



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)

Presto

1 2 3 4 1 2 3 4

sotto voce

ff

9 1 2 3 4 1 2 3 4

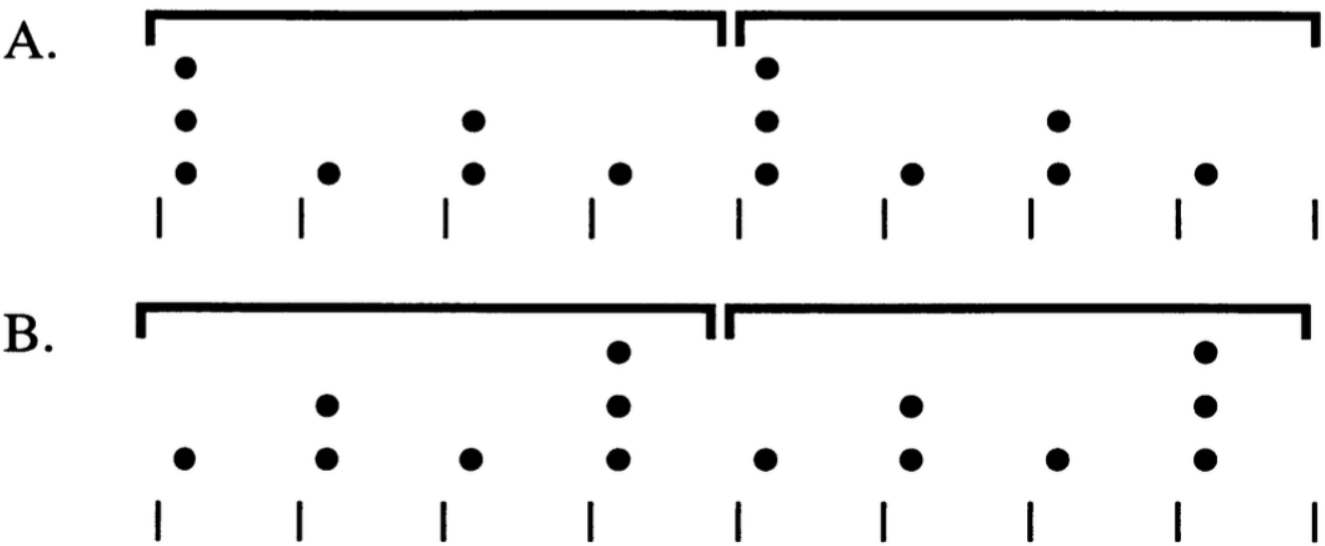
pp

ff

17 1 ?

