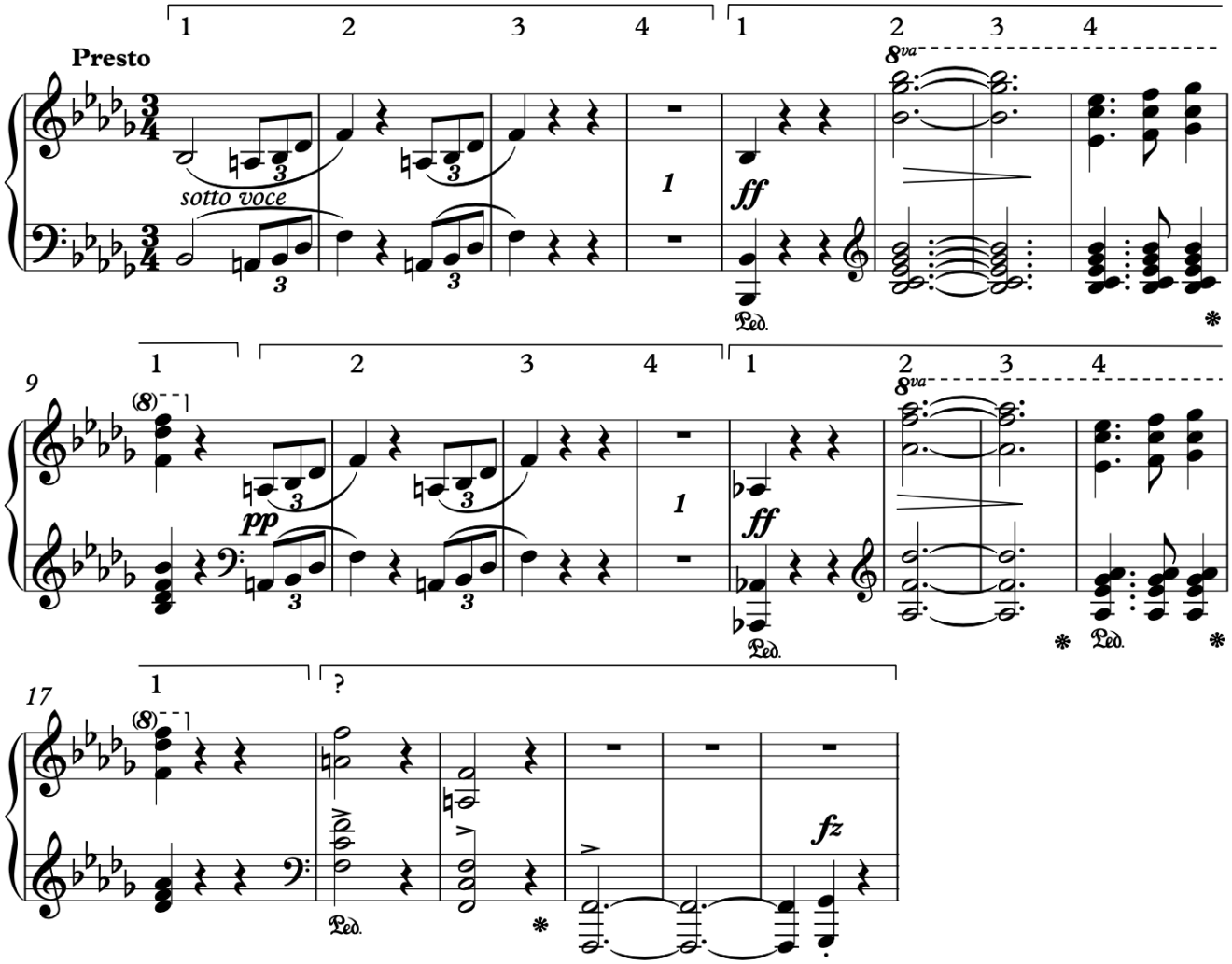
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

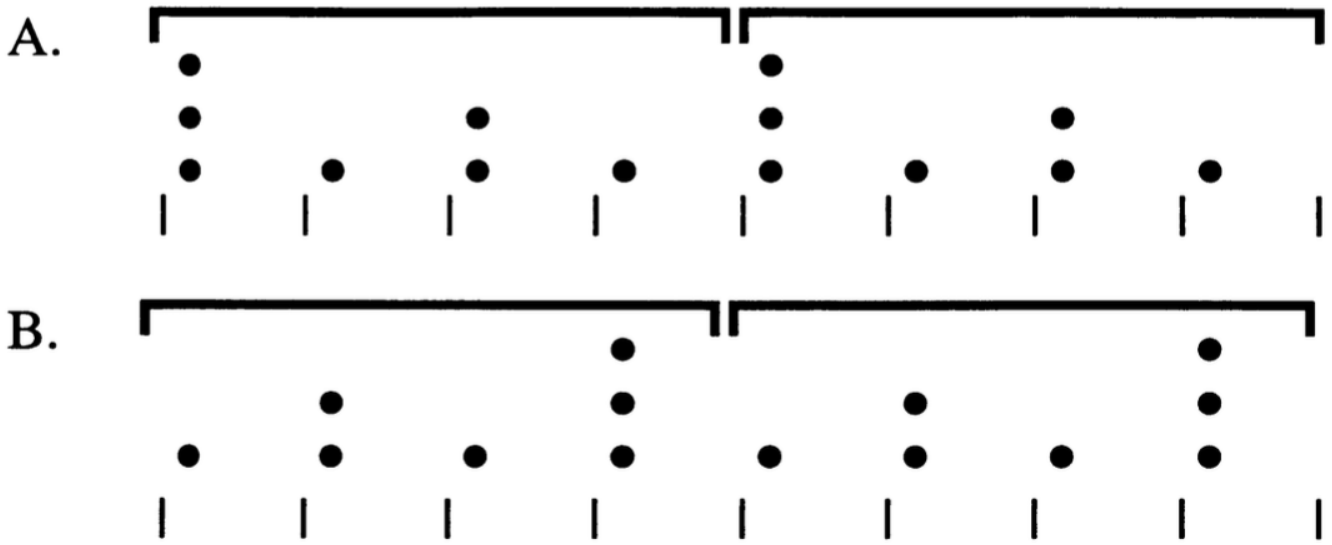
MTO 31.4 Examples: Chung, Mixed Rhythms in Chopin's Ballades and Scherzos

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.25.31.4/mto.25.31.4.chung.html

Example 1. Chopin's Scherzo no. 2, op. 31 (one hyperbeat = one measure)



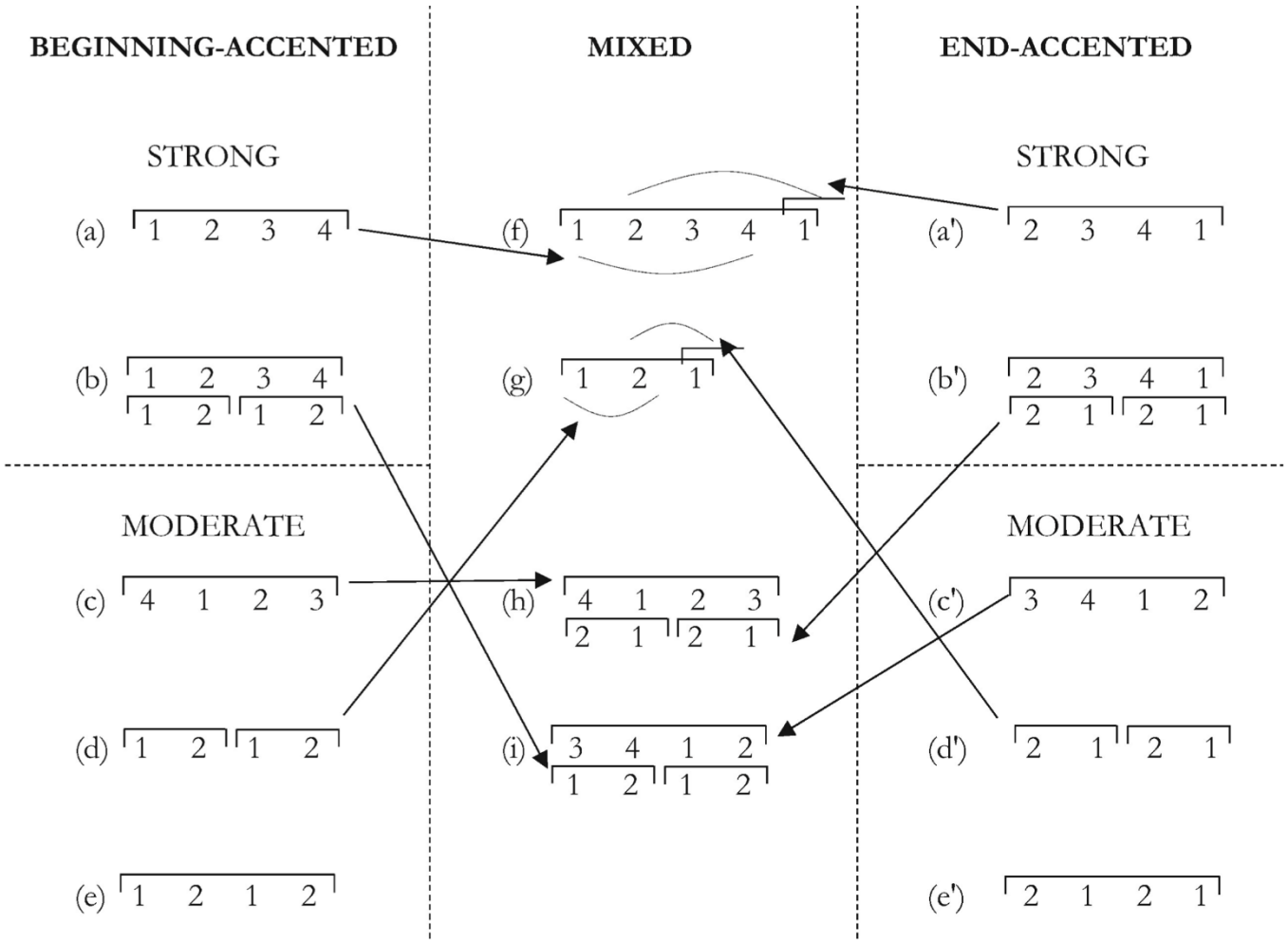
Example 2. Unproblematic cases of beginning- and end-accented structures (from Temperley's Example 4 [2003])



