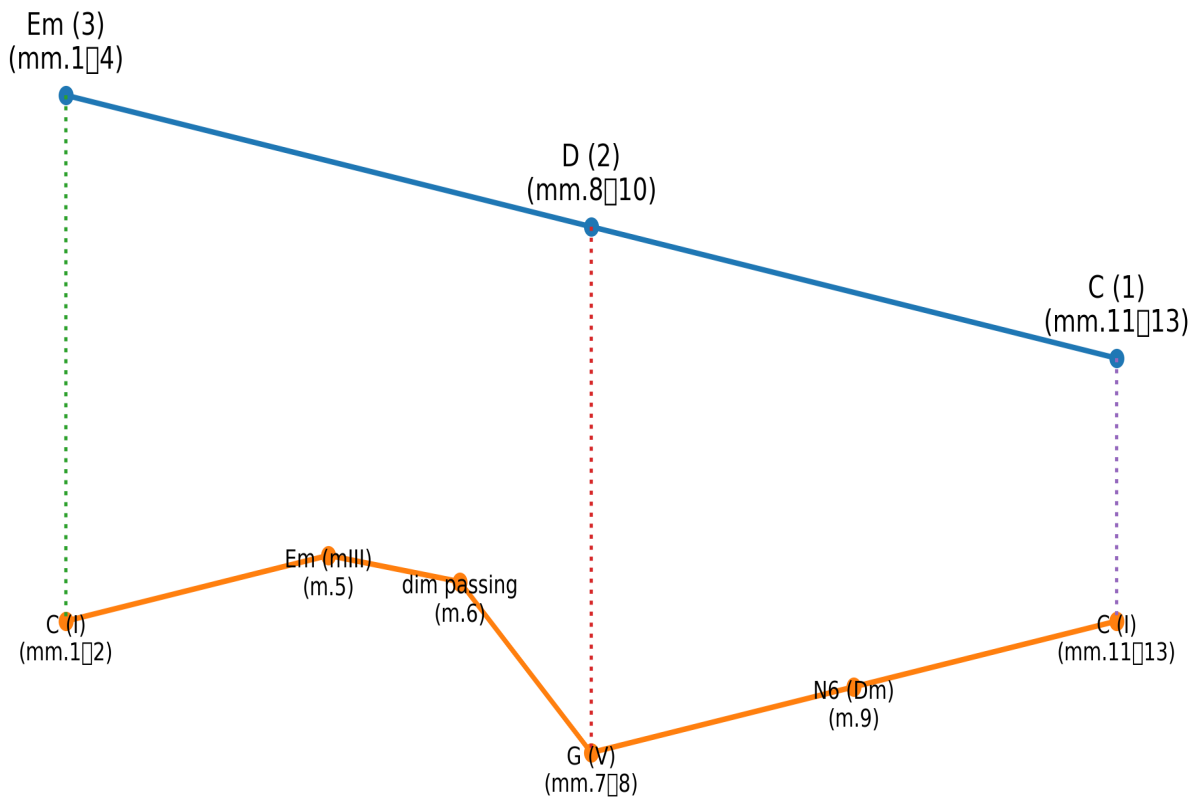


Schenkerian Sketch ■ Chopin, Prelude in C minor (Op. 28 No. 20)

This sketch illustrates structural levels in Chopin's Prelude in C minor, Op. 28 No. 20. **Urlinie (3■2■1):** - Em (3), prolonged in mm. 1■4 - D (2), emphasized in mm. 8■10 (cadential area) - C (1), resolution in mm. 11■13 **Bass Arpeggiation (I■V■I), with expansions:** - C (I), mm. 1■2 - Em (mIII), m. 5 - Diminished passing harmony, m. 6 - G (V), mm. 7■8 - N6 (Dm), m. 9 (dominant intensification) - C (I), mm. 11■13 This shows how Chopin dramatizes a simple I■V■I framework with rich harmonic intensifications.

Schenkerian Sketch with Measure References □ Chopin, Prelude in C minor (Op. 28 No. 20)



Score Excerpt (Public Domain)

Frédéric Chopin, Prelude in C minor, Op. 28 No. 20 ■ first page excerpt. Public domain source (e.g., IMSLP).

8

6. Prélude in c

op. 28 Nr. 20

Entstehungszeit: zwischen 1831 und 1838

Largo

ff

5

p

ritenuto

9

pp

ritenuto

cresc.

Ad.

Harmonic Outline (Roman Numerals by Measure)

Compact harmonic roadmap in C minor. Local spellings/voicings vary by edition; outline reflects a common reading aligned with the Schenkerian middleground.

Measure(s)	Harmony	Function / Notes
mm. 1■2	i	Tonic, initial statement / prolongation
mm. 3■4	i (prolonged)	Continuation of tonic support
m. 5	mIII	Upper-third expansion of I (Em major)
m. 6	vii°/V (passing)	Leading-tone diminished harmony to V
mm. 7■8	V (prolonged)	Dominant preparation
m. 9	N6 ■ V	Neapolitan (Dm) intensifies the dominant
m. 10	V (cadential)	Dominant close; prepares resolution
mm. 11■13	i	Tonic resolution / close

Notes: The N6 (Dm) functions as an intensified predominant that resolves to V; the diminished harmony in m. 6 is read as vii° of the dominant (a passing dominant-preparation). Foreground variants may label cadential 6■4 in the V area; the middleground here rolls it into the V prolongation.