MTO 24.2 Examples: Bazayev, An Octatonic History of Prokofiev’s Compositional Oeuvre

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.2/mto.18.24.2.bazayev.html

**Example 1a.** Rimsky-Korsakov’s *Ton-Poluton* scale (also *gamma Rimskovo-Korsakova*)

One that begins with a half step

```
Semitones: 1 2 1 2 1 2 1
```

Another one begins with a whole-step

```
Semitones: 2 1 2 1 2 1 2
```

**Example 1b.** Kholopov’s hemitonic (half-step) system applied to Rimsky-Korsakov’s *Sadko* (1895–6) (Kholopov 1988, 212–13)
Example 1c. Yavorsky’s duplex-chain mode, which describes the diminished mode (octatonic collection) as a stable resolution of four sets of tritones (after Ewell 2012, Example 9a)

Example 1d. Modal Gravitation for the C-Duplex-Major Mode (after Ewell 2012, Example 11)
Example 1e. Berger’s octatonic collections

Octatonic I:

Octatonic II:

Octatonic III:

Example 2. The diminished mode in *The Love for Three Oranges* (1919), rehearsal 68 (1st tableau), as identified by Kholopov 1967a, 247–9
Example 3. *Visions fugitives*, no. 3 (1921), mm. 13–22, with F as a non-collection tone

Octatonic I:
Example 4a. “Quarrel” from Six Pieces for Piano, *Cinderella Suite* (1944), op. 102, main theme, mm. 38–48; Octatonic III, with Db and G as non-collection tones

Octatonic III:

\[
\text{CE = } \text{Ab-C-Eb-F/F#}
\]

Example 4b. The linear progressions with non-chord tones Db and G
Example 5a. “March” from The Love for Three Oranges, op. 33 (1919), mm. 1–6, Octatonic III, with E as non-chord tone

Octatonic III:

CE = Ab-C-Eb
Example 5b. The dissonant E-natural pedal point with its final resolution at m. 6 with minor dominant harmony

Table 1. The form chart of Sonata no. 6 (1940), I

<table>
<thead>
<tr>
<th>Form</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td>P</td>
<td>TR</td>
<td>S</td>
</tr>
<tr>
<td>Collection/</td>
<td>OCT I</td>
<td>Pentatonic</td>
<td>OCT III (92-95)</td>
</tr>
<tr>
<td>Key mm.</td>
<td>1–23</td>
<td>24–37</td>
<td>38–39</td>
</tr>
</tbody>
</table>
Example 6a. Sonata no. 6, opening theme, mm. 1–11, Octatonic I, with D as a non-collection tone
Example 6b. The main theme of the development section, mm. 92–95, featuring the Octatonic III collection, with C♯ as its non-chord tone.

Octatonic III:

Table 2. The form chart of Sonata no. 6, IV

<table>
<thead>
<tr>
<th>Form</th>
<th>Ten-Part Rondo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td>A</td>
</tr>
<tr>
<td>Collection/Key</td>
<td>OCT I (OCT III)</td>
</tr>
</tbody>
</table>

*The D section features both main themes from the first and last movements.
Example 6c. Sonata no. 6, IV, mm. 1–15, opening theme, Octatonic I, with B and D as non-chord tones
Example 6d. Sonata no. 6, IV, climax, Octatonic I, mm. 224–62, with D as a non-chord tone
Octatonic III: