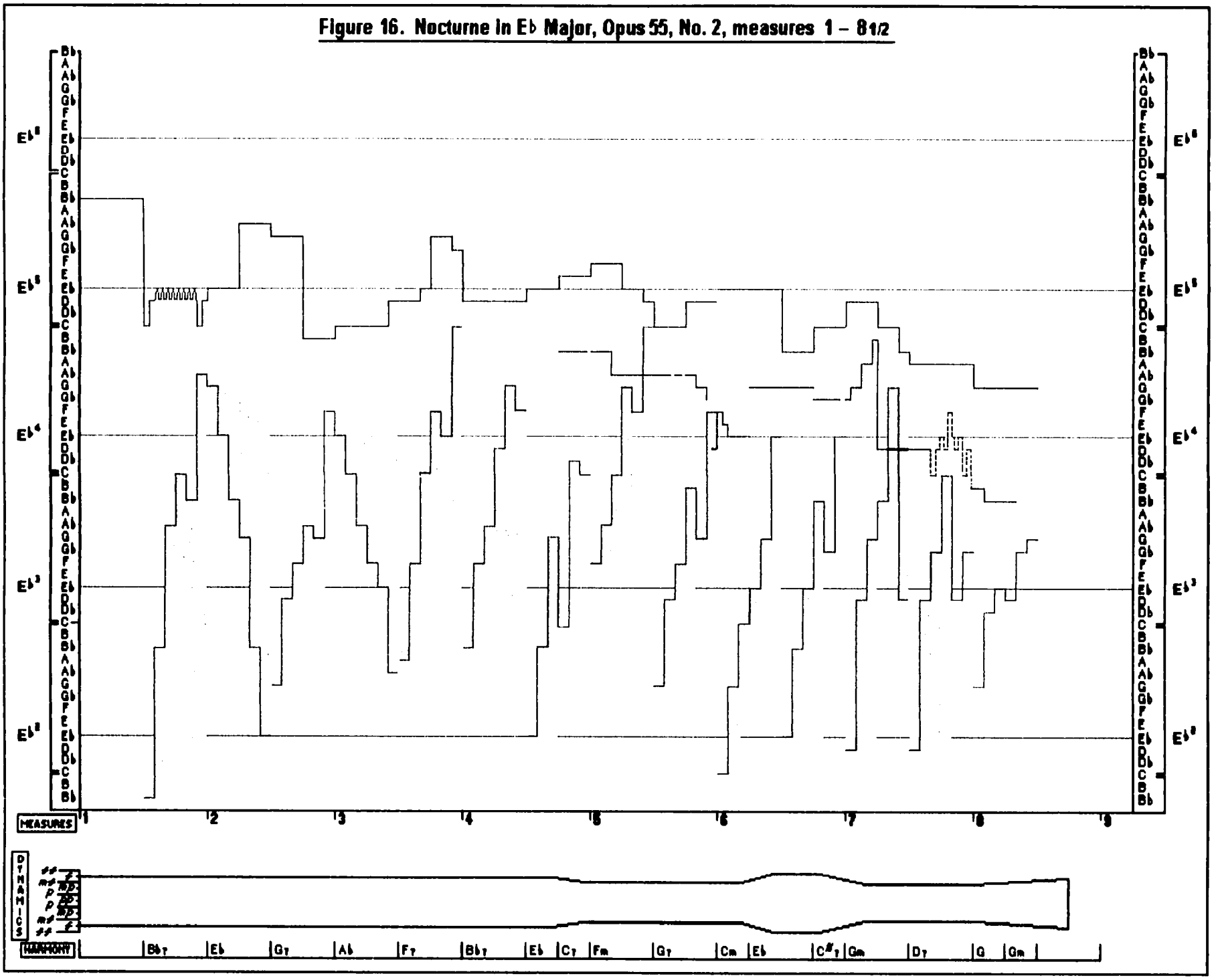


Figure 16a. Nocturne in E♭ Major, Opus 55, No. 2, measures 1 – 8 1/2