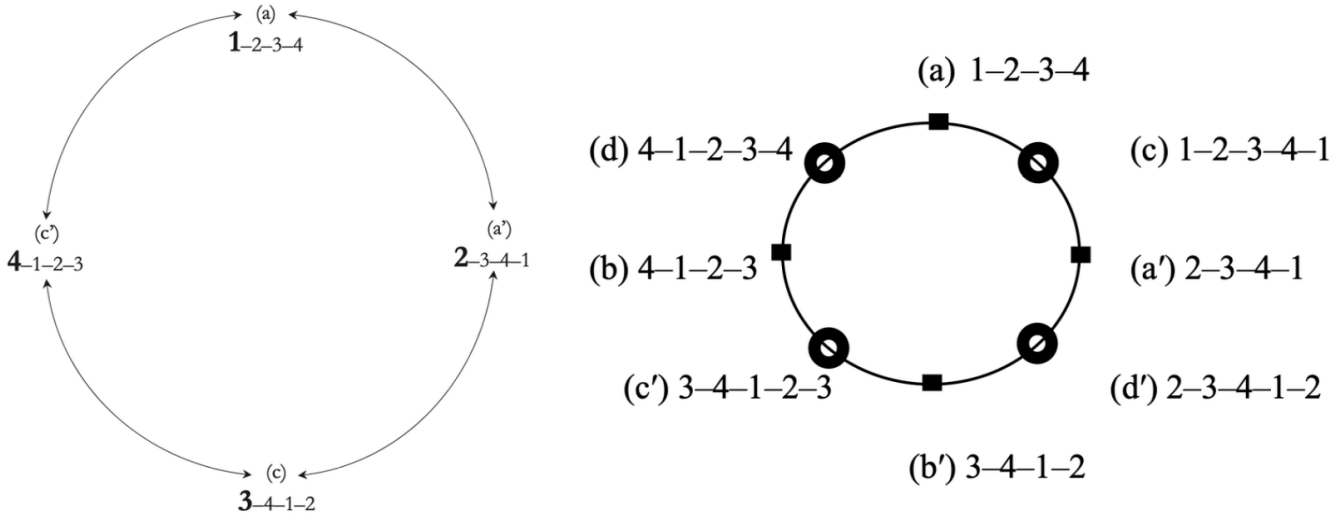
Example 3. Phrase-rhythmic notation in recent music-theoretical literature

	Beginning-accented group	End-accented group		
Rothstein (1989)	1 2 3 4			4 1 2 3 (e.g., Danube)
McKee (2004)	[1234]	[2341]	[3412]	[4123]
Rothstein (2011)	**1**–2–3–4 (German Hypermeter)	2–3–4–**1** (Franco-Italian Hypermeter)		
Ito (2013)	the 1–2–3–4 schema	the 2–3–4–1 schema		

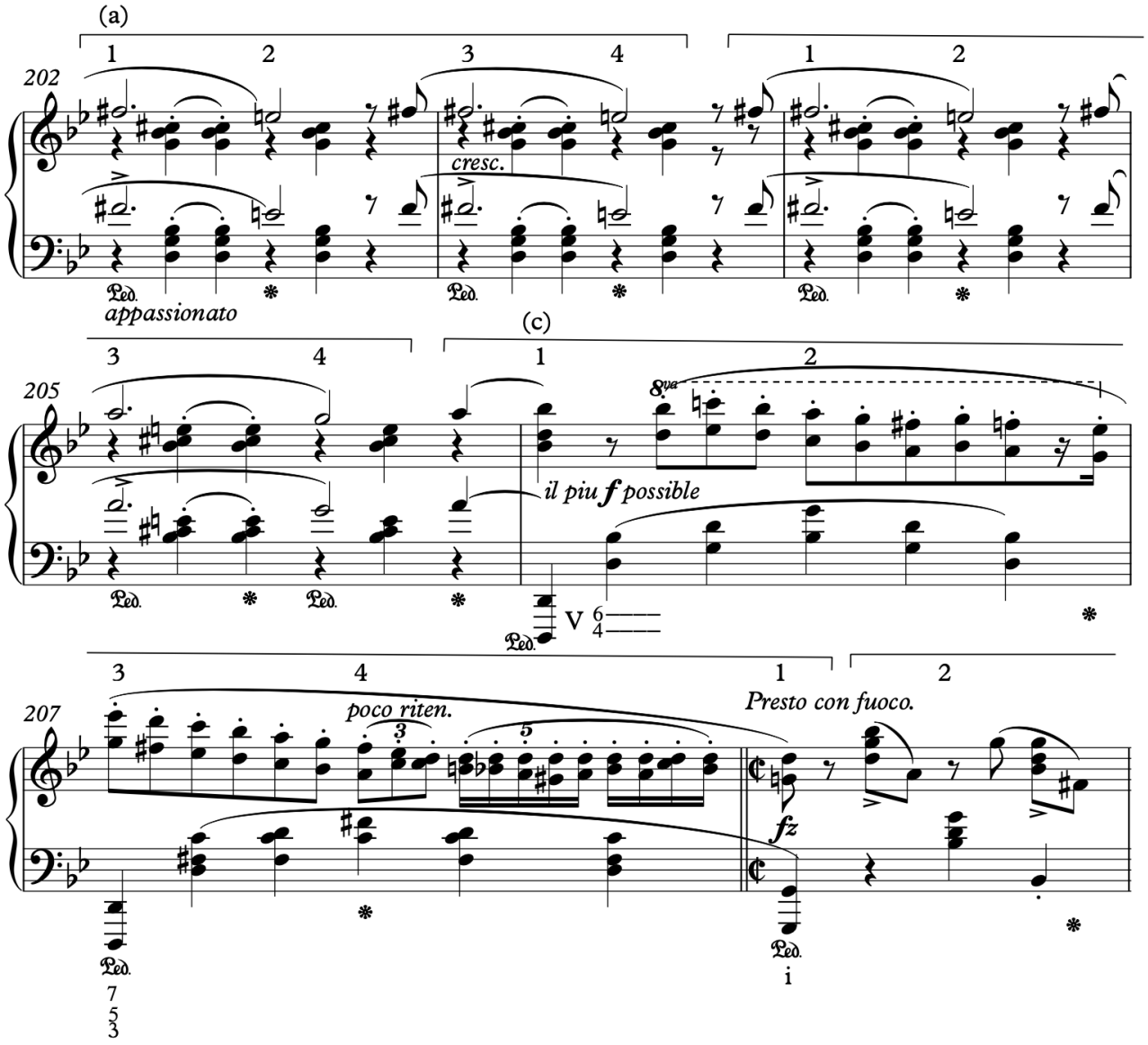
Example 4. Ng's tripartite taxonomy of phrase-rhythmic types (from Ng's Example 1 [2021])



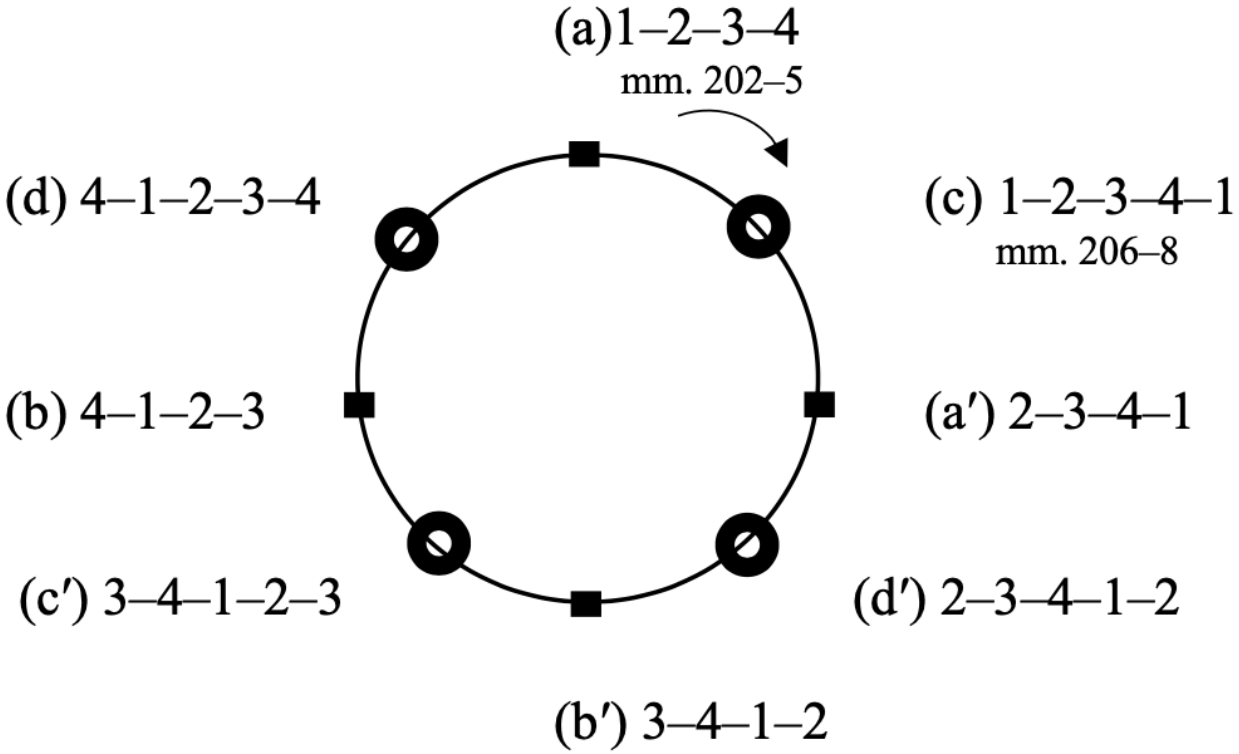
Example 5. Ng's cyclic space (left side) and my Charm Bracelet Space (right side)



