Chopin Prelude in C, Op. 28 no. 1: Reductive Analysis Worksheet

Gabe Fankhauser

Follow this and additional works at: https://digitalcollections.lipscomb.edu/jmtp

Part of the Music Pedagogy Commons, and the Music Theory Commons

Recommended Citation
Available at: https://digitalcollections.lipscomb.edu/jmtp/vol36/iss1/13

This Resource is brought to you for free and open access by Carolyn Wilson Digital Collections. It has been accepted for inclusion in Journal of Music Theory Pedagogy by an authorized editor of Carolyn Wilson Digital Collections.
Form & Analysis
Harmonic Reduction and Analysis

Chopin, Prelude in C, op. 28, no. 1 (1836)

1. Complete a reduction of the Prelude for SATB (4 voices) in the staves provided. Aim for simplified rhythm, texture, and range, using one chord per measure. Embellishing tones may be entered as noteheads (no duration). The first measure is done for you. Your reduction of m. 29 may include five voices.

2. What voice has the primary melodic line? Does it maintain for the entire Prelude? Do you consider the reduction in m. 1 appropriate? Explain.

3. Beneath your reduction, provide a harmonic analysis. Identify by type all six-four or other linear chords (passing “P” or neighboring “N”).

4. Identify all cadences. Analyze the phrase structure and form of the piece.

5. Explain how the harmony in m. 22 functions. Why might Chopin spell the chord the way he does?

6. Does the music satisfy voice-leading principles of the Common Practice (proper resolution of dissonances, no parallel fifths, etc.)? If not, cite an example of a violation.

7. Which measure contains the climax of the piece? What leads to that climax? Justify your answers.

8. How does the rhythm change in mm. 18–20, and what purpose does the change of rhythm serve?

9. What is gained and what is lost in this reductive analysis?

10. Compare and contrast a few recordings. List the performers and note differences in interpretation, especially regarding questions above.

Extra challenge (may require outside research):

11. Describe how the basic motive G–A (what Schoenberg might call the Grundgestalt) creates and develops a musical narrative throughout the music. Specifically, one could analyze the A4 in m. 1 as an upper neighbor, but what does the A “want” to be? How does the A4 in m. 3 differ from in mm. 1–2?

12. Research the Fibonacci sequence: 1 1 3 5 8 13 21 34… How does the climax divide the Prelude at the Golden Mean? List other important events in the piece by those Fibonacci measure numbers. Do they support this ratio? Explain.

Further reading:

Urista, Diane. 2007. “Chopin’s Prelude in C Major Revisited: Integrating Sound and Symbol.” Music Theory Online 13, 1. (Great for considering the intersection between theory and performance, with comparison of several pianists.)