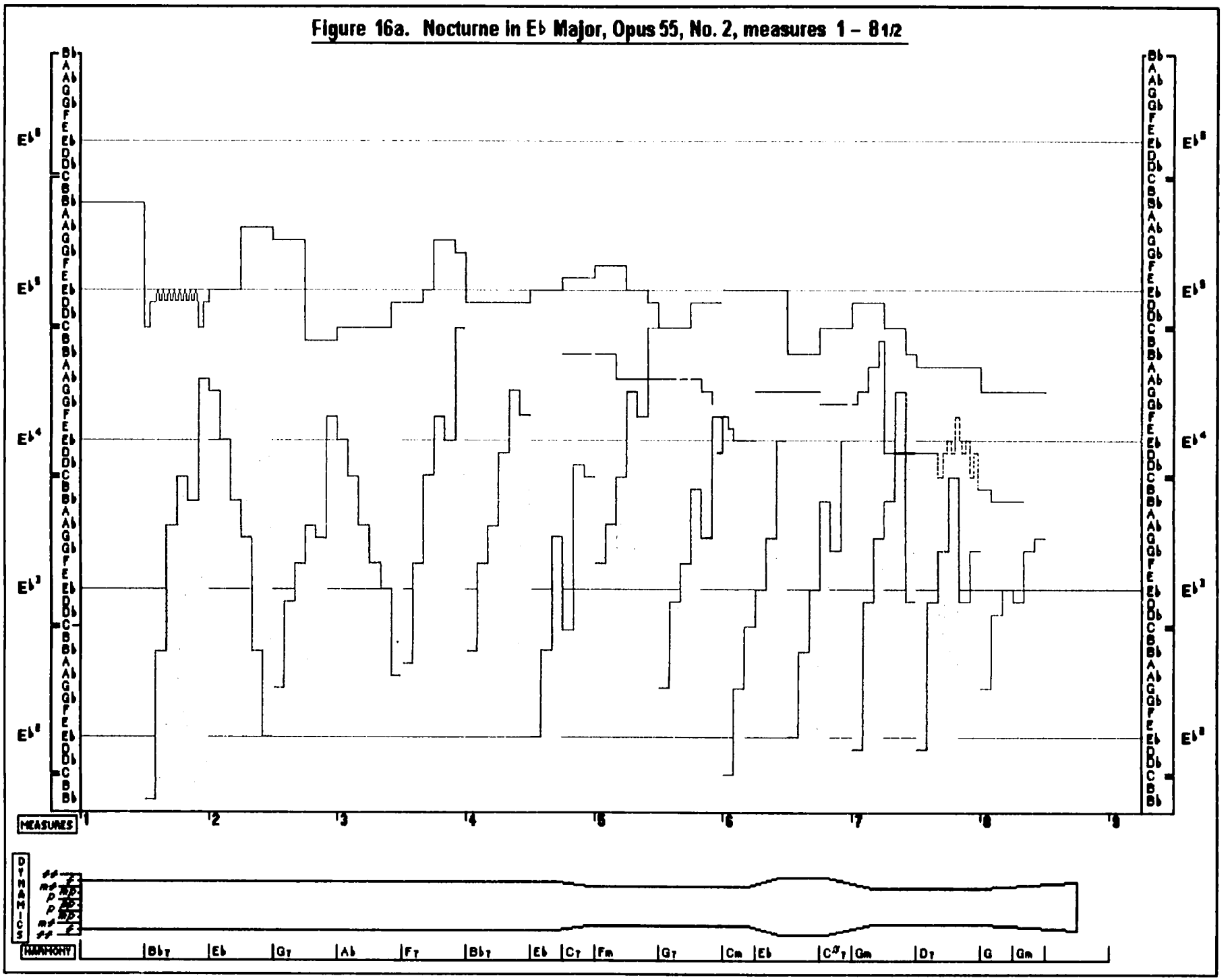
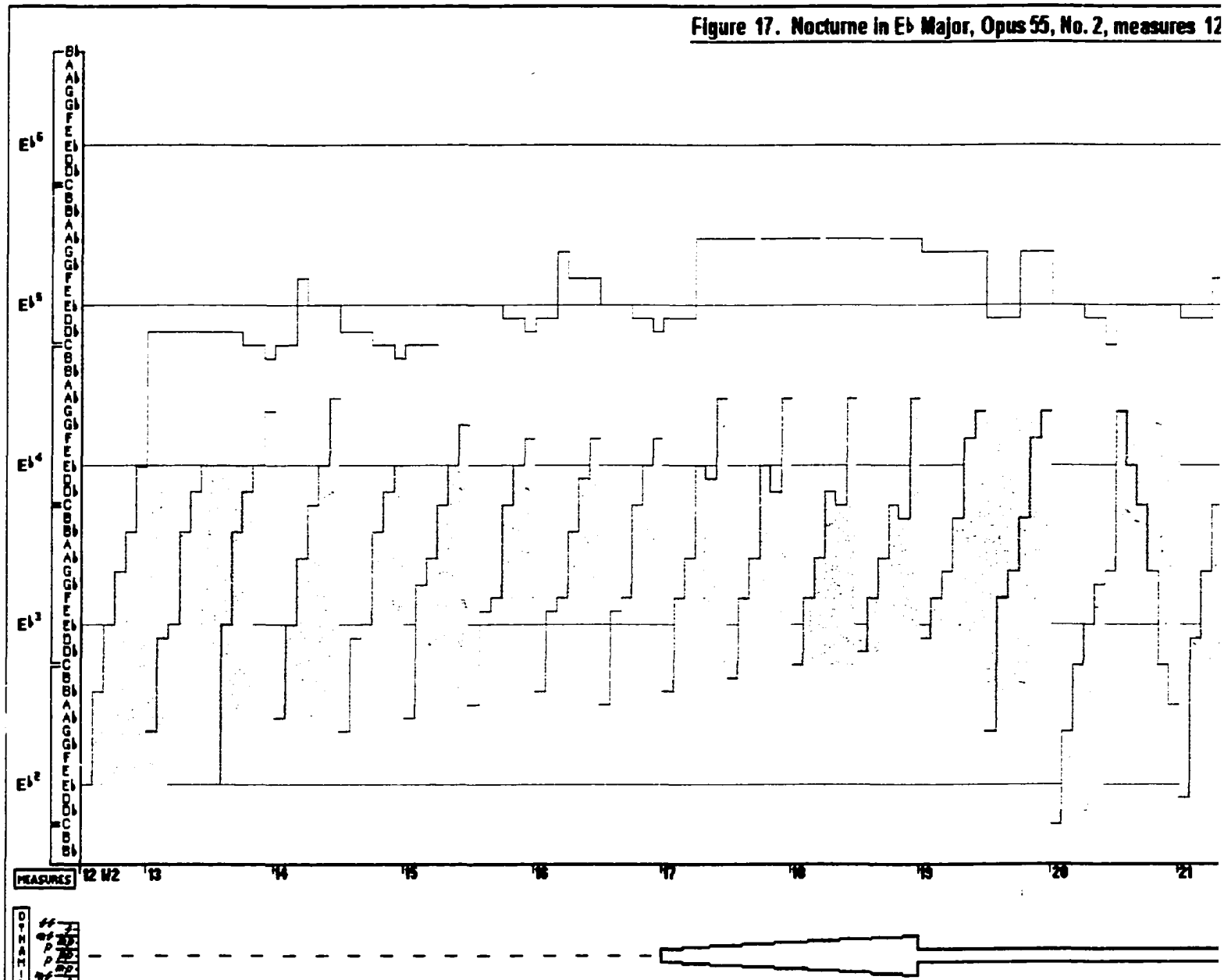


