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Nota di contenuto	Cover; Contents; List of Tables; List of Music Examples; Foreword by Robert S. Hatten; Preface; Acknowledgements; Introduction; Part I Revealing the hidden dimensions; Part I Introduction; 1 Rhythm; 2 Foreground Emphasis; 3 Strict Use; 4 Strategy/Premise; 5 Dialogue with Performance; Part I Conclusion; Part II Preludes op. 28; Part II Introduction; 6 A Comparative Review of Analytical Approaches: Prelude No. 5; 7 Phrase Structure and Metric Ambiguity: Prelude No. 12; 8 Tonal and Rhythmic Hidden Repetition in Prelude No. 14; 9 Contour and Flux: Prelude No. 16; 10 Figuration in Prelude No. 21 11 Ambiguity of Tonal Meaning: Prelude No. 22 Part II Conclusion; Part III Nocturnes; Part III Introduction; 12 Shared Compositional Strategies in Chopin's Nocturnes Op. 48; 13 Intra-opus Connections in Chopin's Nocturnes Op. 27; Part III Conclusion; Part IV The Barcarolle; 14 Structural Coupling in the Coda of Chopin's Barcarolle; Conclusion; Select Bibliography; Index
Sommario/riassunto	Alison Hood combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin. The specific combination of five aspects distinguishes Hood's method from previous analytical approaches. These five methods are attention to the rhythms created by pitch events on all

structural levels; a detailed accounting of the musical surface; 'strict use' of analytical notation; a continual concern with 'strategies' or 'premises'; and an exploration of how recorded performances might be viewed in terms of analytical decisions, or might even shap
