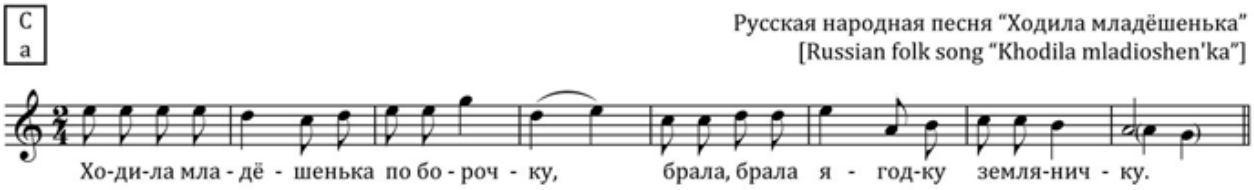
a journal of the Society for Music Theory

MTO 20.3 Examples: Ellen Bakulina, The Concept of Mutability in Russian Theory

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.14.20.3/mto.14.20.3.bakulina.php

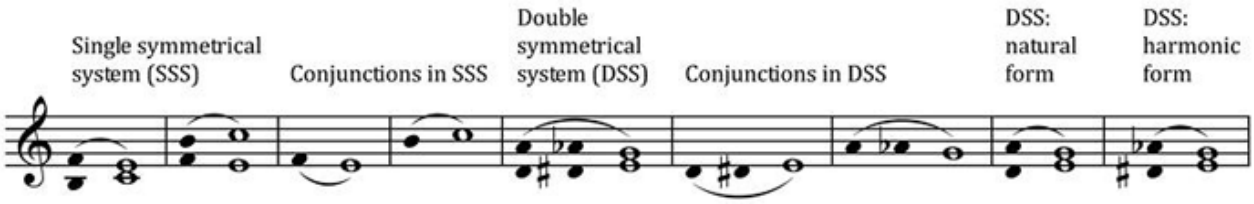
Example 1. Example of a mutable folk song (taken from Kholopov 1988, Ex. 114a)



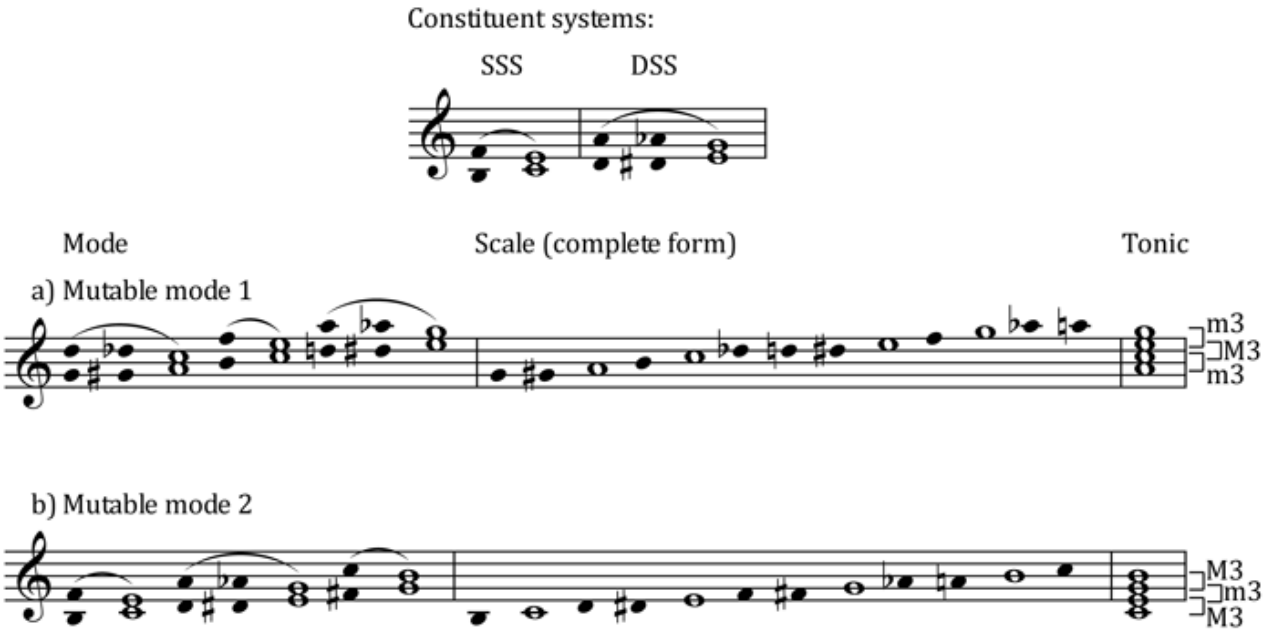
Example 2. Summary of the concept of mutability in the writings of Iavorskiĭ, Protopopov, Mazel, Berkov, Sposobin, Kholopov, and Miasoedov