Figure 17. Nocturne in E♭ Major, Opus 55, No. 2, measures 12



Nocturne in E♭ Major, Opus 55, No. 2, measures 12 1/2 – 26

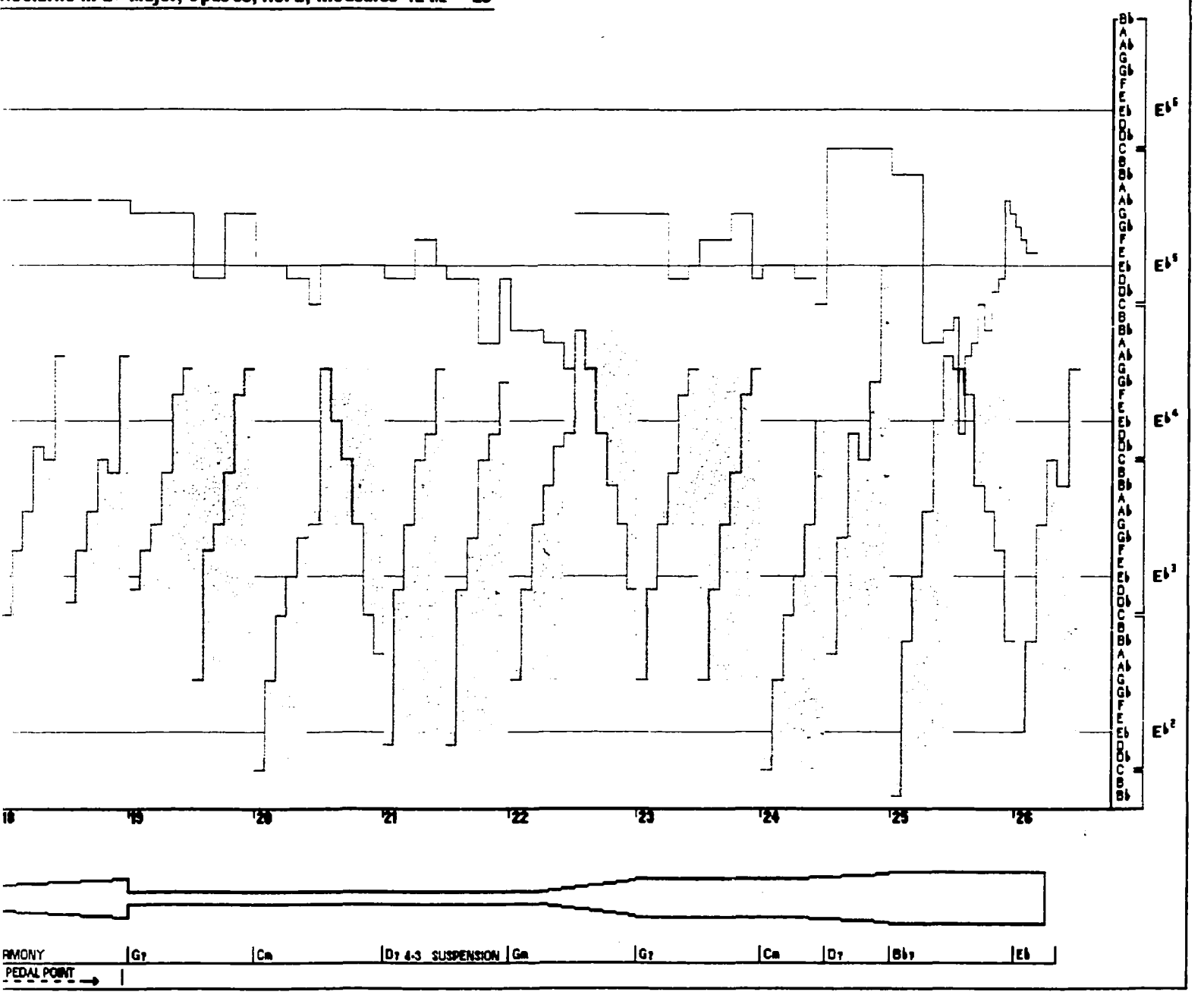
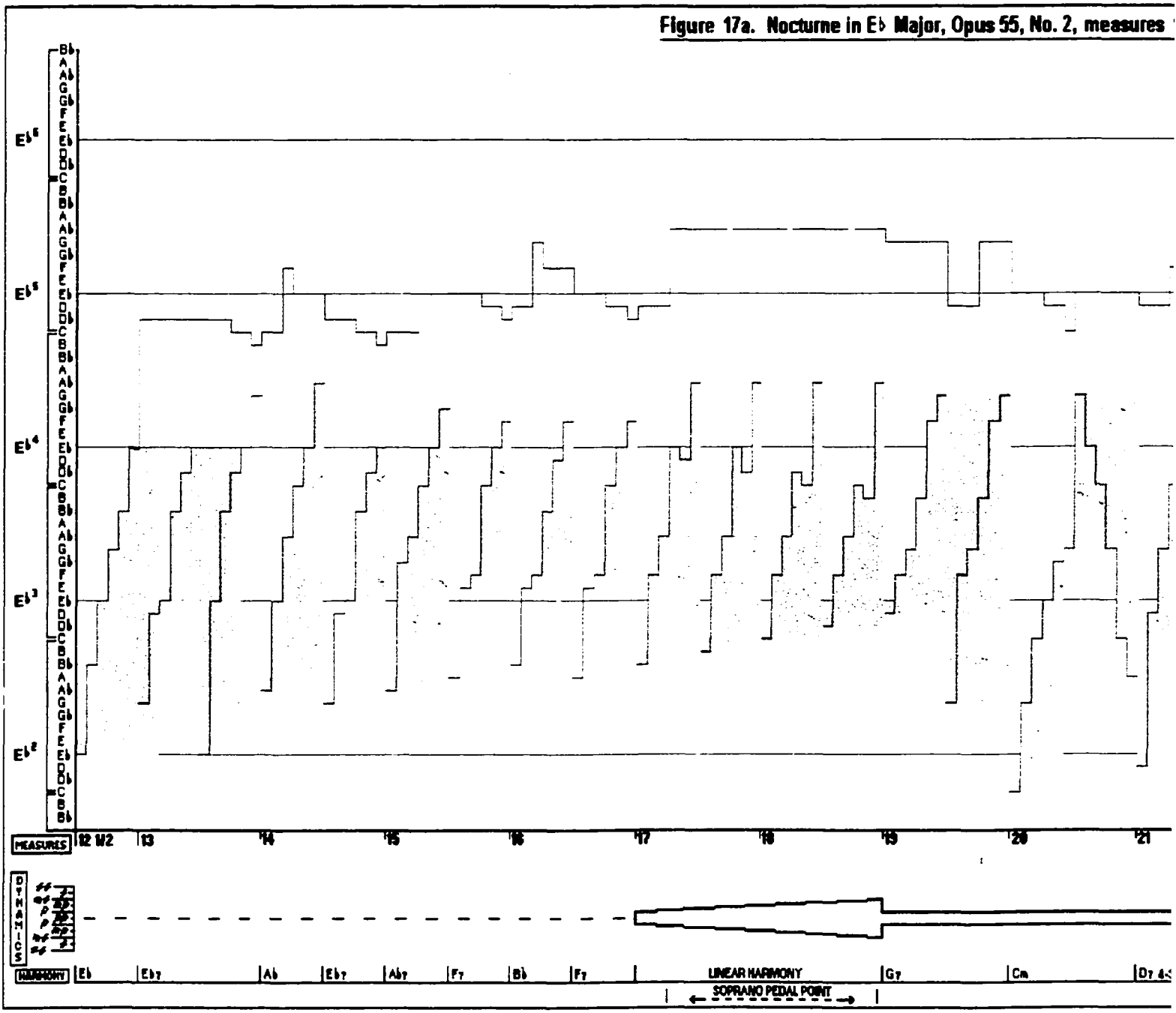