fz

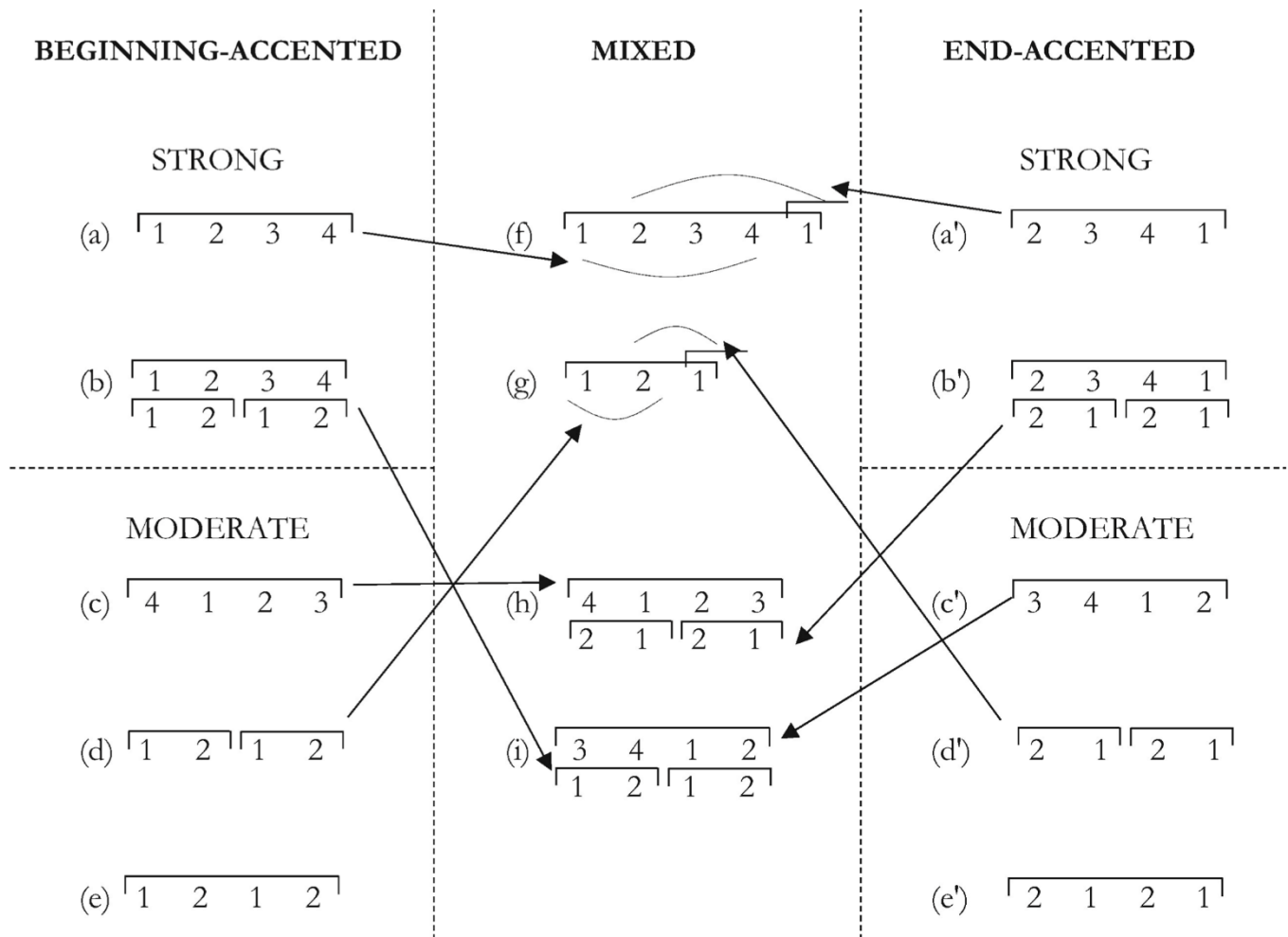
Example 2. Unproblematic cases of beginning- and end-accented structures (from Temperley’s Example 4 [2003])