	Mutability as related to tonality versus modality	**Gravitation**	**Structure of center**
B. Iavorskiĭ; S. Protopopov	Mutable modes are symmetrical modes (collections) based on stable and unstable intervals. Symmetrical modes encompass tonality.	Gravitation of unstable intervals (tritones) towards their stable resolutions.	Center is a sum of stable intervals. The tonics of Mutable modes 1 and 2 are four-note collections.
L. Mazel'; V. Berkov	Mutability is part of tonality. In Berkov, the status of diatonic modes with regard to tonality is unclear.	Gravitation of unstable harmonies towards stable ones.	Two mutable centers are triads of opposite quality (major and minor).
I. Sposobin	Mutability is part of tonality, and so are diatonic modes.	Gravitation of unstable harmonies towards stable ones.	Two (or more) mutable centers are triads, literally present or implied.
IU. Kholopov	Mutability can be modal (based on scales or melodic unfolding) and tonal (based on tonal functions).	Mutability produces weaker gravity in comparison with tonality and non-mutable modality.	Center is a (shifting) single tone in modal mutability and a triad in tonal mutability.
A. Miasoedov	Mutability is a function of proto-harmony, which can operate within or outside tonality. Diatonic modes are not significant.	Mutability signifies weak centricity.	Center is a triad; four such triads participate in proto-harmonic mutability.

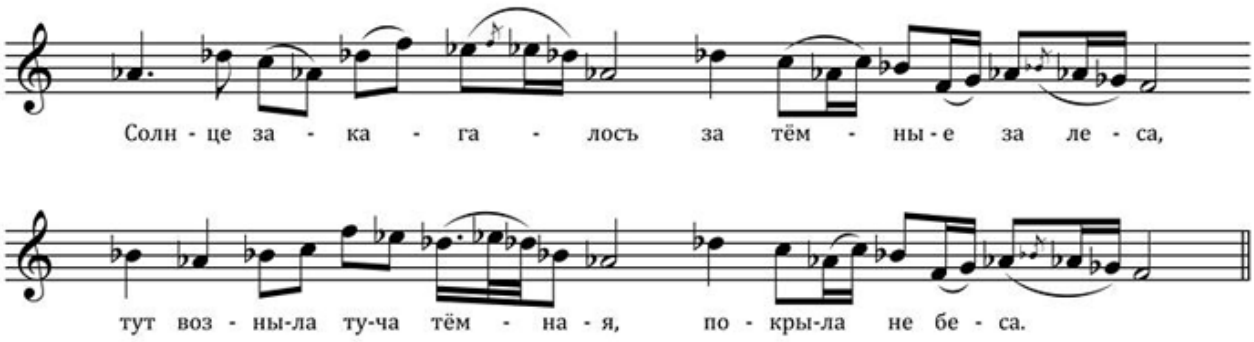
Example 3. BoleslavIavorskiĭ's (1908) symmetrical systems



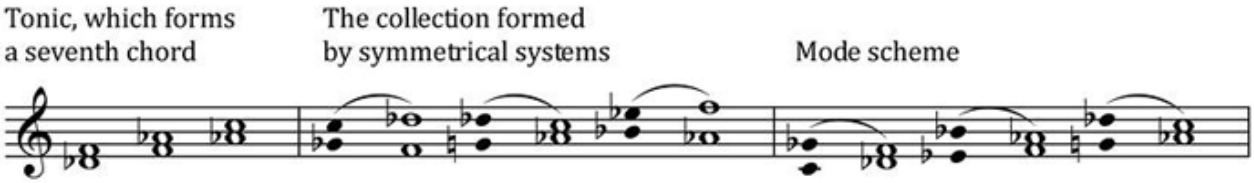
Example 4. Iavorskiĭ's symmetrical systems and mutable modes