Figure 17a. Nocturne in E♭ Major, Opus 55, No. 2, measures



Nocturne in E♭ Major, Opus 55, No. 2, measures 12 1/2 – 26

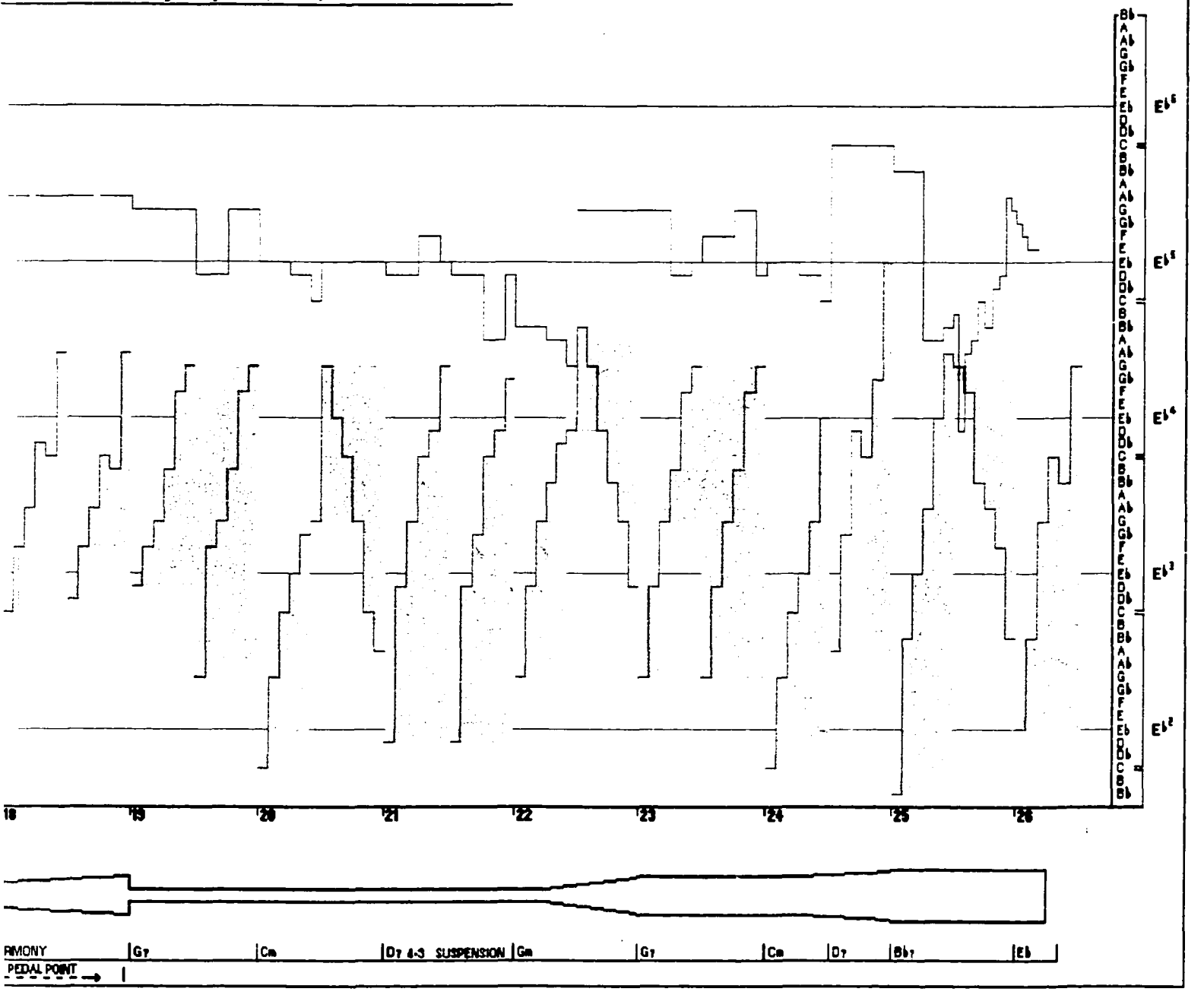


