Пример абстракта:

Analytical Approaches to Chopin's Linear Chromatic Progression and Historic Context of Theory

In 1830-50s in European music chromaticism has become a major strategy in harmonic thinking. For example, Frederyk Chopin's music is filled with highly chromaticized linear harmonic progressions that have been analyzed with a variety of methods.

In comparison with many current approaches, the analysis of harmonic progression by parsing its entire length into tonal-functional cycles—unfinished in this case yet important for the understanding of compositional ideas of Romanticism—seems the most valid from the point of view of history of music theory. This can be demonstrated in analyses of Chopin's Mazurkas. In particular, in Mazurka op. 6, no. 1, the descending linear progression in mm. 5-8 presents four unfinished tonal-functional cycles (TSDT with the last T omitted) in four keys (see, Ex. 1). Each cycle is rather simple. For example, the first one is the harmonization of a sigh motive c sharp to b sharp in melody with iihdim4/3 – V7 in c sharp minor. Instead of resolving into tonic, this cycle is interrupted by a dominant from another key. After such abrupt change, a new sigh motive harmonization is introduced, this time in the key of b minor. The entire length of progression contains four such cycles, until melody reaches the f sharp and the main motive of the Mazurka is reintroduced.

This analysis comes in contrast with a number of purely linear interpretations published and commonly accepted, see, for example, Vxxx, 1987; Fxxx, 1997 and Wxxx, 2001. According to this interpretation (see, Ex. 2), all the chords between initial tonic (in m. 4) and final tonic (in m. 9) loose their functional definitions because they are overridden by the chromatic lines in soprano and in the bass.

While both methods have reasonable advantages, one may consider the outcome of the linear one: it seems to prove that the harmonic progression presents a complete cycle and affirms tonic, just

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Топическое предложение

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as it happens in music of other styles and genres. Purely linear analysis does not reveal an essential musical compositional idea of Romanticism, highlighted in music of Wagner and other composers. The tonal-functional cycle is broken and remains unfinished, in almost all phrases in *Tristan*, just as the phrase in a Romantic poem ends with the meaningful ellipsis. Theory of music in the middle of the 19th century had a very different outlook in comparison with current theory. In order to penetrate the hidden (and forgotten) context of theory as reflection of compositional aesthetics, it makes sense to revisit the period and reevaluate its main theoretical positions, in music as in theory of arts and philosophy. This is an example of how postulates of theory affect the choice of analytical method.

This paper will open the field for a discussion. It will suggest returning to the older problem with the more comprehensive analytical approach, hoping that this time the specificity of stylistic period will receive a more thorough evaluation.

Musical Example 1. Analysis of harmonic progression with tonal-functional cycles

Musical Example 2. Linear analysis

Subject words: descending linear chromatic progression, functional analysis of harmony, purely linear analysis, method of analysis, historic context of music theory.

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