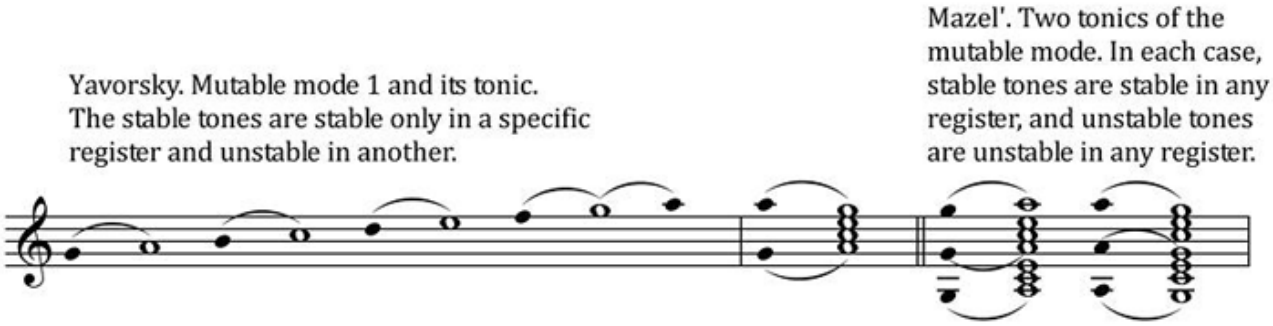
Example 5a. Example of Iavorskiĭ's mutable mode 2 (from Protopopov 1930, 2:51). Russian folk song "Solntse zakatalos'," from the song collection of M. Balakirev



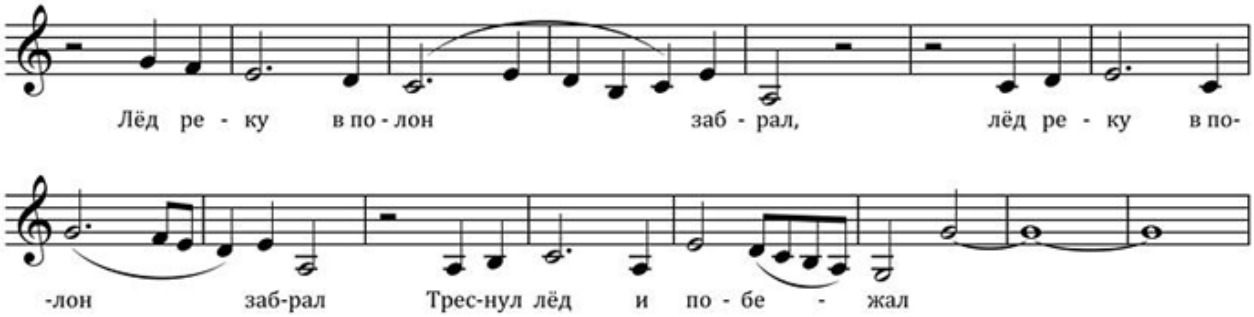
Example 5b. Formation of the mode in "Solntse zakatalos'" according to Protopopov



Example 6. Comparison of stable and unstable tones in Iavorskiĭ's and Mazel's mutable modes. Stable tones are shown as open note heads. The scheme is reconstructed from Iavorskiĭ's, Protopopov's, and Berkov's writings



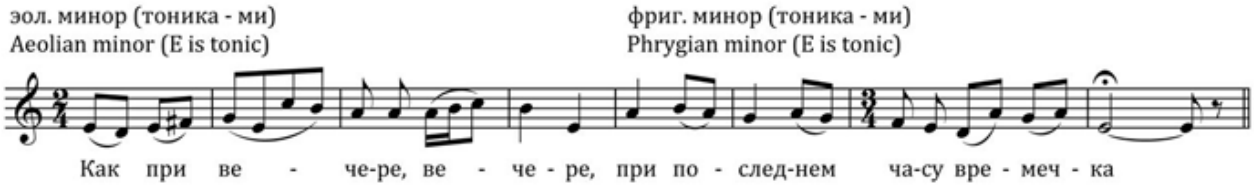
Example 7. Berkov's example of a mutable excerpt (Berkov 1948, 60–61). Mikhail Glinka, *A Life for the Tsar*, act 1, chorus



Example 8. Types of mutability in Sposobin (1951, 142–49)

1. Relative-mutable mode	In a fixed diatonic collection, the tonic shifts from major to its relative minor or vice versa. Neo-Riemannian **R** relationship.
2. Other types:	
a. Change of mode sub-type; fixed tonic	With a fixed tonic, mode changes within the major category (major, Mixolydian, and Lydian) or the minor category (minor, Phrygian, Dorian).
b. Change of mode; fixed tonic	With a fixed tonic, mode changes from major to its parallel minor or vice versa. Neo-Riemannian **P** relationship.
c. Shift of tonic within a fixed collection	In a fixed diatonic collection, tonic shifts by any interval. **Includes** Neo-Riemannian **L** relationship; **excludes R** relationship.