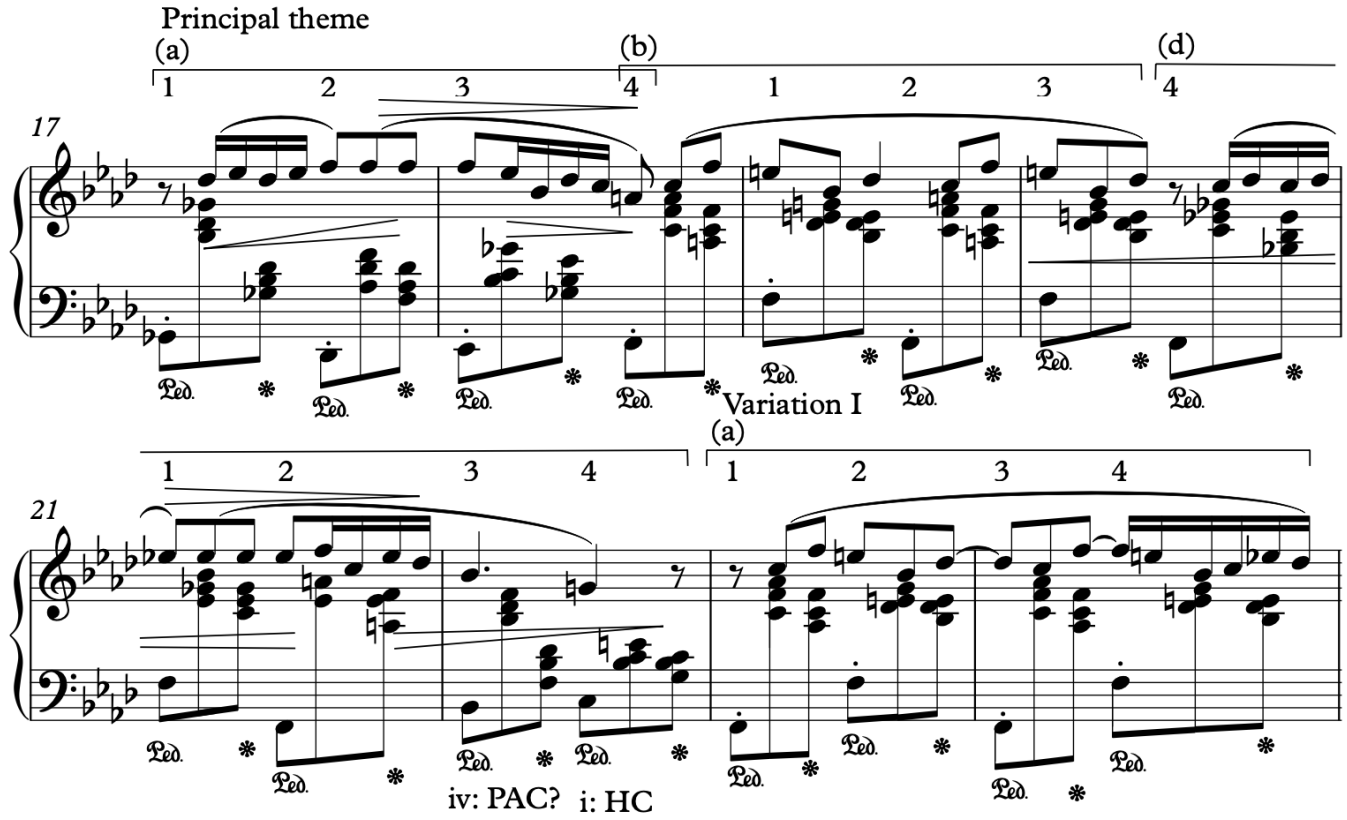
Example 6. Group (c) 1–2–3–4–1 delineating the final structural cadence in Chopin's Ballade No. 1, op. 23 (one hyperbeat = half measure)



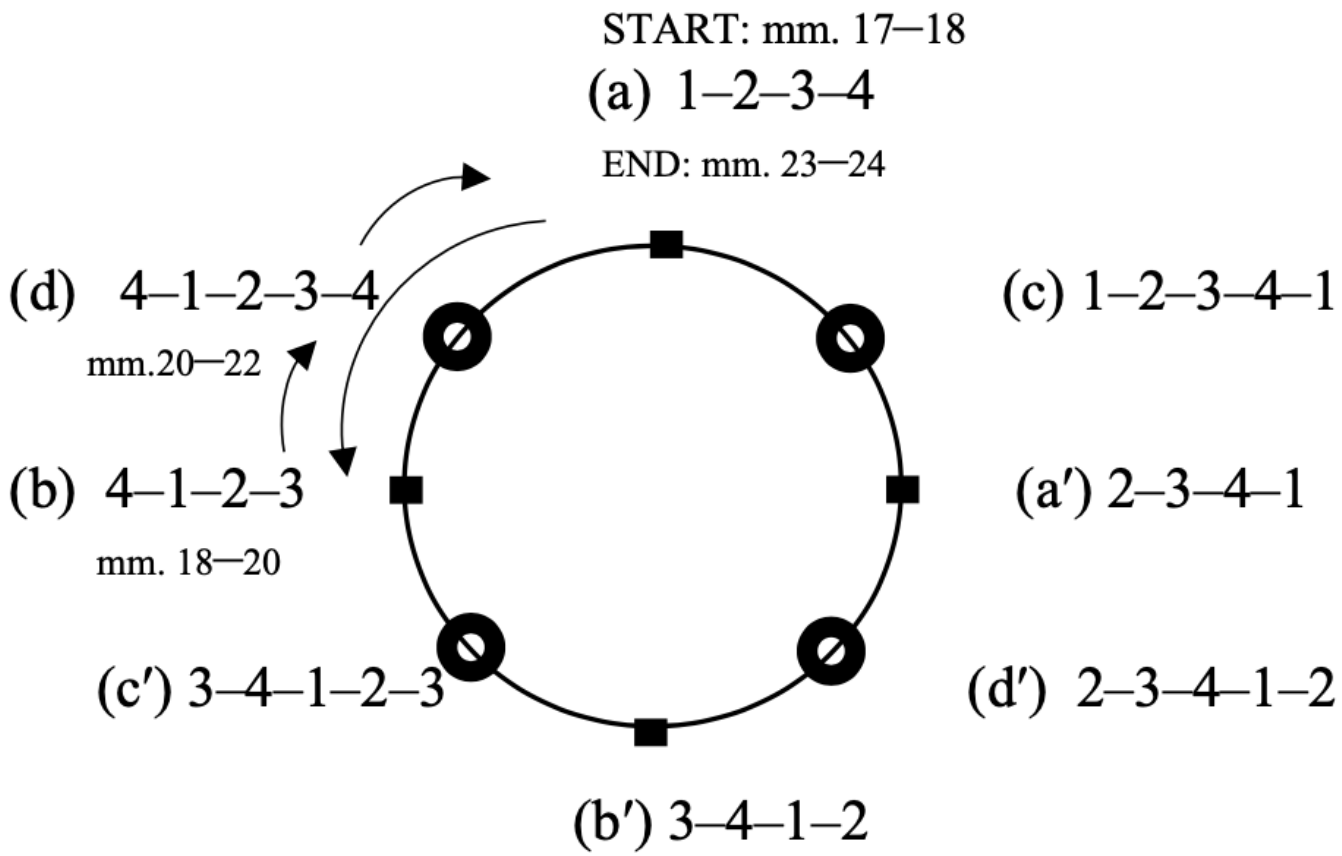
Example 7. Phrase-rhythmic progression in Chopin's Ballade no. 1, mm. 202–8, illustrated with the Charm Bracelet Space



