MTO 18.4 Examples: Ewell, Rethinking Octatonicism

(Note: audio, video, and other interactive examples are only available online)

Example 1. Yavorsky, Number of Semitones Expressed as Traditional Intervals (From Yavorsky 1908)

0 – Perfect Unison
1 – Minor 2, Dim. or Aug. Unison
2 – Major 2, Dim. 3
3 – Minor 3, Aug. 2
4 – Major 3, Dim. 4
5 – Perfect 4, Doubly Dim. 5
6 – Tritone, Aug. 4, Dim. 5
7 – Perfect 5, Doubly Aug. 4
8 – Minor 6, Aug. 5
9 – Major 6, Dim. 7
10 – Minor 7, Aug. 6
11 – Major 7, Dim. 8
12 – Perfect 8

Example 2. Yavorsky, Single and Double Symmetrical Systems

Single Symmetrical System

\[ \text{Converging} \quad \text{Diverging} \]

\[ \text{D} \quad \text{T} \quad \text{D} \quad \text{T} \]

Double Symmetrical System

\[ \text{Converging} \quad \text{Diverging} \]

\[ \text{S} \quad \text{t} \quad \text{S} \quad \text{t} \]

Conjunction (each slur represents a conjunction)

Example 3. Yavorsky, Formation of the Double Symmetrical System (from Yavorsky 2008, 5; also shown in Protopopov, vol. 1, 80)
Example 4a. The Major and Minor Modes

\[
\begin{align*}
\text{Single S. S. } + \text{ Double S. S.} &= \text{ Major Tonic} \\
\text{Double S. S. } + \text{ Single S. S.} &= \text{ Minor Tonic}
\end{align*}
\]

\[
\begin{array}{c}
\text{D T S t T} \\
\text{Major Mode}
\end{array} \quad \begin{array}{c}
\text{S t D T T} \\
\text{Minor Mode}
\end{array}
\]

Example 4b. The Augmented and Diminished Modes

\[
\begin{align*}
\text{Single S. S. } + \text{ Single S. S.} &= \text{ Aug. Tonic} \\
\text{Double S. S. } + \text{ Double S. S.} &= \text{ Dim. Tonic}
\end{align*}
\]

\[
\begin{array}{c}
\text{D T D T T} \\
\text{Augmented Mode}
\end{array} \quad \begin{array}{c}
\text{S t S t T} \\
\text{Diminished Mode}
\end{array}
\]

Example 5. Diminished Mode, Tonic and Connecting Moment from Ex. 4b

Example 6. The Chain Mode

\[
\begin{array}{c}
\text{D T D T T} \\
\text{Connecting Moment}
\end{array}
\]
Example 7a. The X Chain Mode

Example 7b. The Y Chain Mode

Example 7c. The Z Chain Mode

Example 8a. Duplex Single System

Example 8b. Duplex Double System
Example 9a. The Duplex-Chain Mode

Example 9b. The Duplex-Diminished Mode

Example 10. The Duplex-Major Mode
Example 11. Modal Gravitations for the C-Duplex-Major Mode
Example 12. Scriabin, Ninth Sonata, measures 1–23

Moderato quasi andante

\[ \text{legendaire} \]

Chords that constitute the Monofunctional Sphere

\[ \text{poco cresc.} \]

\[ \text{mystérieux} \]
Example 13. Fundamental Chord from Ninth Sonata (From Kholopov 1967b, 97)
Example 14a. Abstract Monofunctional Sphere for Scriabin's Ninth Sonata

Example 14b. Altered Monofunctional Sphere for Scriabin's Ninth Sonata, measures 5–7

Example 14c. Skeletal Framework Derived from Example 14b

Example 15. Modulation up a Semitone in the Ninth Sonata (From Kholopov, 1967b, 102)

mm. 16-17  18-19

Modulation by semitone
Example 16. Kholopov’s Neotonality, C Tonic Center

Example 17a. Duplex-Chain Mode, E\textsuperscript{b} Tonic Center
Example 17b. Analysis of Scriabin's Ninth Sonata, measures 1–7

Moderato quasi andante

Piano

E♭ dup. caten

T

T

E♭ dup. caten

m l
Example 18. Kholopov's Neotonality in Cyclic Representation, Tonic of “C”

Example 20. Circular Representation of Berger's Octatonic
Example 21. Kholopov's Neotonality with Berger's Octatonicism

Bartók, Debussy, Ravel, Scriabin, Shostakovich, and Stravinsky, among other modernist composers, reside in this area with respect to octatonicism, somewhere between neotonal and post-tonal procedures.

*Primer dvazhdy tsepnogo lada (Example of the Duplex-Chain Mode)*

\[\text{Example 23a. Stravinsky, *Firebird*, measures 1–2} \]

\[\text{Example 23b. The Z Chain Mode Relevant to *Firebird*, measures 1–2} \]
Example 24. Kholopov's Analysis of *Sadko*, Scene 2, measures 1–10 (excerpted)
Example 25. Modal Analysis of *Petrushka*, Rehearsal 49