Example 9. Instances of mutability from Sposobin (1951). Russian folk song from Rimski-Korsakov's collection



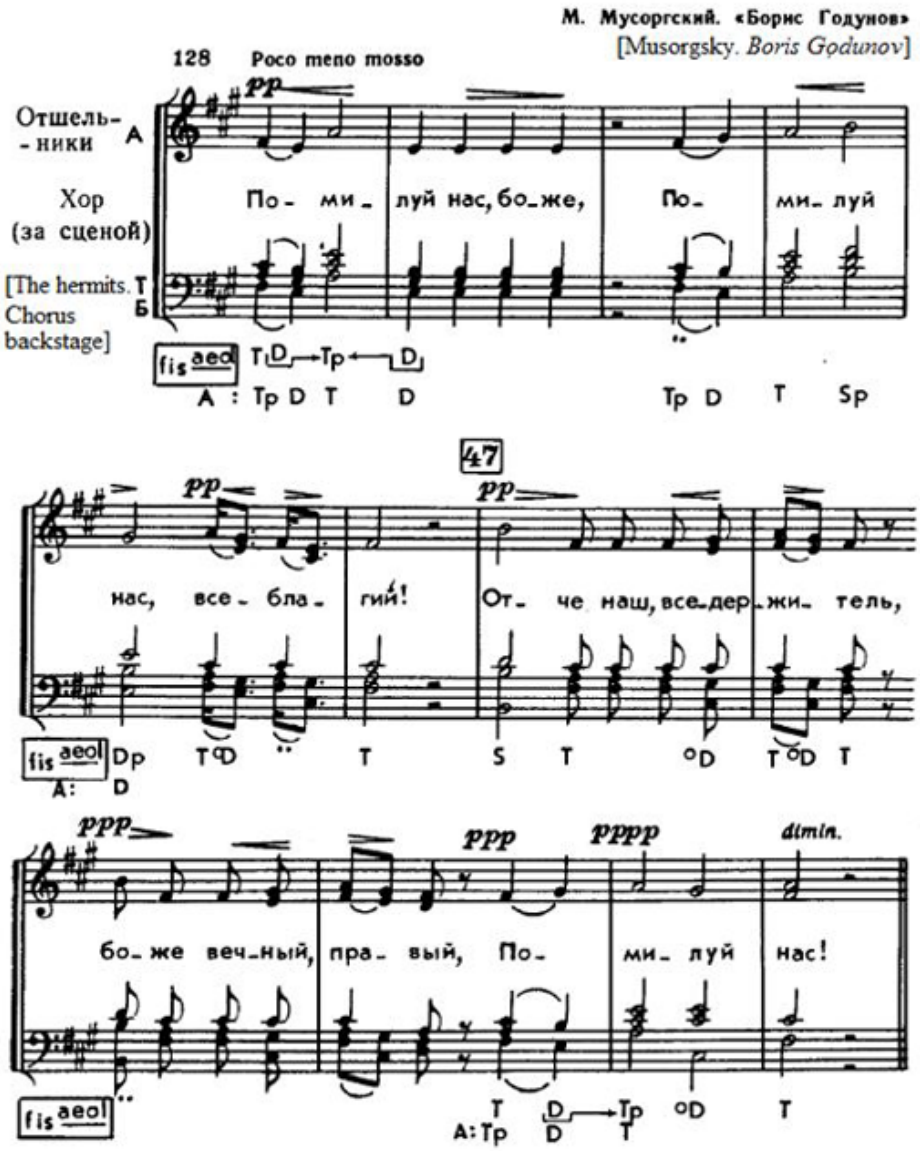
Example 10. Iurii Kholopov's modality-type and tonality-type modes: a comparative overview (Kholopov 1988, Chapter 9)

Modality-type modes	**Tonality-type modes**
1. Mode relies on scale, or pitch collection.	1. Mode relies on functions.
2. Collection never changes.	2. Collection may change; a series of micro-tonics are subordinated to the global tonic.
3. Center is a tone (not a chord), positioned with respect to a registrally organized scale..	3. Center is a tonic triad, positioned with respect to other chordal functions.
4. Non-central tones **may** express some gravitation towards the center.	4. Non-tonic harmonies express a **strong and consistent** gravitation towards the tonic.
5. Mode relies on pitch content; register is a mode-building factor.	5. Mode relies on pitch-class content; register does not matter.
6. Mode is conceptually close to melody; specific melodic formulas serve as mode-building factors.	6. Mode is an abstract structure.
7. Mode works through a retrospective synthesizing of pitch structures that unfold in time. Modal center is clear only at the end of a piece.	7. Tonic is given at the beginning and serves as center throughout an entire piece.