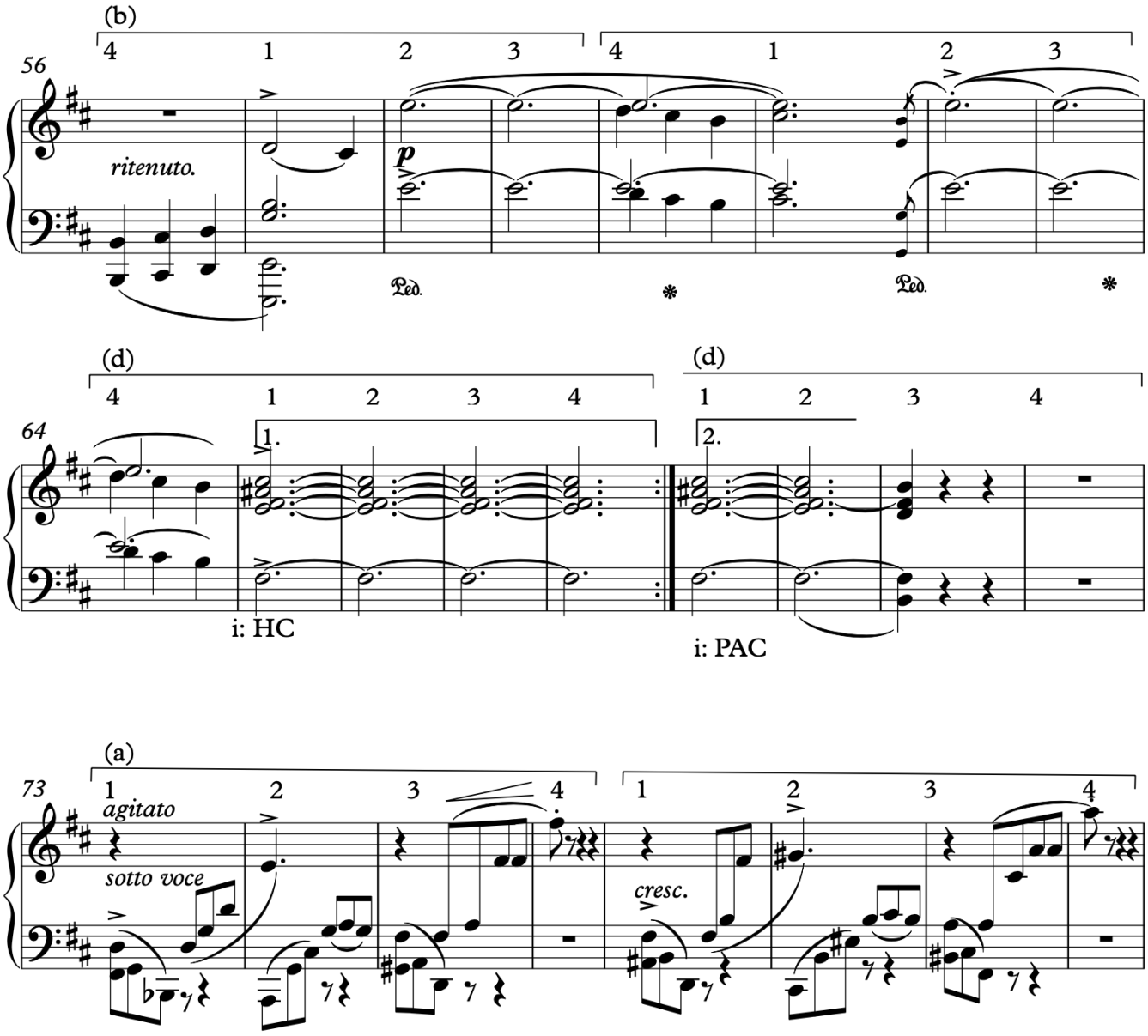
Example 8. Group (d) 4–1–2–3–4 delineating the HC in Chopin's Ballade no. 4, op. 52 (one hyperbeat = half measure)



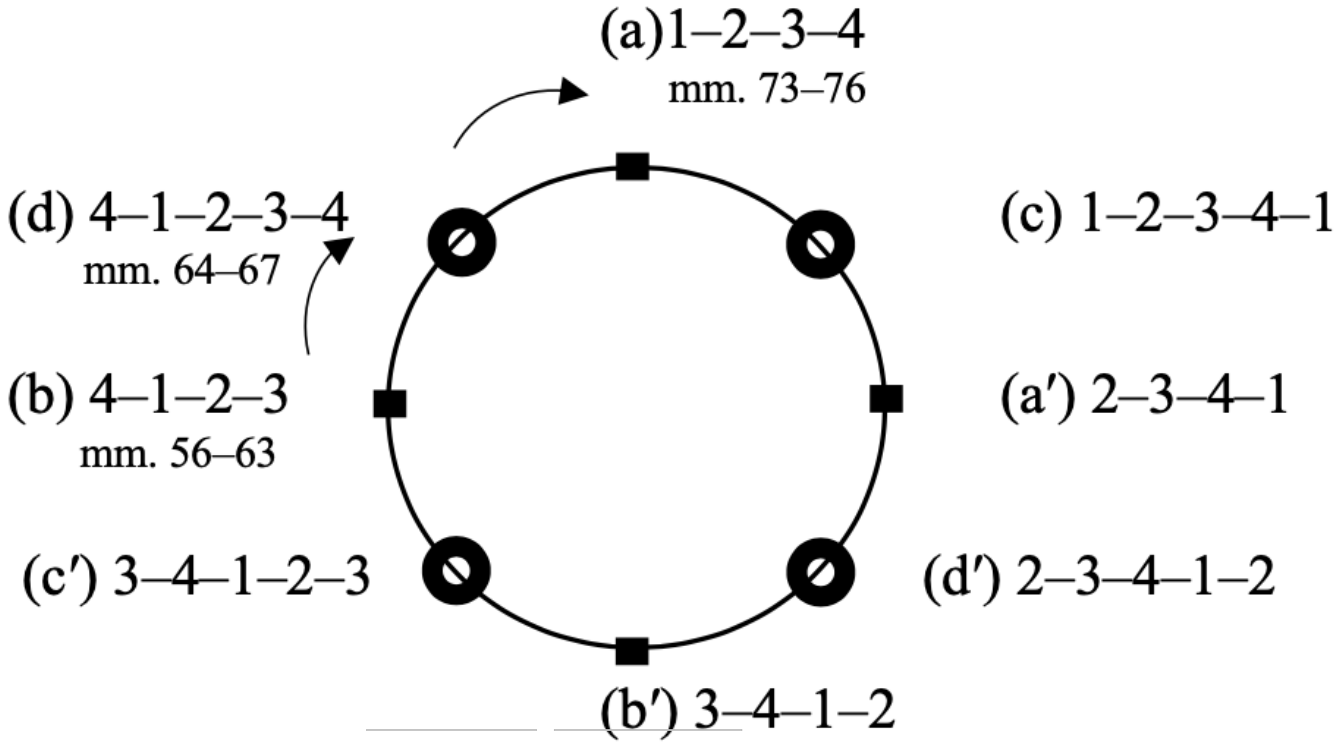
Example 9. Phrase-rhythmic progression in mm. 17–24 of Chopin's Ballade no. 4 illustrated with the Charm Bracelet Space



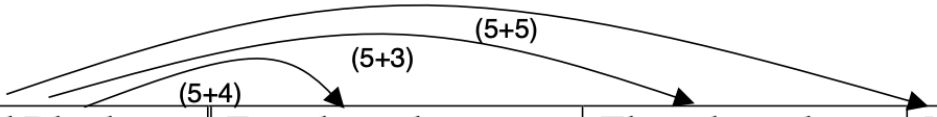
Example 10. Chopin's Scherzo no. 1, op. 20; group (d) 4–1–2–3–4 punctuating first HC, then PAC at the end of the first theme (one hyperbeat = one measure)



Example 11. Phrase-rhythmic progression in mm. 56–76 of Chopin's First Scherzo illustrated with the Charm Bracelet Space

