

外国語要旨

On the Tonal Structures of Chopin's Piano Works:

Focusing on the Structural Function of Repeated Pitches as the Second Tonal Reference Point

Satoko Nishida

The aim of this dissertation is to clarify important aspects of treatment of tonality in the early nineteenth-century music exemplified by Chopin's piano works. Among various structural devices the composer employed, repeating appearances of the same pitch within the same piece and its structural function are the main focus of this analytic study. The repeated pitch, thus emphasized, in many of Chopin's piano works plays an important structural role as the second tonal reference point after the genuine tonic of the work. Nevertheless, repeated pitches in Chopin's piano works have hitherto never drawn much attention in the studies of tonal structures of the nineteenth-century music. This paper is the first to examine it fully in detail.

The objects of the dissertation are 153 piano works of Chopin, collected in *Wydanie Narodowe Dzieł Fryderyka Chopina*: 151 pieces published during his lifetime, and two unpublished pieces (in spite of his preparing for publication). This study consists of nine chapters: chapter I-VI, analyses; VII-IX, interpretations of analyses.

The first chapter summarizes the large-scale tonal progressions of Chopin's works, particularly the employments of third-related and second-related keys.

Chapter II examines the locations of specific elements in the large tonal structures: structural dominants and the return of the tonic key. Chopin sometimes postpones the structural dominant until just before or even after the recapitulation (in the *Ballades* the structural dominant always appears as late as just before the coda). In some of his recapitulations, the theme returns first in a key other than the tonic, and then afterwards the tonic key is established.

In chapter III, tonal ambiguity or dualism is discussed. The ambiguous tonality is caused through frequent changes of the keys, the harmonic structures which allow two or more tonal interpretations at the same time, avoidance of leading notes, and adoption of modal scales. The work of dual tonality begins and ends in different keys, and each of them functions as one of the tonal centers.

Chapter IV treats modulations to the keys a third apart within single phrases. This 'coloristic' modulation in the small structure frequently corresponds to the large-scale tonal progression of the same piece.

Chapter V examines avoidance of the tonic chord. The discussion covers the cases where the

appearance of the tonic chord is delayed at the beginning of the piece, or the tonic chord remains unstable until the last phase of the piece, as well as the deceptive cadences.

In chapter VI, the structural function of repeated emphatic pitches is discussed. When a pitch other than the tonic is repeated or long held in a clear tonal context of the tonic key, the pitch functions as the second tonal reference point. This device is ubiquitous in Chopin's works.

Chapter VII, summarizing the analyses in chapter I-VI, points out the main tendencies of the tonal structures found in Chopin's works: (1) weakening of the tonic-dominant axis, and (2) the weakened governance of a single tonic, both of which have been the most basic tonal framework since the Classical period. Frequent employments of third- and second-related keys (chapter I), delayed appearance of the structural dominant (chapter II), and deceptive cadences (chapter V) indicate temporarily or permanently independence of a tonic-dominant axis. The tonic becomes less governing, owing to delayed restoration of the tonic key (chapter II), ambiguity or dualism of tonality (chapter III), or avoidance of tonic chords (chapter V). Besides, the tonal parallelism between the large and small structures (chapter IV) also seems to reinforce the polarization of the tonality, serving to create the structural cohesion at the same time.

As discussed in Chapter VI, the emphatic repeated (non-tonic) pitch as the second tonal reference point can also be interpreted as another factor that weakens the structural centrality of the tonic. This structural device, on the one hand, loosens the governance of the tonic note. On the other hand, it serves to increase a formal cohesion of the music which passes through various tonalities on its course. From this viewpoint, the present study proposes new structural interpretations about some of Chopin's piano works different from the analyses hitherto regarded as standard.

In chapter VIII-IX, some other tendencies are also pointed out: reinforcement of the structural continuity through harmonic or tonal progressions, and close relation between emphatic repeated pitches and Chopin's writing style for the piano. The dissertation reveals that Chopin undermines the gravity of the tonic not only by his incorporating of chromatic elements, as well discussed in many studies, but also by realizing the coexistence of two (or more) tonal reference points. This could be regarded as foreshadowing of the late nineteenth-century bitonality.