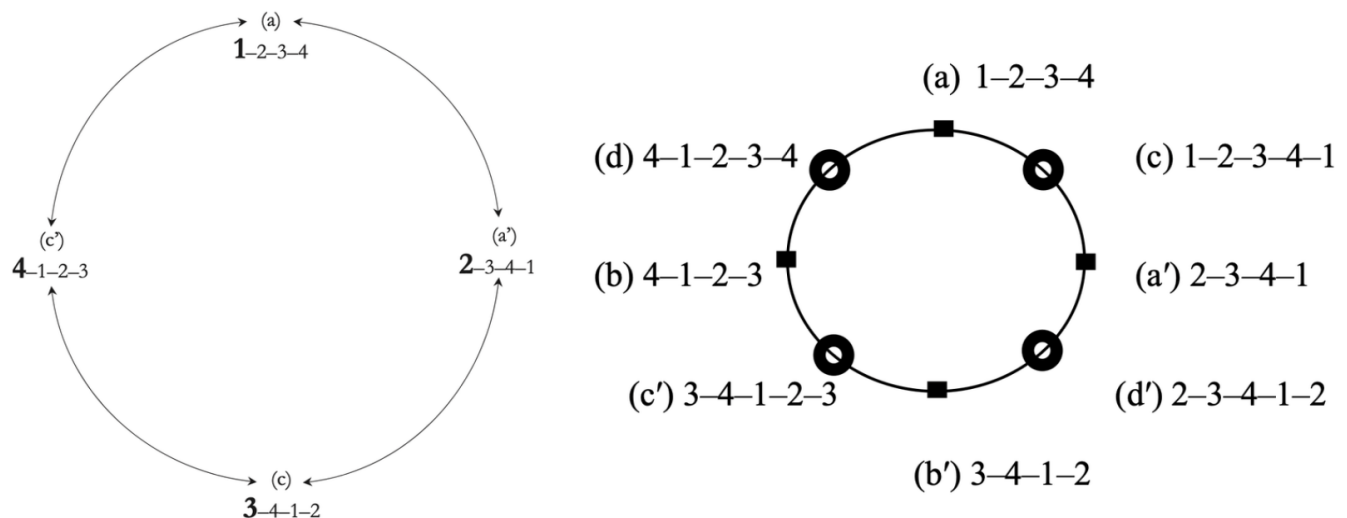
Example 3. Phrase-rhythmic notation in recent music-theoretical literature

	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)

(a)

202

1 2 3 4 1 2

cresc.

Red. appassionato

(c)

205

3 4 1 2

8^{va}

il piu f possibile

Red. V 6 4

207

3 4 1 2

poco riten.

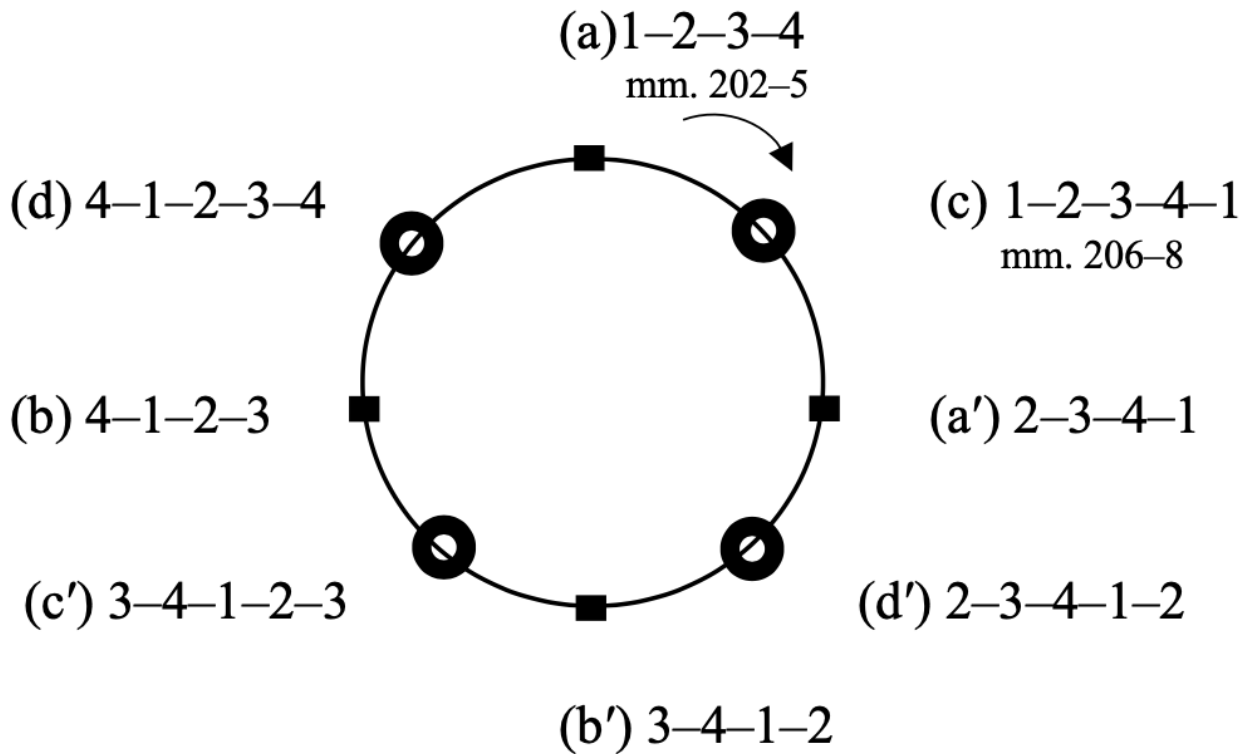
Presto con fuoco.

fz

Red. i

7 5 3

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)

Principal theme

(a) 1 2 3 4 (b) 1 2 3 4 (d) 1 2 3 4

17

Red. *

Variation I

(a) 1 2 3 4 1 2 3 4

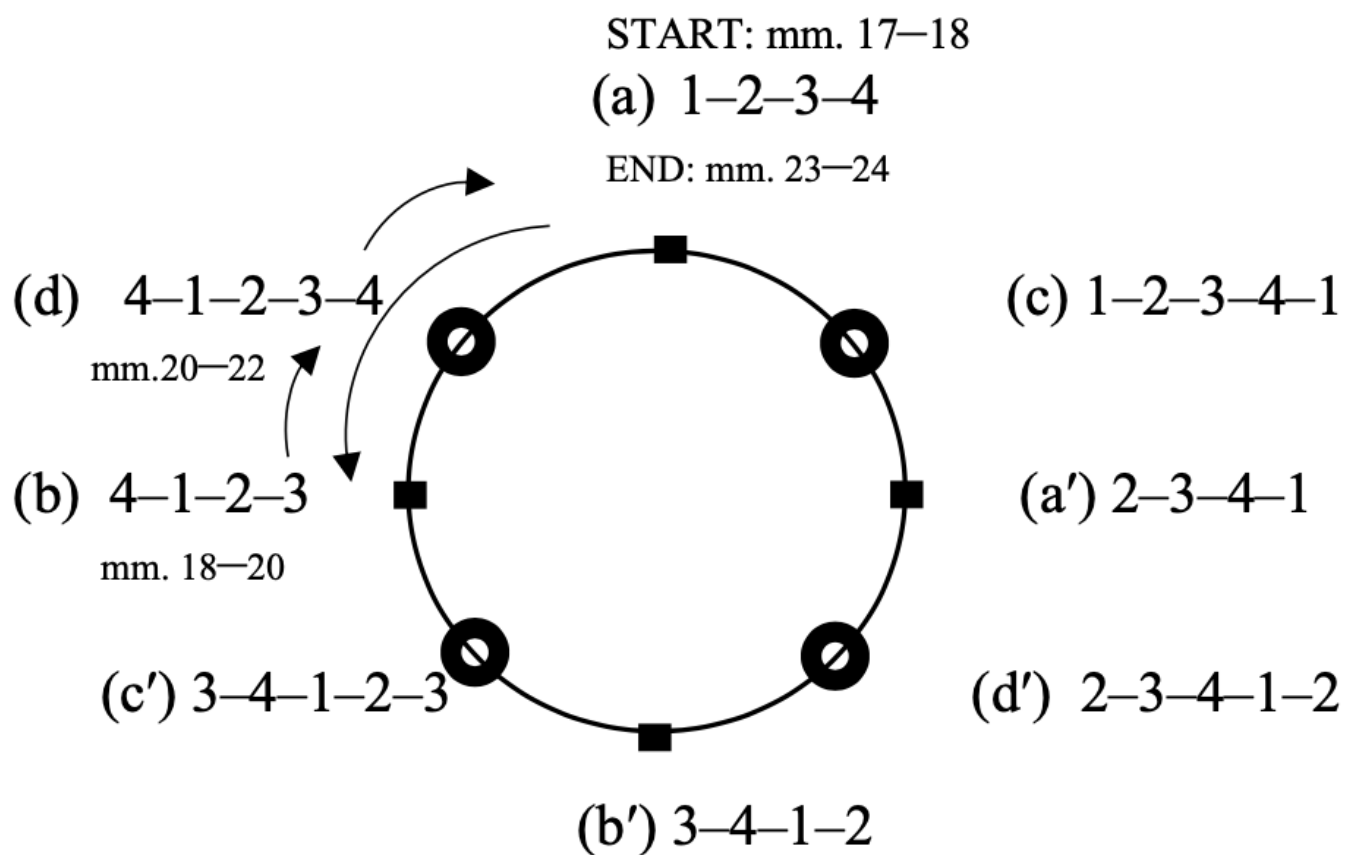
21

Red. *

iv: PAC? i: HC

Red. *

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)

(b)

56

ritenuto.

p

Red. *

(d)

64

1.

2.

i: HC

i: PAC

(a)

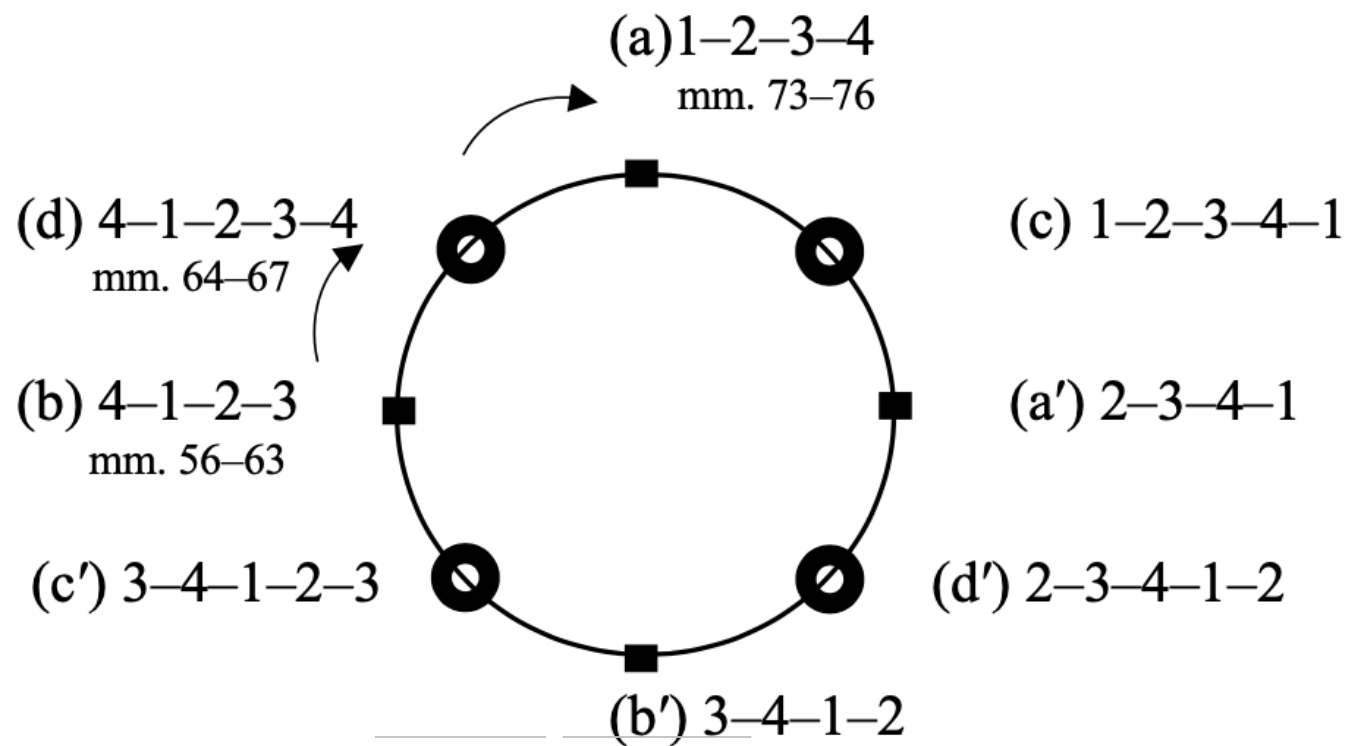
73

agitato

sotto voce

cresc.