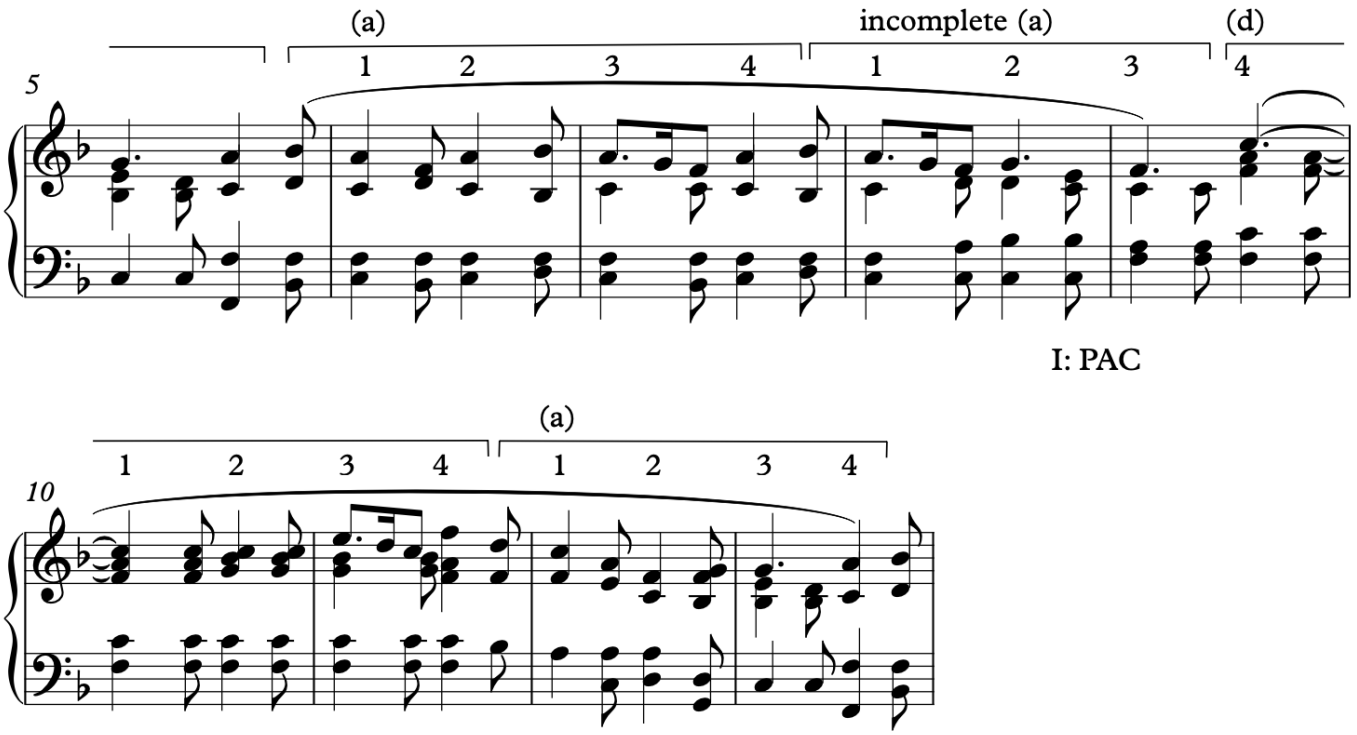


Example 12. Three possible phrase-rhythmic progressions following a mixed rhythm

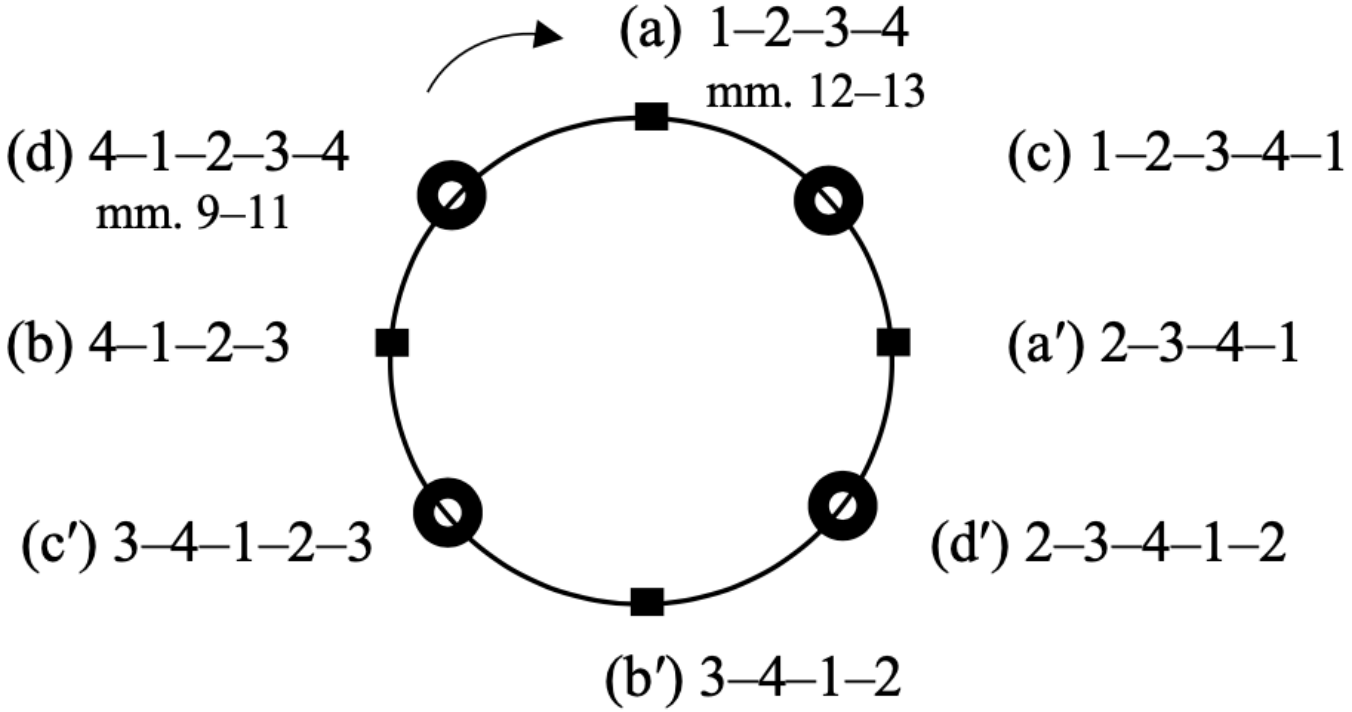


Mixed Rhythm	Four-hyperbeat group	Three-hyperbeat group	Mixed Rhythm (five-hyperbeat group)
1–2–3–4–1	2–3–4–1/ 1–2–3–4	2–3–4	2–3–4–1–2
2–3–4–1–2	3–4–1–2	3–4–1	3–4–1–2–3
3–4–1–2–3	4–1–2–3	4–1–2	4–1–2–3–4
4–1–2–3–4	1–2–3–4	1–2–3	1–2–3–4–1

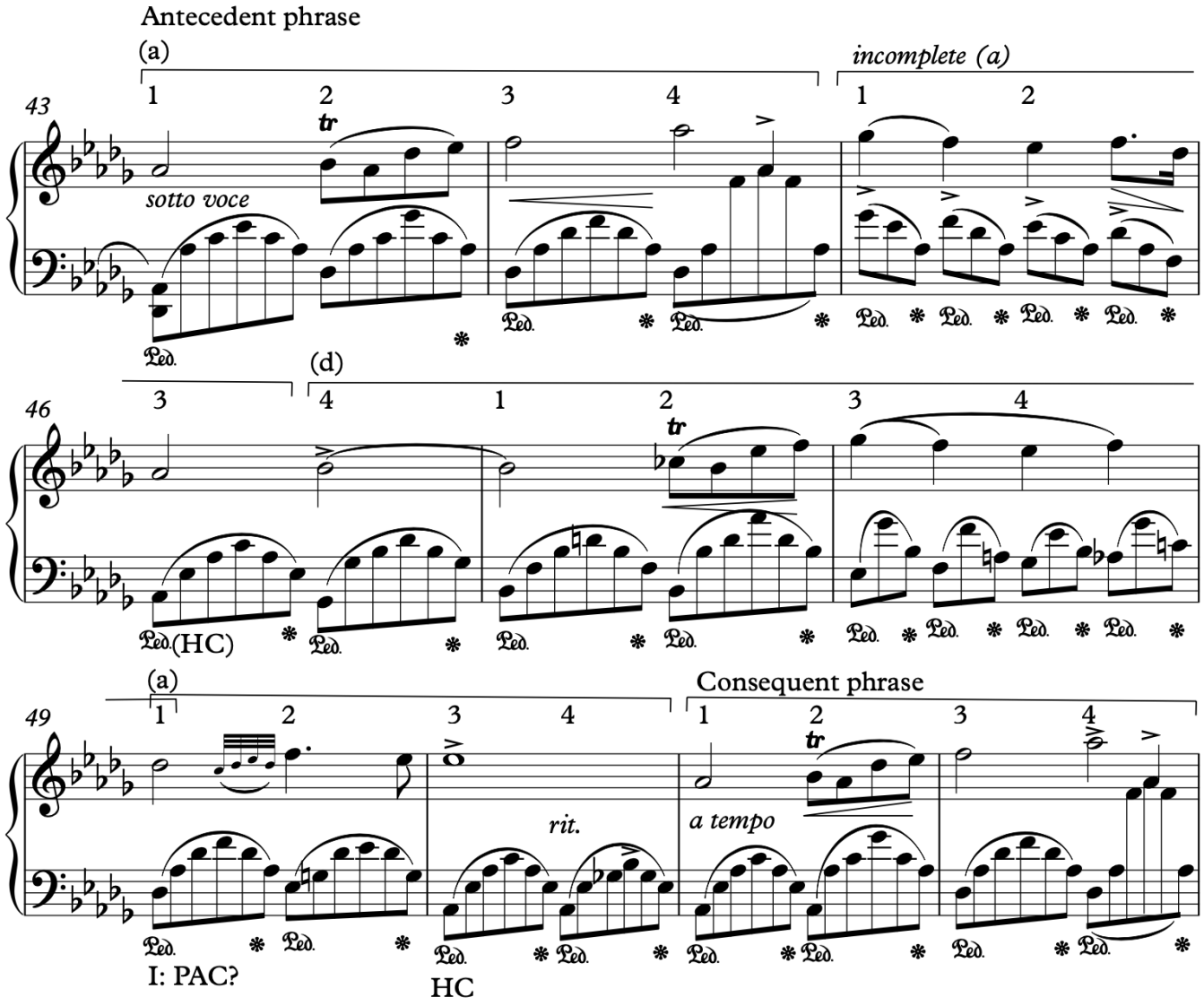
Example 13. (5+4) group: (d) to (a) in Chopin's Second Ballade, op. 38 (one hyperbeat = half measure)



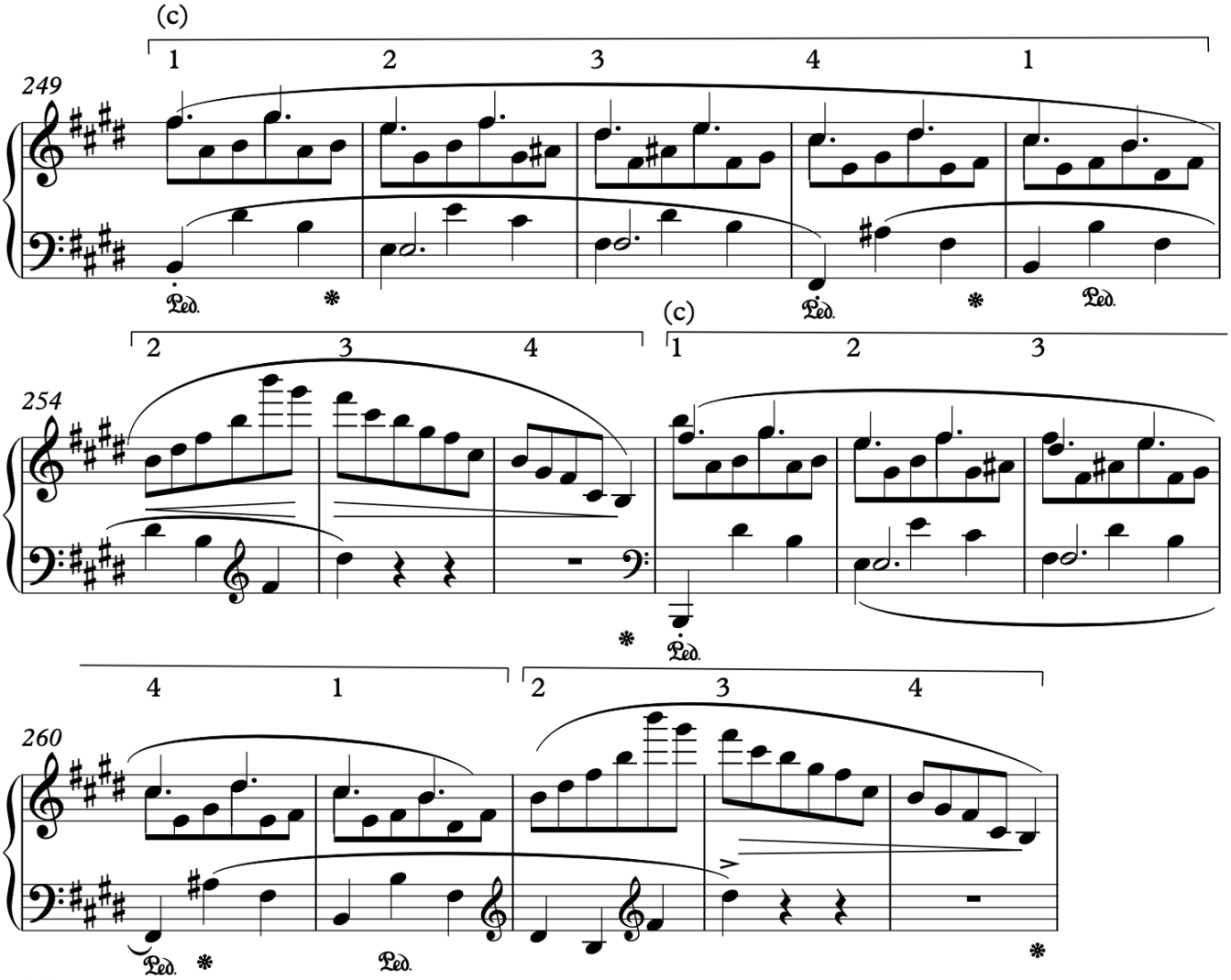
Example 14. Chopin's Ballade no. 2 op. 38, phrase-rhythmic progression (d) to (a) illustrated with the Charm Bracelet Space



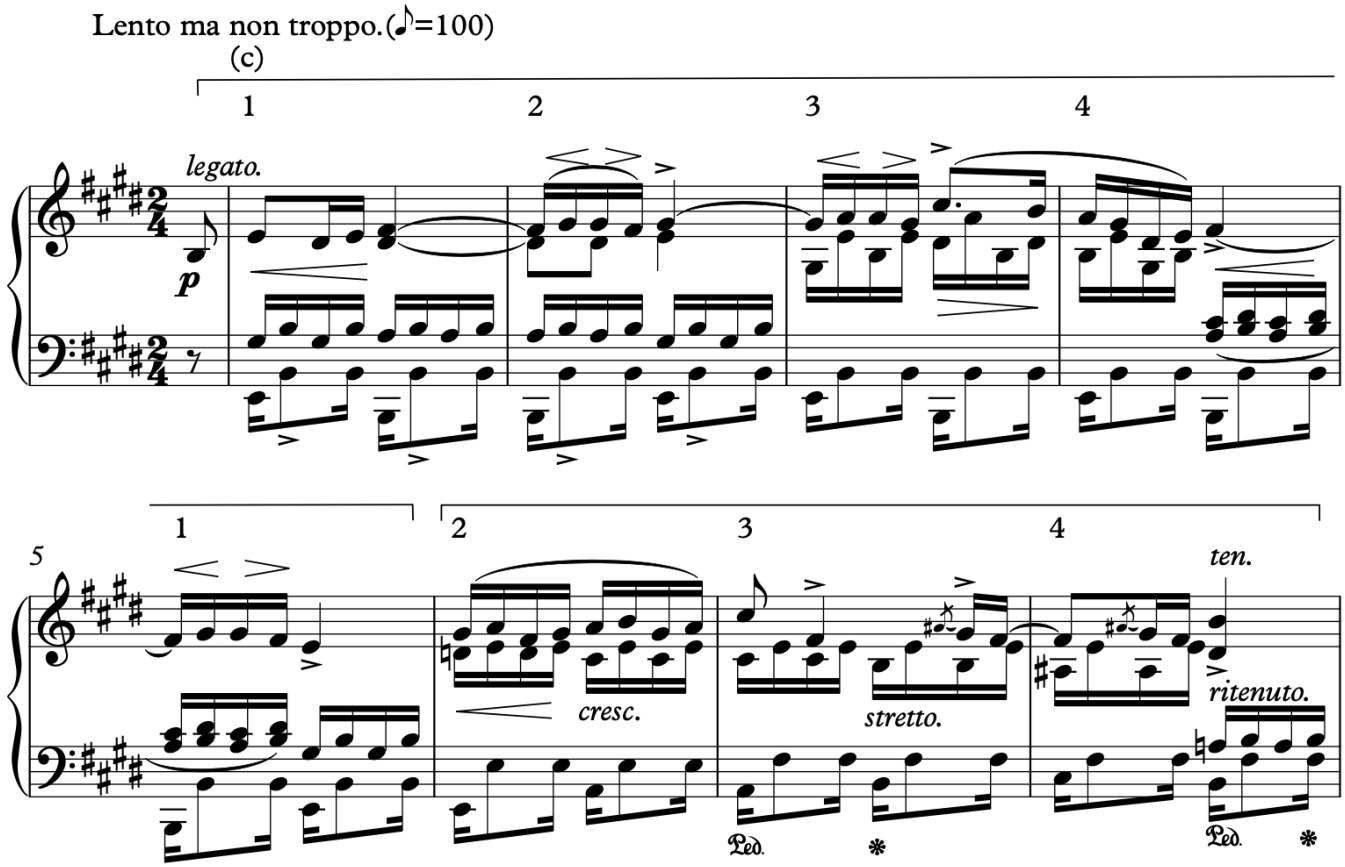
Example 15. Phrase-rhythmic progression (d) to (a) in Chopin's *Fantaisie-Impromptu*, op. 66 (one hyperbeat = half measure)



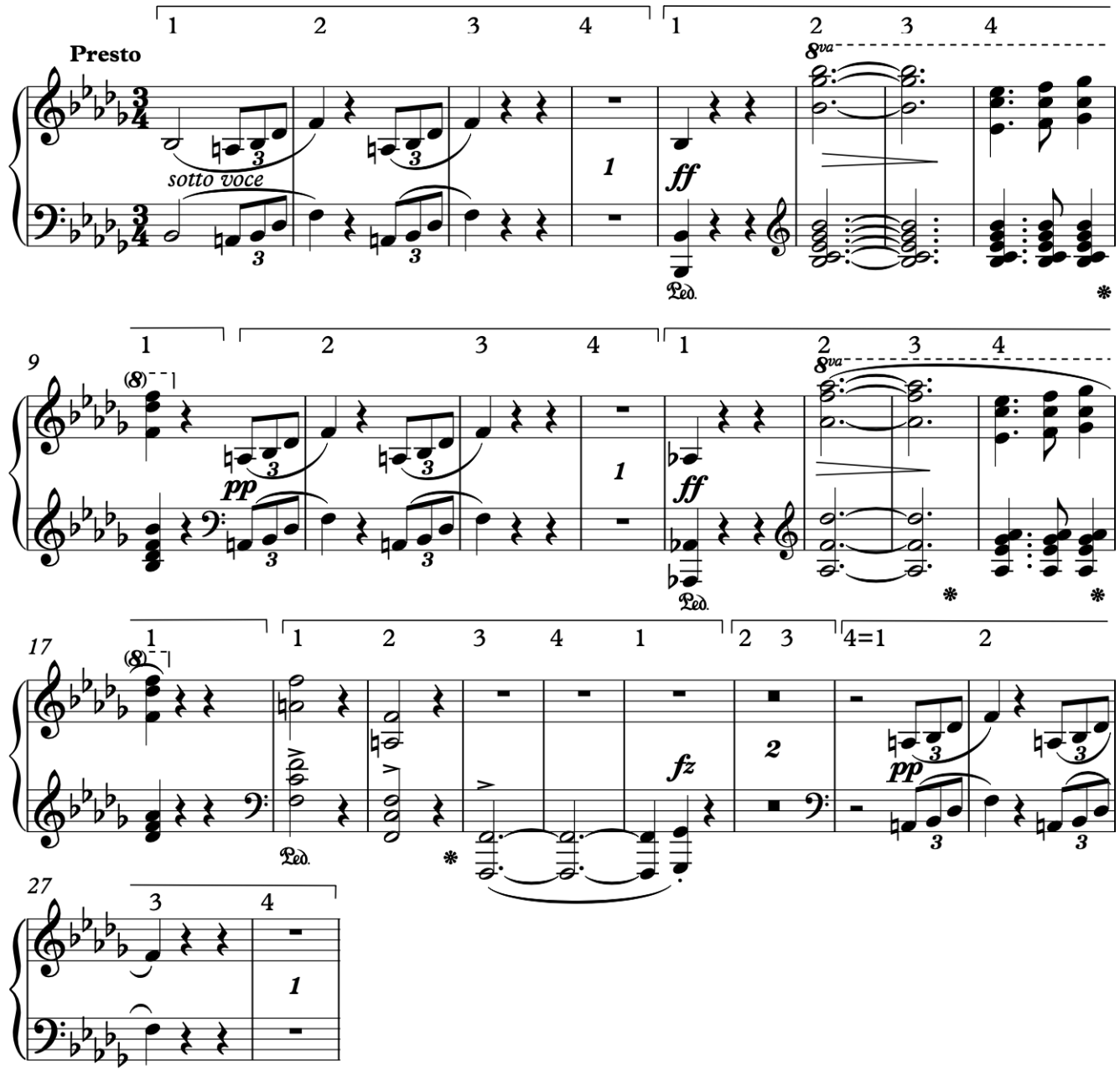
Example 16. (5+3) group in Chopin's Scherzo no. 4, op. 54 (one hyperbeat = one measure)