Figure 18. Nocturne in E♭ Major, Opus 55, No. 2, measures 30 1/2 – 36

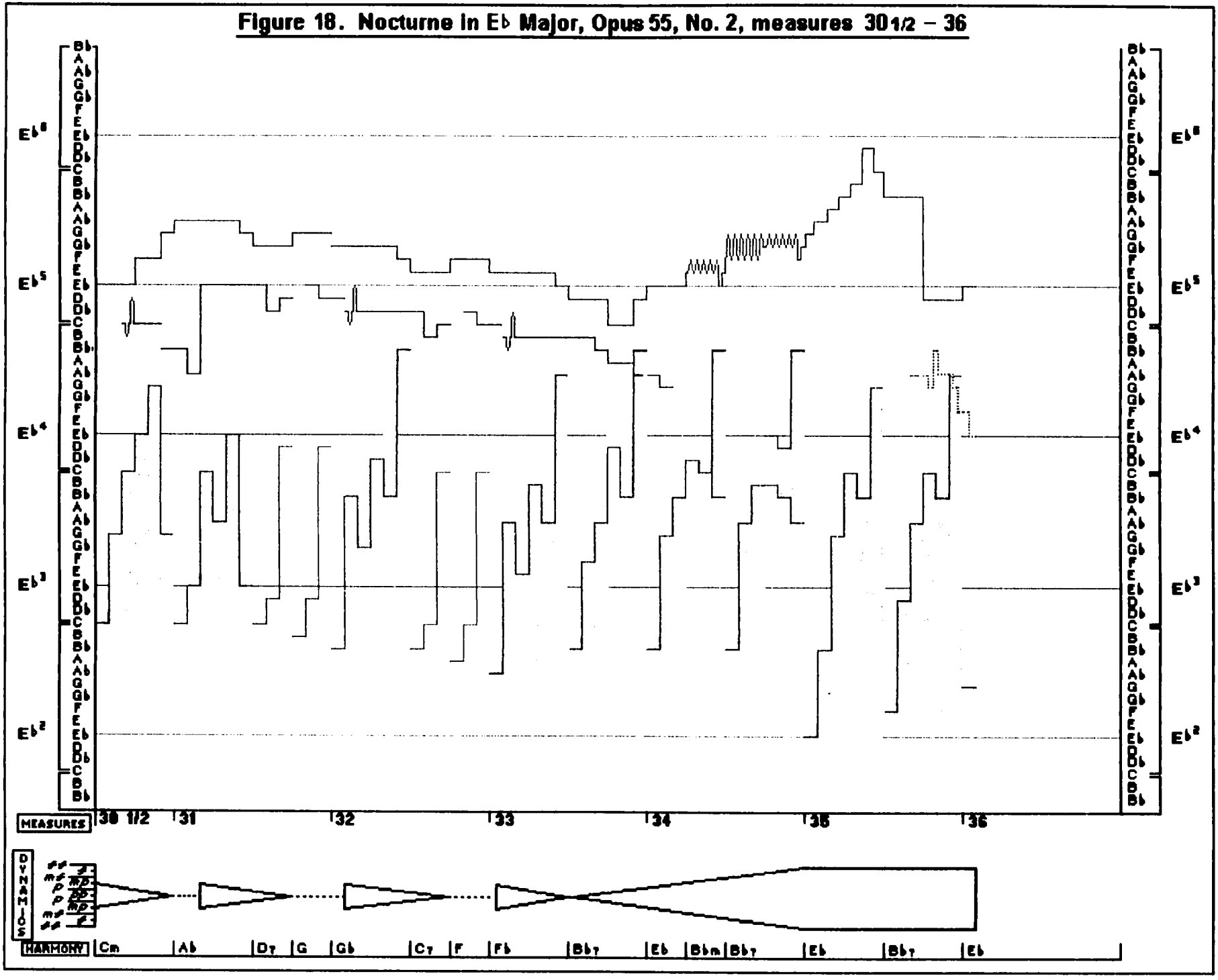


Figure 18a. Nocturne in E♭ Major, Opus 55, No. 2, measures 30 1/2 – 36