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)

5

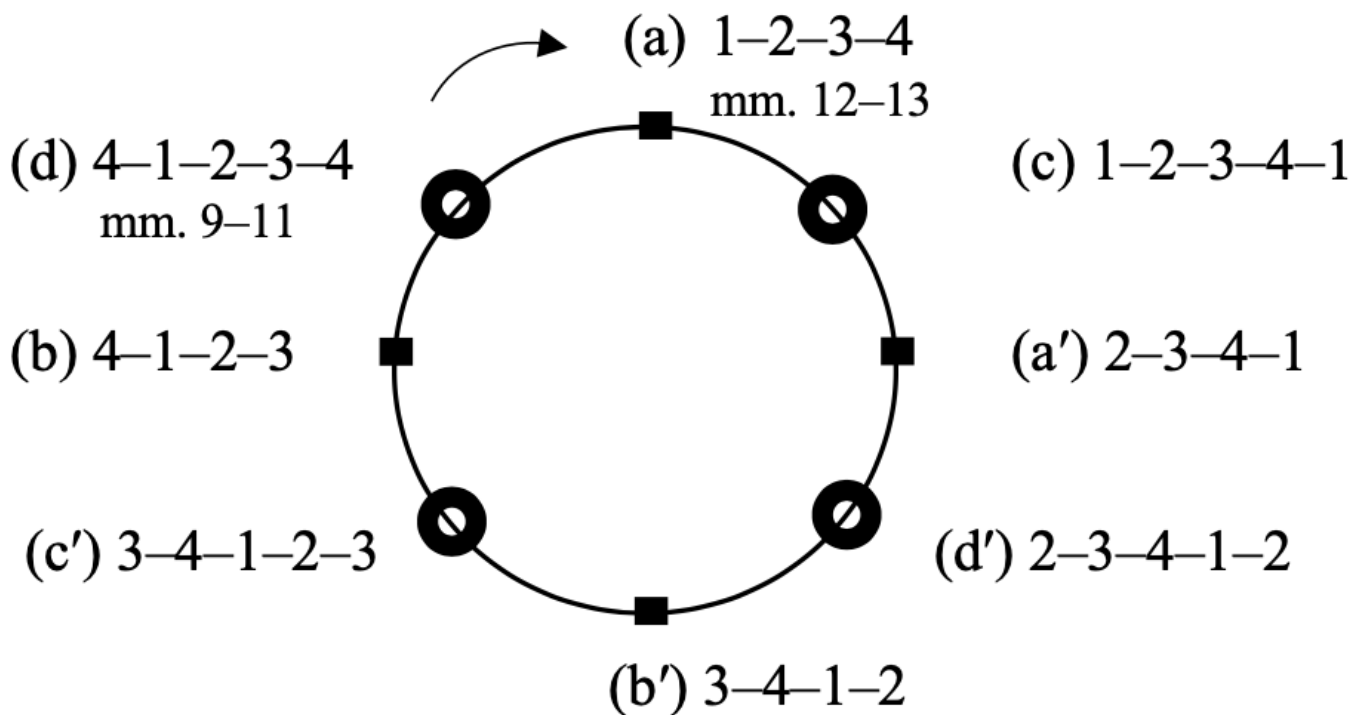
(a) 1 2 3 4 incomplete (a) 1 2 3 (d) 4

I: PAC

10

(a) 1 2 3 4 1 2 3 4

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-Improvisu*, op. 66 (one hyperbeat = half measure)

Antecedent phrase

(a) incomplete (a)

43 1 2 3 4 1 2

sotto voce

tr

Ped. *

(d)

46 3 4 1 2 3 4

tr

Ped. (HC) *

(a) Consequent phrase

49 1 2 3 4 1 2 3 4

rit. *a tempo*

tr

Ped. *

I: PAC?