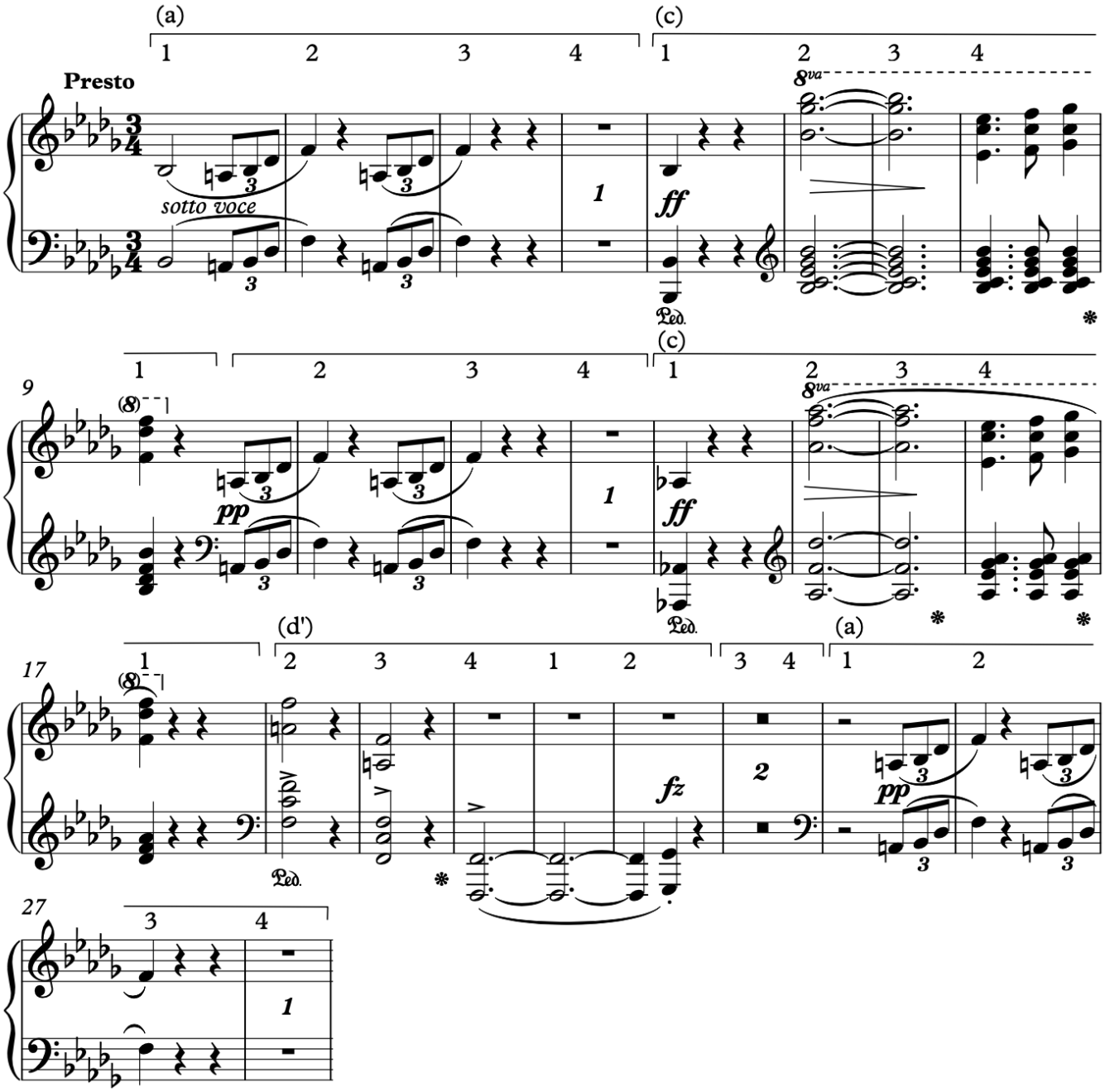
Example 17. (5+3) group in Chopin's Etude op. 10, no. 3 (one hyperbeat= one measure)



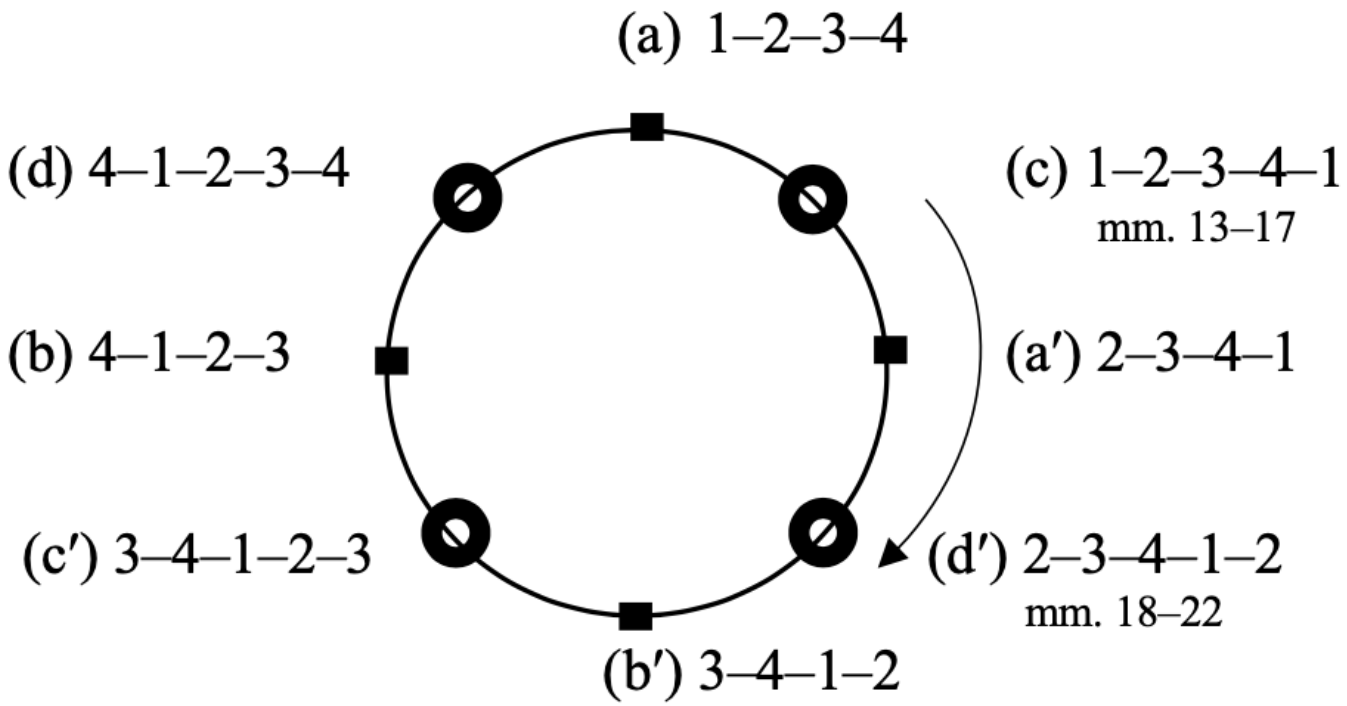
Example 18. One possible interpretation in Chopin's Scherzo no. 2, op. 31



