

Example 7.2 Chopin, Mazurka in G minor, Op. 67, No. 2.

Simple, sectional ternary form.

M. M. ♩=144

Cantabile

A

p *sf*

xoo * xoo * xoo * xoo * xoo * xoo *

7

sf *f*

xoo * xoo * xoo * xoo * xoo *

14

B

f *sf*

xoo * PAC B^b * xoo *

20

pp e legatissimo

25

sf *sf* *p e legg.*

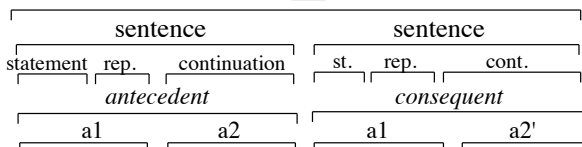
30

p *sotto voce*

[transition]

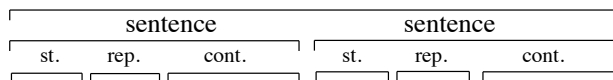
PAC xoo * return to G minor

A



Cadences: gm:	tonicized	plagal	tonicized	PAC
	III		III	
Bar #:	4	8	12	16

B



Cadences: Bb:	(PAC)	(PAC)	tonicized	(PAC)	(PAC)	PAC
			bVI (?)			
Bar #:	20	24	28	32		

transition (or link)

A transition usually starts in one key and prepares for the arrival of another. This short passage is essentially an eight-bar "soliloquy" on dominant (of g minor) harmony; it prepares for the return of the A section, but it arguably does so by jumping immediately to dominant harmony and staying there. For this reason, it seems more of a linking passage than a transition.

A

The structure in the return of the A section is identical to that of the original A section.

OVERALL FORM: A B (link) A sectional, symmetrical TERNARY

P.O.I.: The B section has V⁷-I progressions in the two-bar statement and its subsequent repetitions, but these are not necessarily cadences because the *entire statement* (and repetitions) consists of those two chords (V⁷-I); when we describe a V⁷-I progression as a **cadence**, we normally mean that those chords serve as a kind of punctuation function indicating the conclusion of a longer chord progression.

- The *only* time we see a V⁷-I progression coming at the end of a longer chord progression in the B section is at the end, which means that *there is only one strong cadence in the B section, and it occurs at the end.*
- The first sentence ends with a tonicized bVI chord; this too is not a typical cadence type, although the next chord is a V⁷, which, if heard as an elided end of the first sentence/start of the second sentence, could arguably be a HC.
- The two-bar statement in the B section sentences represents an unusual harmonic rhythm: four beats of V⁷, followed by two beats of I, making the resolution of V⁷ occur on a weak beat (beat two).
- The B section is repeated.