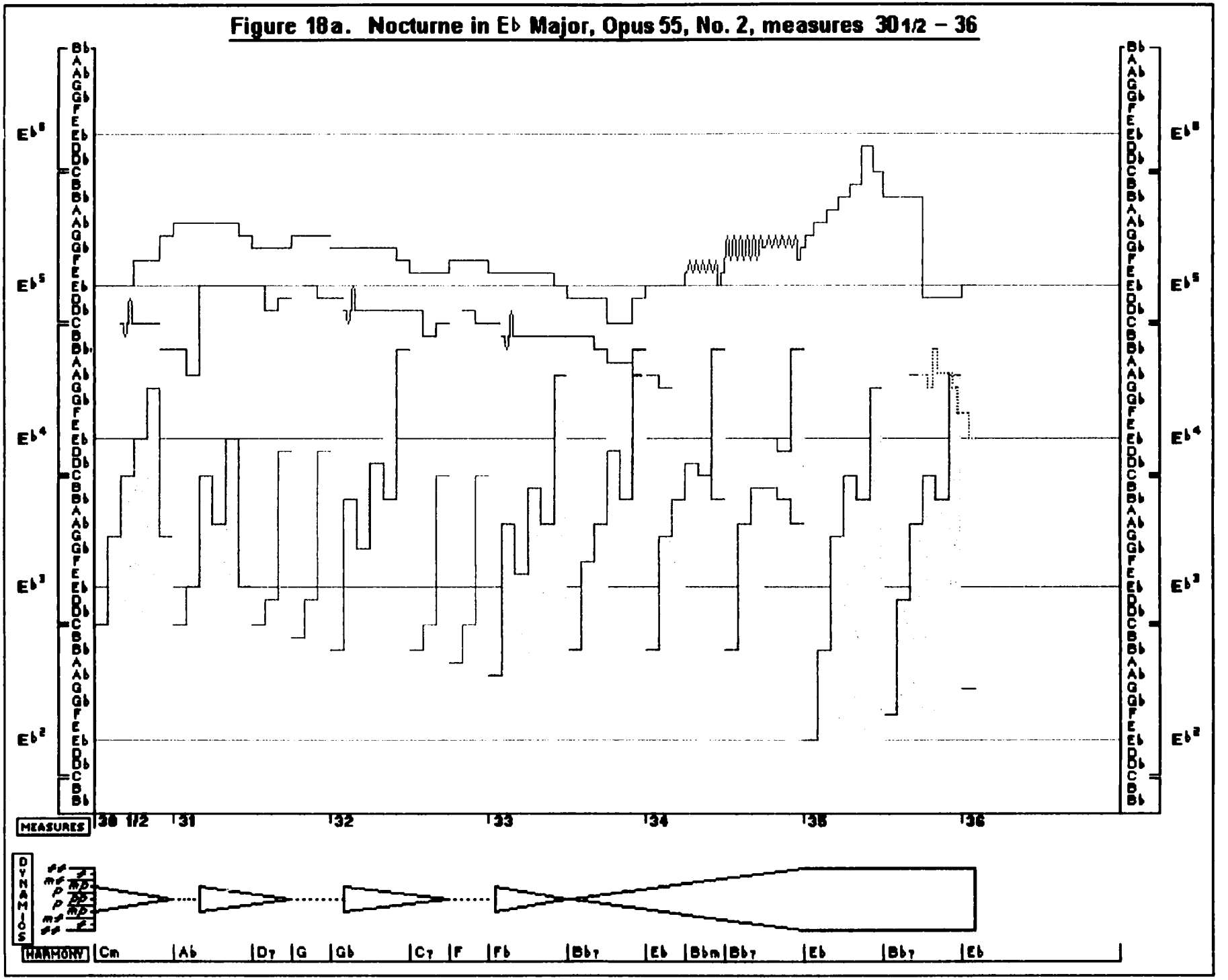


Figure 19. Nocturne in E♭ Major, Opus 55, No. 2, measures 38 1/2 - 47

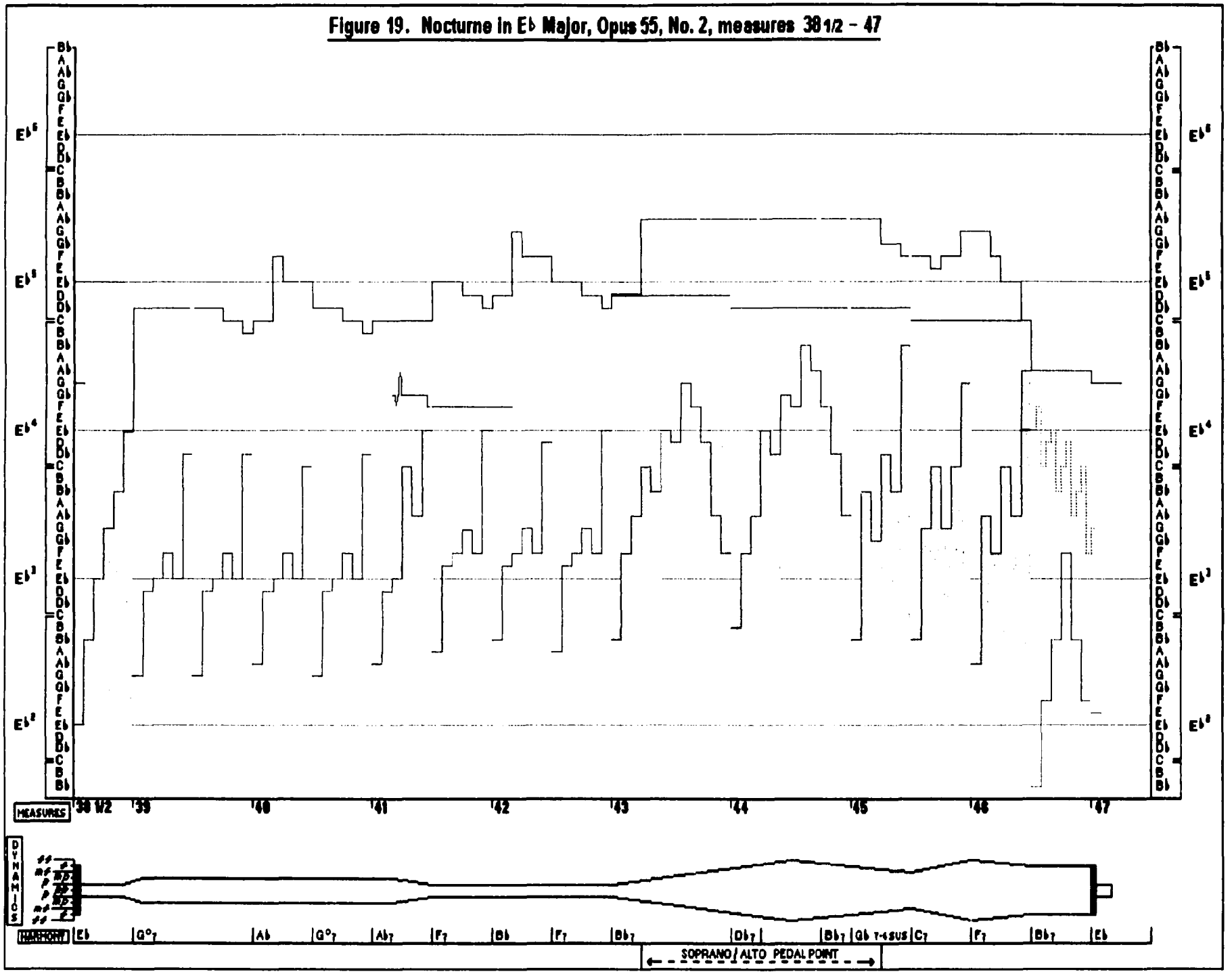


