

Chopin's *Mazurka in E Minor, Op. 17 No. 2*

In this mazurka, the A section is analyzed in e minor with only the dominant occasionally tonicized. The B section can be analyzed in C major, tonicizing the mediant and dominant in several measures. The mediant tonicization creates the feeling of a brief return to e minor in the midst of the C major section.

All of the tonicizations resolve to their tonicized chord. For example, in measures 11 to 12 the dominant seventh of the dominant resolves to the dominant. Also in measures 31 to 32 the dominant seventh of the mediant resolves to the mediant chord in C major.

The chords in the A section are mainly anchored in the tonic. In measures 7, 8, 19, and 20 the common tone diminished seventh chord progression has an underlying pedal tone of e to lead the phrase to the tonic. In the B section, the tonic is also the anchoring tonality. In measures 26 through 28, the top melodic line moves around the tonic while the pedal tone fifth interval stays consistent in the left hand.

There are two instances of non-tonicized chromatic chords. In measure 7, a common tone diminished seventh chord with a tonic pedal tone leads to the tonic. Because of the pedal tone tonic, this chord embellishes the tonic. In measure 39 and 45, a flat six seventh chord leads to a diminished seventh chord. Each progression is slightly different, centering around the six chord.

In measure 51, the piece can be analyzed in e minor again because of the possible tonicization on beat 2 of this measure. In C major, this chord would be a seven seventh chord of five. However, in the next measure the piece reverts back to the A section, making analysis easier in the key of e minor.