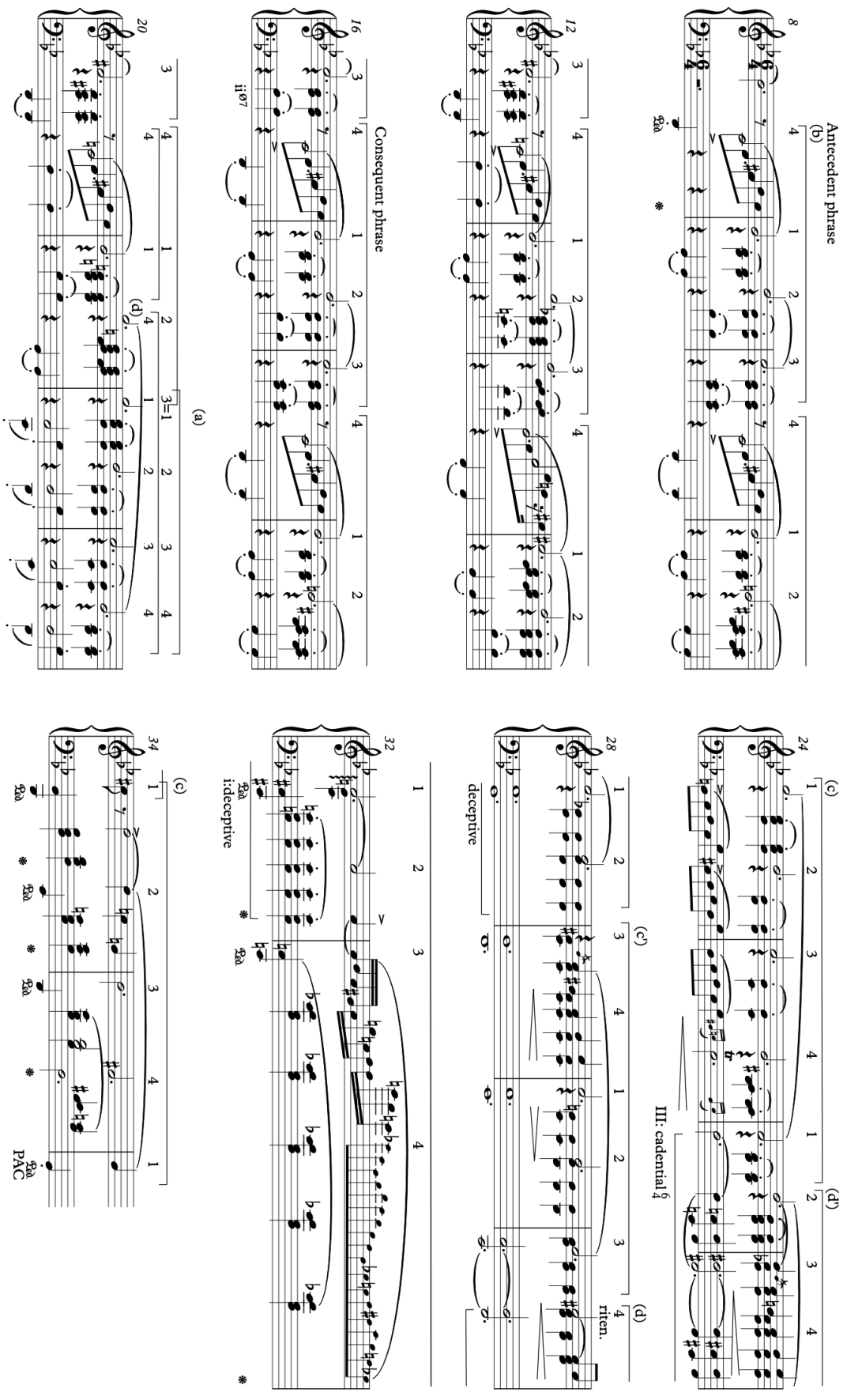
Example 19. (5+5) group: (c) to (d') in Chopin's Scherzo no. 2, op. 31 (one hyperbeat = one measure)



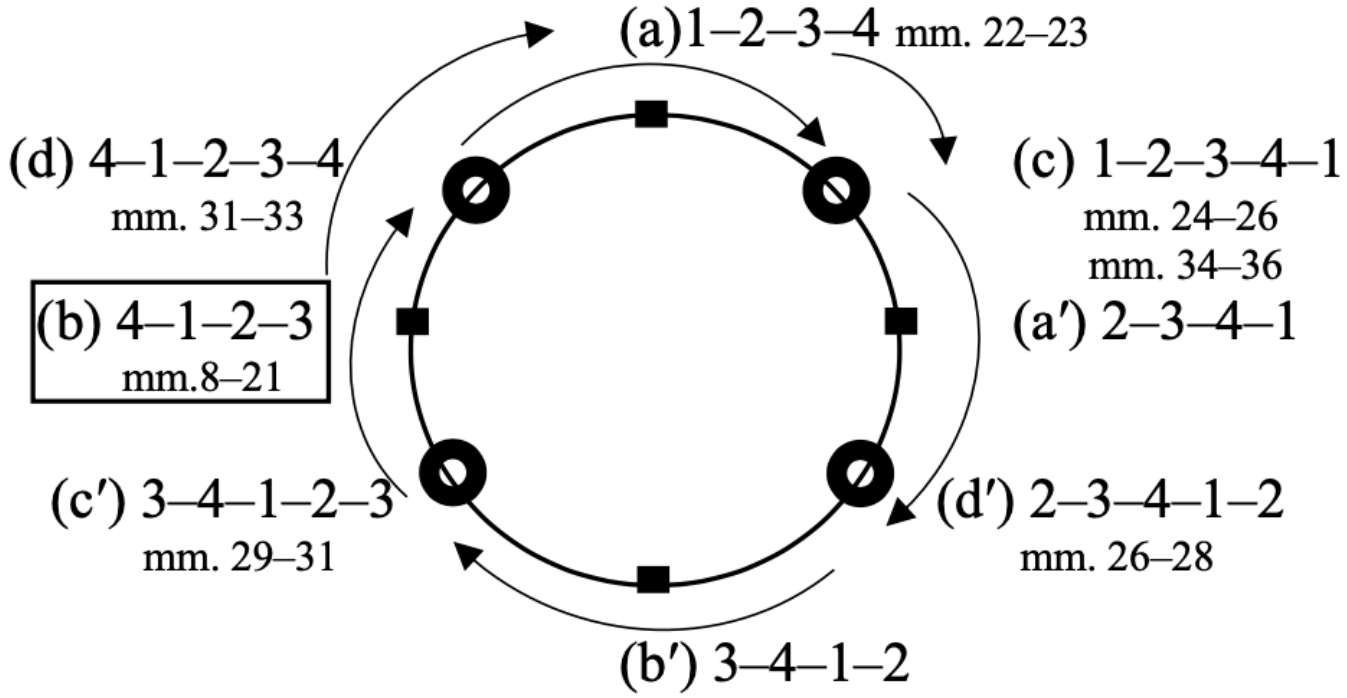
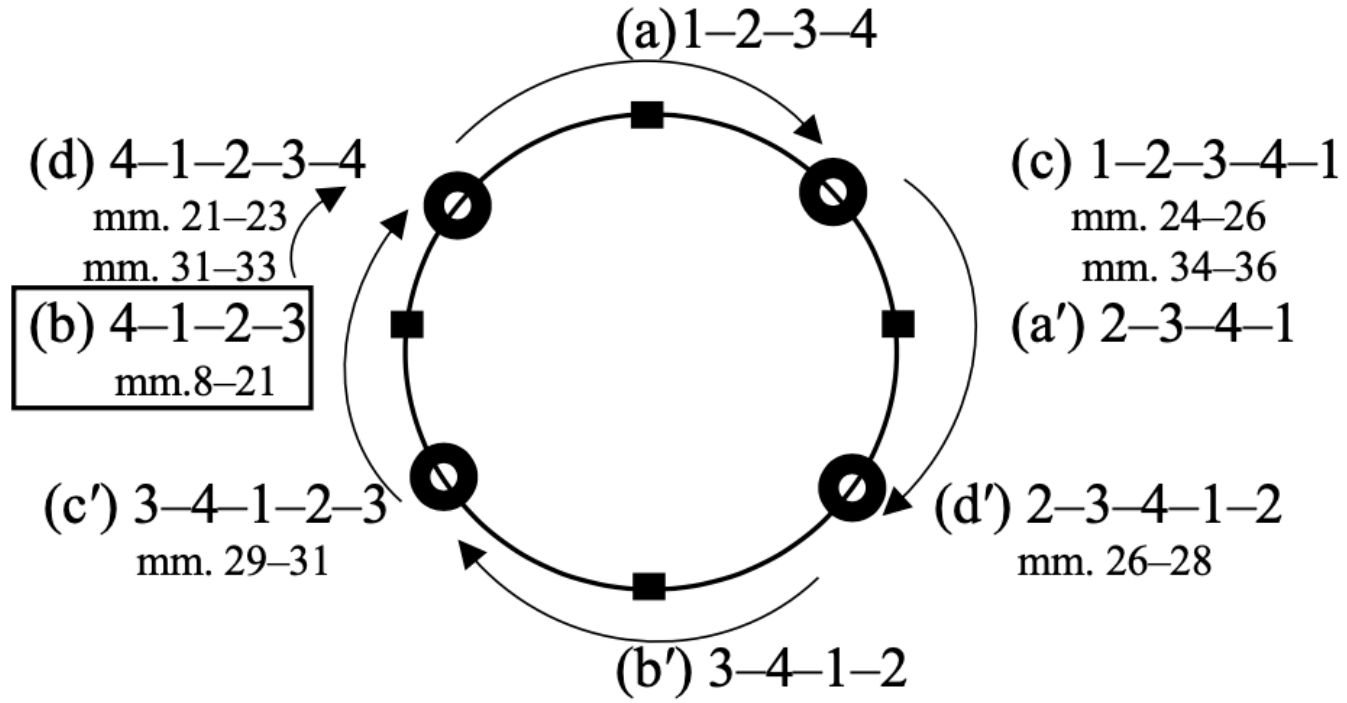
Example 20. Chopin's Scherzo no. 2, op. 31, phrase-rhythmic progression (c) to (d') illustrated with the Charm Bracelet Space



Example 21. A full rotation of mixed rhythms in Chopin's Ballade no. 1, op. 23 (one hyperbeat = half measure)



Example 22. Chopin's Ballade no. 1, op. 23, phrase-rhythmic progression in mm. 8–36, illustrated with the Charm Bracelet Space (with a "conservative" interpretation of the phrase expansion)



Example 23. Chopin's Ballade no. 1, op. 23, phrase-rhythmic progression in mm. 8–36 illustrated with the Charm Bracelet Space (with a "radical" interpretation of the phrase expansion)