Figure 19a. Nocturne in E♭ Major, Opus 55, No. 2, measures 38 1/2 - 47

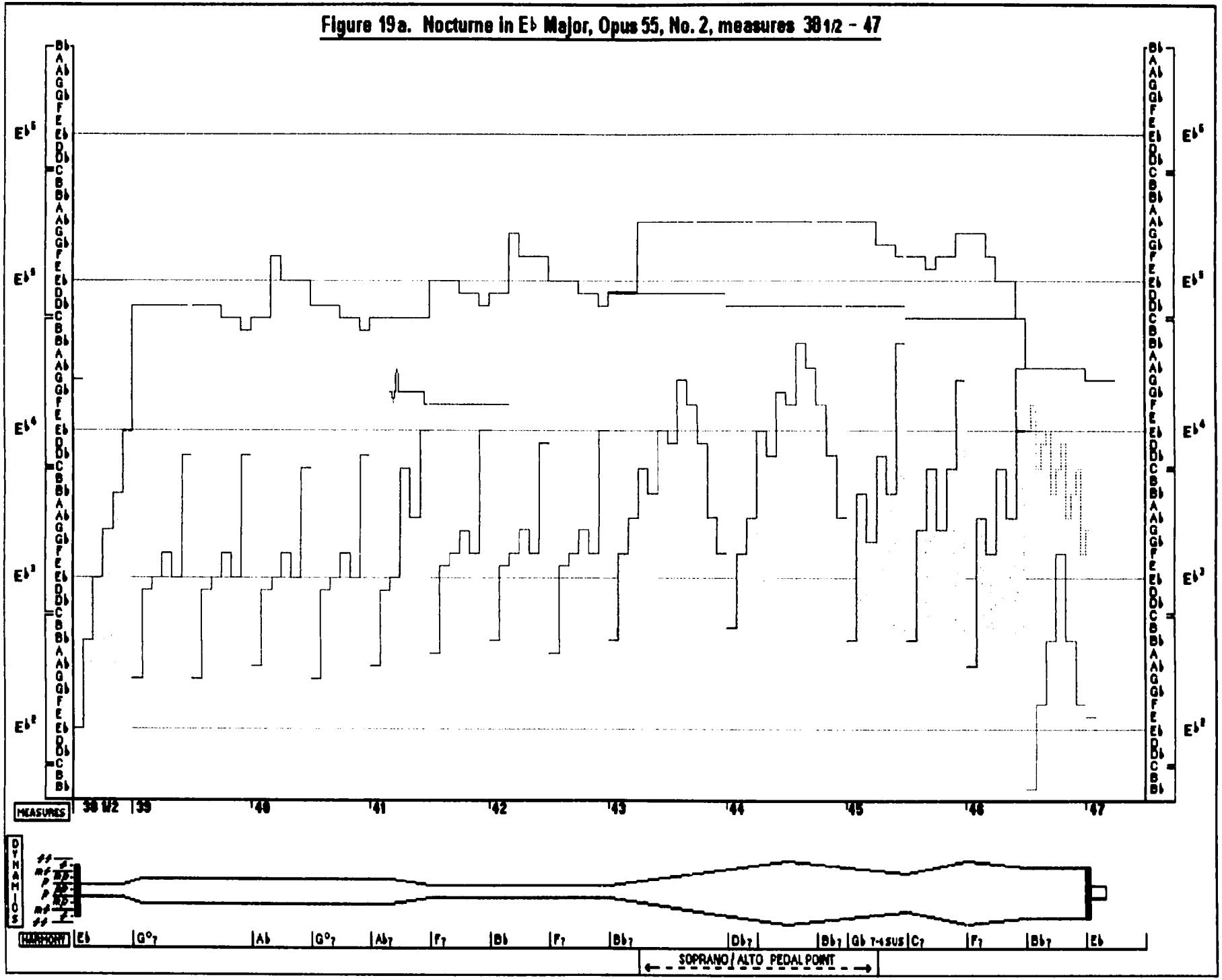
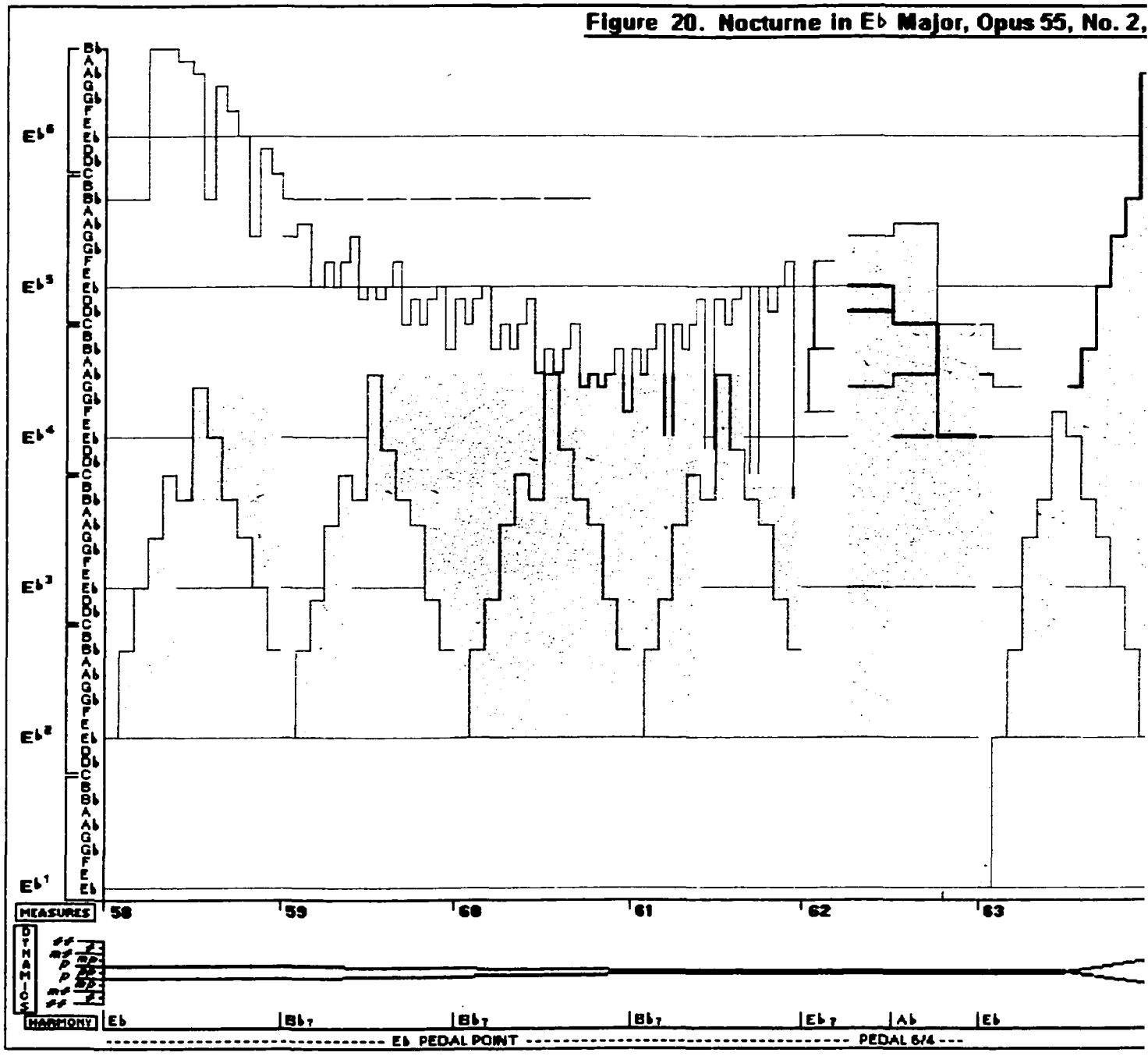


