



## **The Analysis of G Flat Major Impromptu (Op.51) in Terms of Structural And Harmonical Study on Chopin's Fantasie Impromptu**

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### **Abstract**

Op.51 G flat Major Impromptu of Frederick Chopin. This piece is frequently taken up at piano classes and also most of the pianists have this piece in their repertoire. It is important for performers to have an idea on armony and formal structure in order to gain different advantages and interpretations. Main scope of this study is to take up Chopin's Impromptu in terms of harmony and formal structure and better understand Chopin's inner world. It will also contribute to the better understanding of Chopin's music and will provide different perspectives for performers.

**Keywords:** Harmony, analysis, Chopin, ternary forms.

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## ANALYSIS

In terms of formal analysis Op.51 Gb Major Impromptus is compound ternary. This form, developed by classical period composers, had undergone changes comparing the classical period by romantic period composers. The compound ternary form is divided into three parts. These parts are named as A-B-A.

1	ABA	ABA	ABA
2	AB	AB	AB
3	AB	ABA	AB
4	ABA	AB	ABA
<b>5</b>	<b>ABA/AB</b>	<b>C</b>	<b>ABA/AB</b>

First two measures are in “intro” structure.

“C” letter shown in 5th option had been used in romantic period. Apart from other sections, it has an open (independent) structure. Op.51GbMajor Impromptus seems has a skeleton in which we can add to that form consists of 2 parts and 48 measures.



Main theme is heard after third measure. First part of section-A composes groups of 8 measures within 16 measures period.

Termination of 16 measured period occurs in D flat major tone which is the dominant of G flat major.



Beginning of the period starts with two measures introduction. Afterwards, starting from 3rd measure, a second line (route) is added within mono voiced theme. Kırık arpej of chords and the line with allochthonous notes enriches starting from 7th measure by addition of other lines.

Melody heard at the top is as below.



Beneath the melody;



In the bass line;



On the top of bass line,



Beginning from 8th measure there happens changes in the accompany. Previous arpeggios and active lines as in measure 7, yields to chords.



Beginning from 11th measure, second of the 16 measured double period is heard again from first tone. There are some differences at this version. In this segment, melody line comes as double voiced developed form.



16th measured double period finishes as it is shown at 18th measure. Afterwards, there comes a modulation dominated section in a form of 8 measure bridge (19th Measure). This section starts with *F flat* which corresponds to the last eight of 18th measures last beat.



Bridge can be termed as rather developed modulation area. A terminating with *D flat* major tune, yields si double major at bridge part and a diatonic descendant sequence comes out.



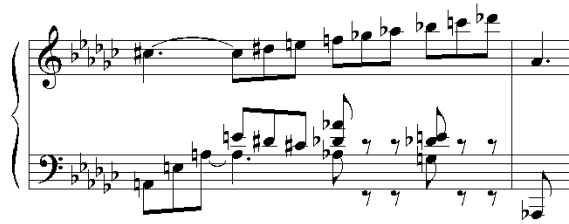
Following this, modulation to *G flat* major yields a different impact suddenly in 21st measure. Afterwards, a measure preparing for *A major* and a theme coming from *A major* appears.



Two times repetition of this motive familiarizes to the tone and as la major continues in 25th measure, it passes surprisingly to re bemol major in the mid part of measure and connects to A theme again.



Chords in connection as 25th measure connect to 26th.



**Figure 12.** Movement in the 25th measure was the one in 9th measure and was previously presented. Change in the 25th measure was achieved by harmonical voices.



Change over to A theme in 25th measure.

Section B starts after 49th measure. Part B, when considering with A must develop contradiction in terms of rhythmic harmony thematically. Here we see an example to that.



*E flat* minor natural serie



Mid Part. *E Flat* minor- a sentence

Mid-part form is divided as A-B-A. A PART consists of 8 measure period. In the fourth measure, with dominant voice of mi bemol minör, returns back to the main theme.



The second arrival of the theme is different according to the first one. If first sentence is considered as “A” we can take the second one as “A”.

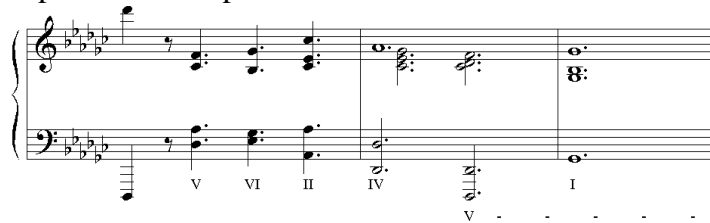


After 8 measured period finishes, B-Part in 53. Measure comes in main tone which is sol bemol major tone.

In repeating “A” sentence similar to mid part a sentence but some parts may differ from that are observed. We can name this sentence as “A”. In 65th sentence a different variation of a sentence comes out. We can also name this as “A”. There is a part that can lead the bridge part to A division after the middle of 68th measure.



As the result, A-B-A structure forms also in the middle part. Following this middle part, “A” part start some again. In the last part “A” is formed from 16 measured double periods. Final part is in A-B form.



The structure of the form, **G β MAJOR IMPROMPTU (Op.51)**

Section A		Section B			Section A	
A	B	A	B	A	A	B
16	16 (8+8)	8 (4+4)	4	8 (4+4)	16	14
Measures	Measures	Measures	Measures	Measures	Measures	Measures
Double						
Period						

*From 19 to 26 Bridge*

## **CONCLUSION**

It is important for a pianist during his/her education to better understand formal and harmonic structure of the piece before performing. Better analysis leads a pianist to a better performance. The most striking issue in this piece is, even it looks like a long piece, formal structure is clear. Having a classical form, it gives an impromptu sensation by its armonical feature. Internally, as it starts from sol bemol major and passes through different tones it achieves balanced modulations. Flexion of melody lines and playing at different parts, playing at different tones and small note changes at melody lines will remove the monotony of the piece. In this condition, it shows freshness and robustness within a general structure. When sections are joined each other with contrasts, it brings in different impressions both for audience and the pianist.

## **REFERENCES**

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## **Chopin'ın G Bemol Majör İmpromptu'nun (Op. 51) Piyano Eğitimi Açısından Biçimsel ve Armonik Analizi**

### **Özet**

Bu çalışmanın amacı, Frederick Chopin'in Sol Bemol Majör İmpromptu (Op. 51) eserinin yapısal ve armonik kurgusunu, yapılan analizler doğrultusunda daha iyi anlayabilmektir. Örneklerde gösterilen detaylar, piyanistlerin eserin yapısı üzerinde daha bilinçli düşüncelerini ve yorumlamalarına daha özgün ifadeler katmalarına olanak sağlayacaktır. Çalışmada örnekler eşliğinde yapı ve armonik çözümleme detaylı olarak yapılmıştır.

**Anahtar Sözcükler:** Chopin, armoni, analiz, üçlü formlar.