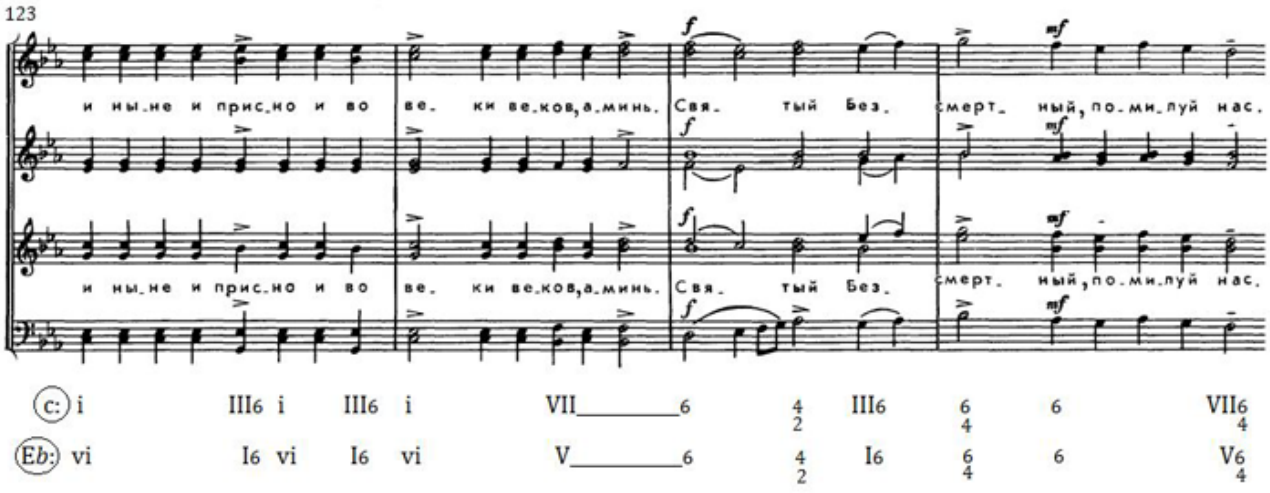
Example 11. Classification of modal and tonal mutability in Kholopov: comparative table

Modal Mutability	Tonal Mutability
1. Center shifts, collection is preserved	1a. Tonic shifts; "varied" or directional tonality; bitonality 1b. Tonal fluctuation (two centers)
2. Collection changes; center is fixed	----------
3. Decentralization of mode, unified by a single enclosing center	3. Decentralization; tonal looseness; Unified by a single enclosing center
4. Decentralization of mode, not unified by a single center	4. Decentralization, not unified by a single center
5. Change of center and collection	----------

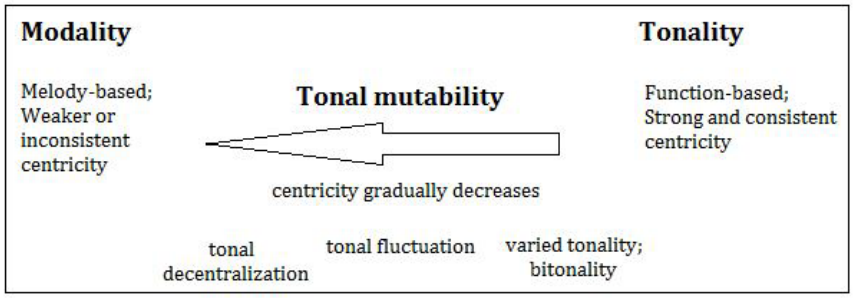
Example 12a. Kholopov (1988): an instance of modality (weak tonal gravity), which borders on relative mutability due to the almost equal status of the two tonics, expressed in Riemannian functional analysis in both keys



Example 12b. Sergei Rachmaninov, *All-Night Vigil*, movement 12, measures 123–26. Relative mutable mode in a tonally open phrase (beginning and ending harmonies are different). My Roman numeral harmonic analysis in two keys simultaneously emphasizes the equal plausibility of both keys



Example 13. Kholopov's tonal mutability as a measure of relative centricity



Example 14. Andrei Miasoedov's (1998) proto-harmony as (a) a pitch collection, (b–e) the collection doubled in consonances and (f) a chord progression