Figure 20. Nocturne in E♭ Major, Opus 55, No. 2,



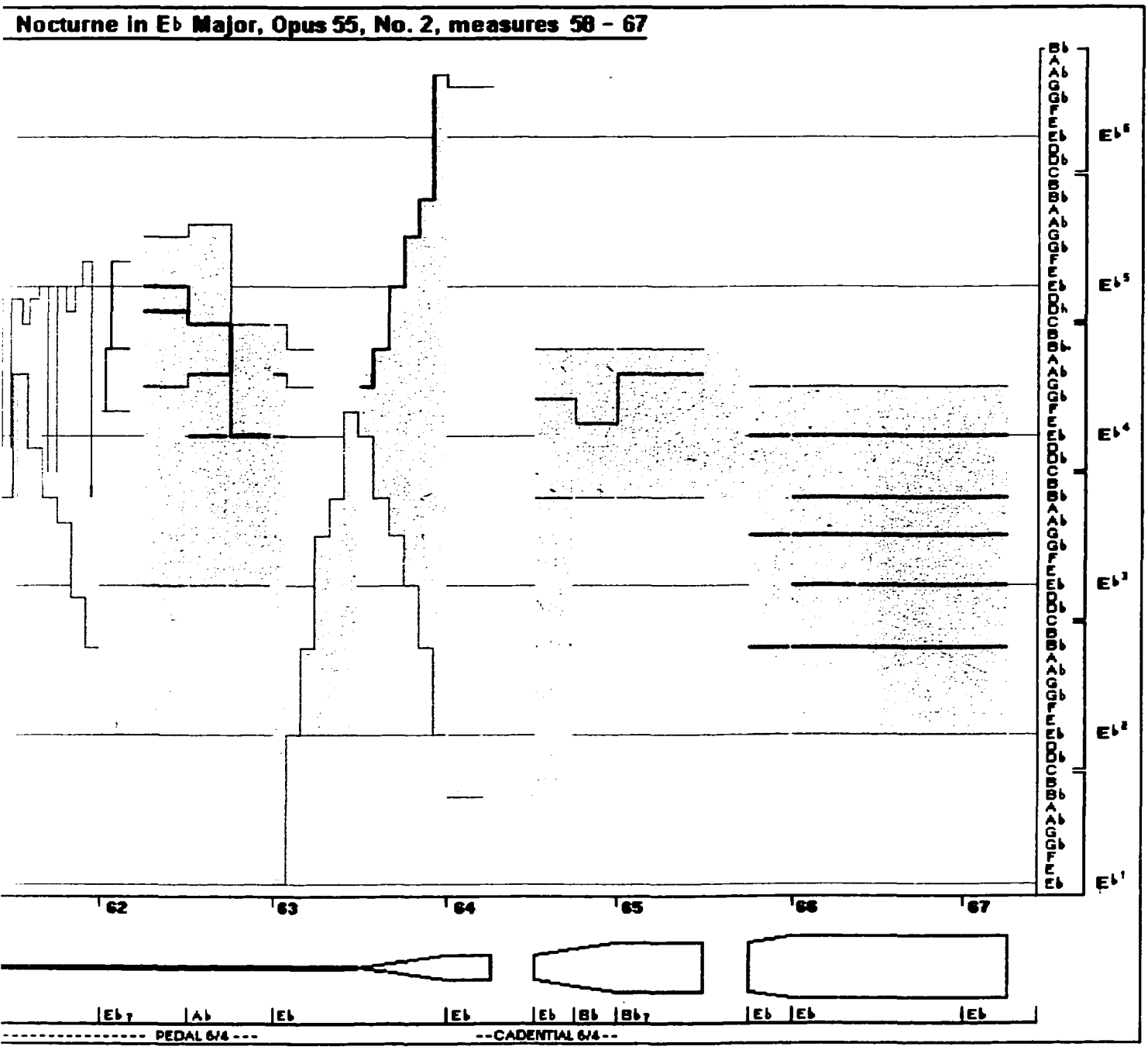
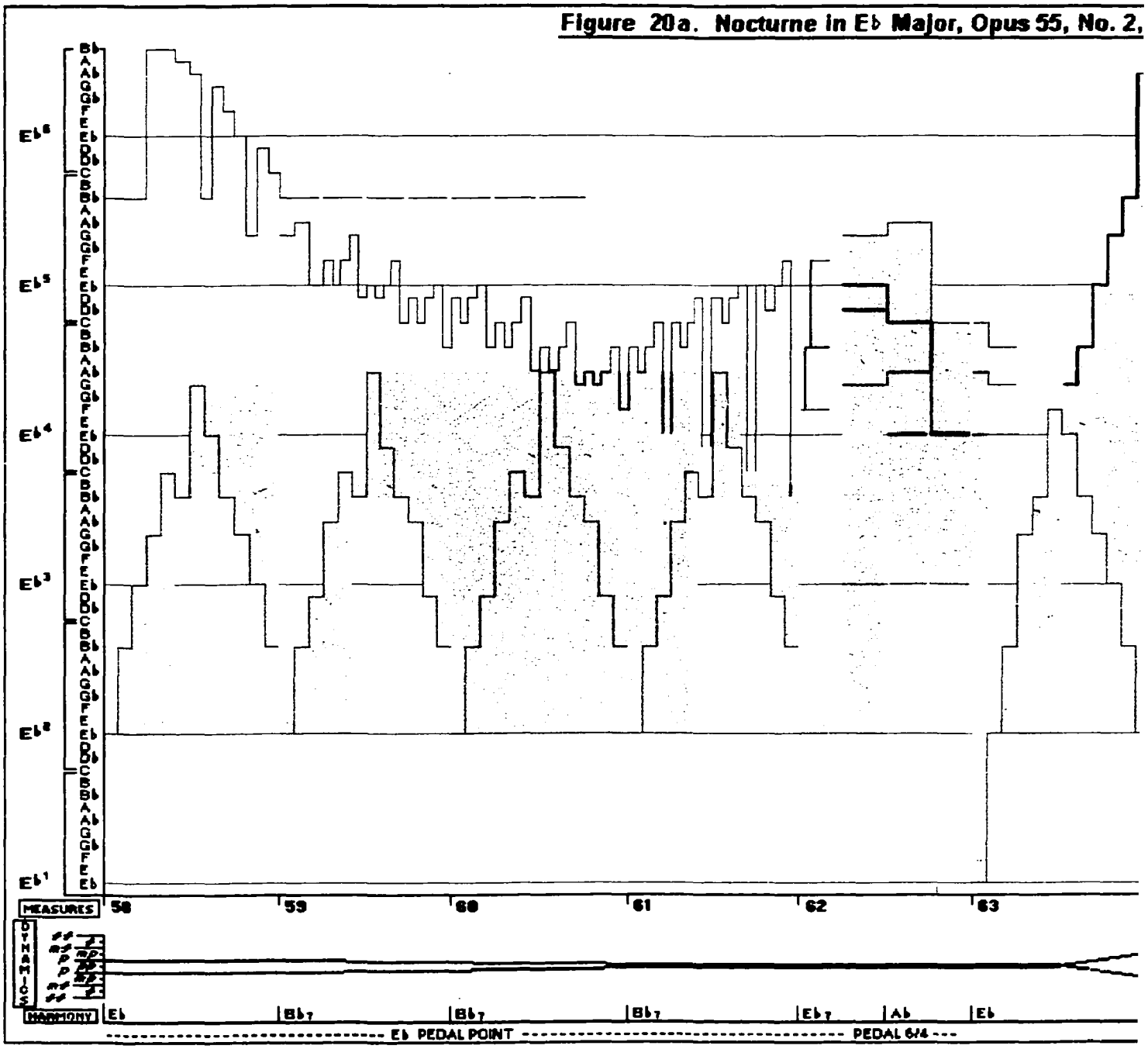

Nocturne in E♭ Major, Opus 55, No. 2, measures 58 – 67
62
63
64
65
66
67
E♭ 7
A♭
E♭
E♭
E♭
B♭
B♭ 7
E♭
E♭
E♭
PEDAL 6/4
CADENTIAL 6/4

Figure 20a. Nocturne in E♭ Major, Opus 55, No. 2,



Nocturne in E♭ Major, Opus 55, No. 2, measures 58 – 67