HC

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

(c)

249

1 2 3 4 1

254

2 3 4 1 2 3

260

4 1 2 3 4

Ped. *

(c)

Ped. *

Ped.

*

Ped.

*

Ped. *

Ped.

*

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

Lento ma non troppo. (♩=100)
(c)

The musical score consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Lento ma non troppo. (♩=100)' and the articulation is '(c)'. The first system is marked 'legato.' and 'p'. The second system includes markings for 'cresc.', 'stretto.', 'ten.', and 'ritenuto.'. Pedal points are indicated with 'Ped.' and asterisks at the end of measures 6 and 8.

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

Presto

1 2 3 4 1 2 3 4

8^{va}

sotto voce

ff

1

9 1 2 3 4 1 2 3 4

8^{va}

pp

ff

1

17 1 2 3 4 1 2 3 4=1 2

8^{va}

fz

pp

27 3 4

1

Red.

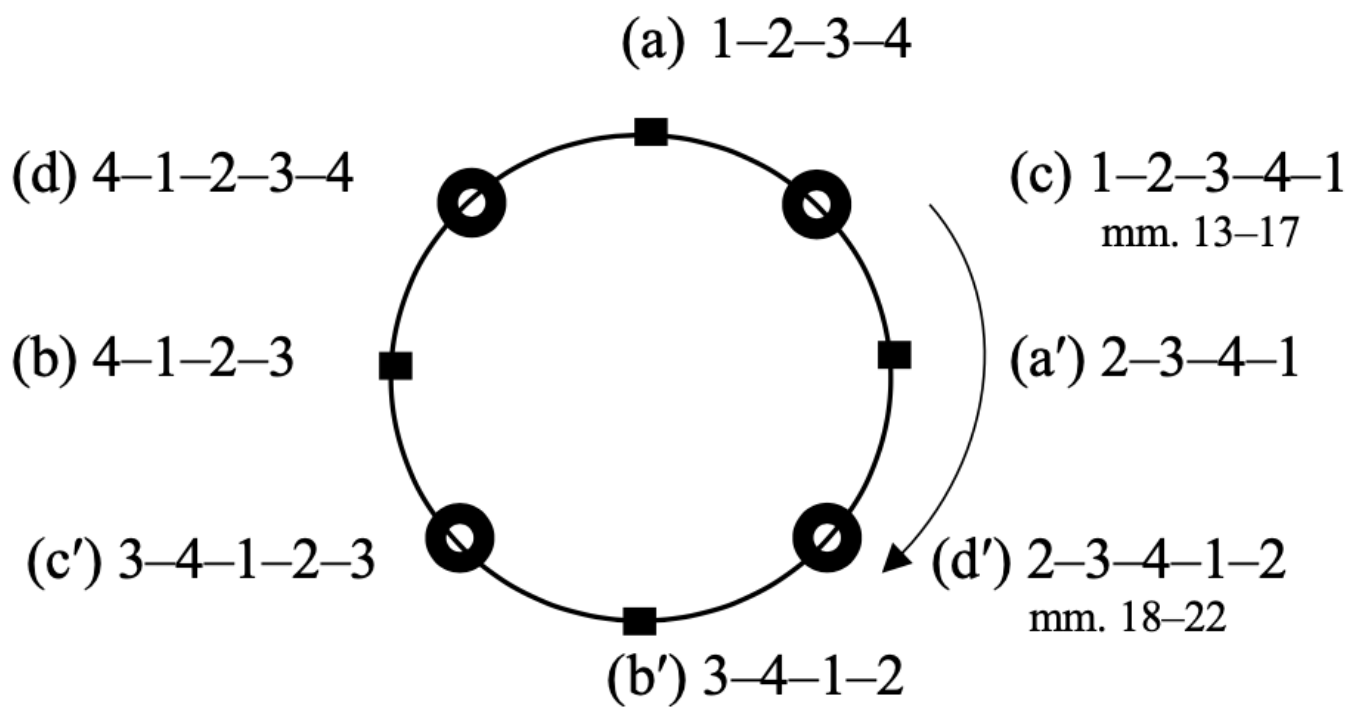
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Example 19. (5+5) group: (c) to (d') in Chopin's Scherzo no. 2, op. 31 (one hyperbeat = one measure)

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)

Antecedent phrase

(b)

Consequent phrase

(a)

(c)

(d)

III. cadential $\frac{9}{8}$

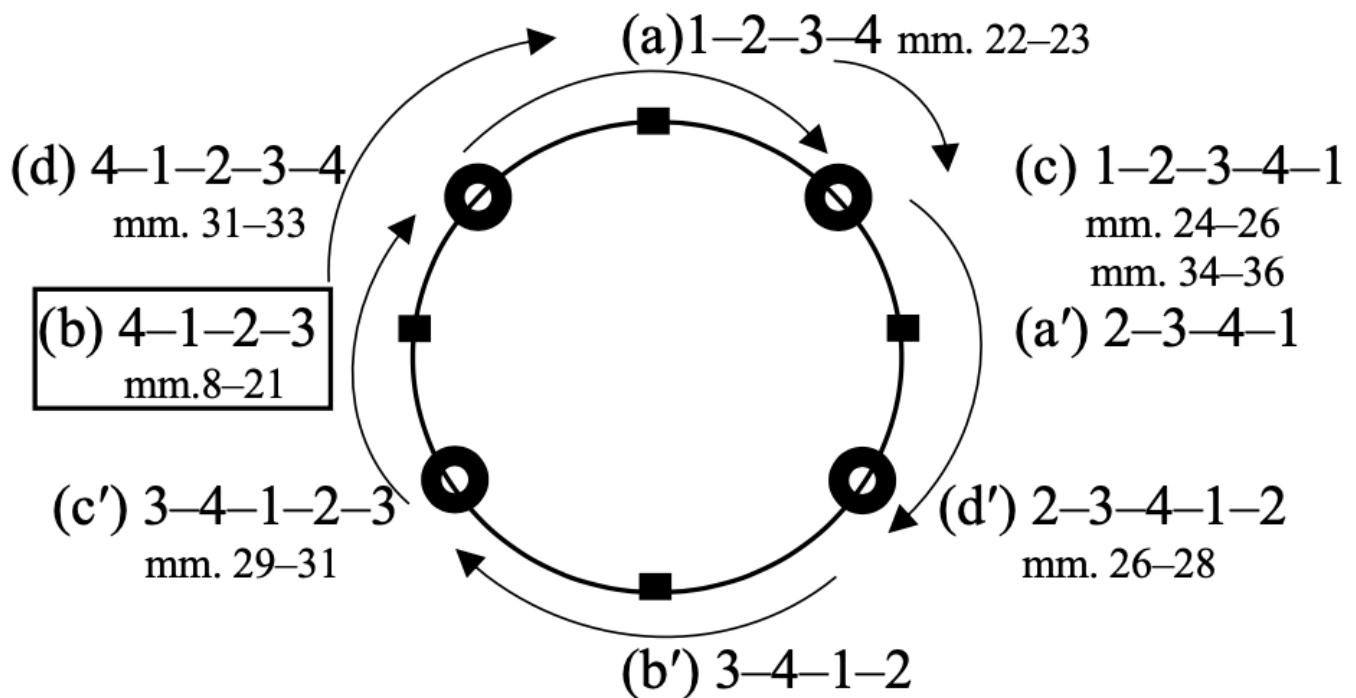
deceptive

riten.

id deceptive

PAC

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)

