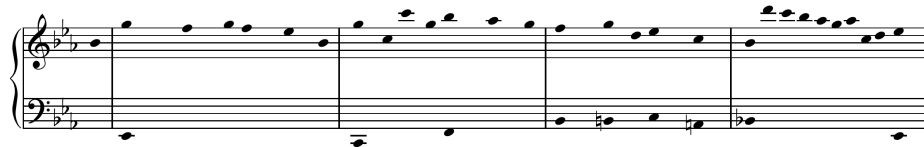


Chapter 8: *Urlinie* Descents from $\hat{3}$

Chopin Nocturne in E-flat, op.9 no.2 (bars 1-4)

The opening theme of Chopin's Nocturne in E-flat is four measures long, and begins with an expressive skip up a sixth from the upbeat B \flat 4 to G5, which articulates the initial structural melodic tone (*Kopftone*) $\hat{3}$.

Before making an analytical graph of the entire phrase, it may be useful to examine some of the local details within the larger structure, and analyze them separately. One might consider, for examples, how the initial tonic harmony in the opening bar elaborated, as well as the elaboration of the dominant which arrives in bar 3. Think carefully about the meaning of the tones in the very Chopinesque filigree-like ornamentation of the top voice in bar 4.



Template 8.1

Chopin Waltz in C-sharp minor, op.64 no.2 (bars 1-4)

As with the opening theme of Nocturne in E-flat, Chopin's Waltz in C-sharp minor is four measures long, and begins with an expressive skip up a sixth (from the G \sharp 4 to E5) to the initial structural melodic tone (*Kopftone*) $\hat{3}$. Think about the labelling of the harmony in bar 2; in its immediate context it functions as the dominant of V, but in the overall context of C-sharp minor, how would you understand it?



Template 8.2

Liszt *Liebestraum* No.3, S.541
(bars 61-66)

Like the two Chopin extracts, the beginning of Liszt's well-known *Liebestraum* also begins with an upbeat leap of a sixth to the theme's *Kopftön* $\hat{3}$, which is held over until the end of the theme's fifth measure. How does this impact upon the harmony in bar 64? Is there a suggestion of a polyphonic melody in the theme?



Template 8.3