

MTO 18.4 Examples: Ewell, Rethinking Octatonicism

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

<http://www.mtosmt.org/issues/mto.12.18.4/mto.12.18.4.ewell.php>

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

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

Example 2. Yavorsky, Single and Double Symmetrical Systems

Single Symmetrical System Double Symmetrical System

Converging Diverging Converging Diverging

D T D T S t S 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)

Single Symmetrical System + Single Symmetrical System Results in → Double Symmetrical System

D T D T S t

Example 4a. The Major and Minor Modes

Single S. S. + Double S. S. = Major Tonic Double S. S. + Single S. S. = Minor Tonic

D T S t T S t D T T

Major Mode **Minor Mode**

Example 4b. The Augmented and Diminished Modes

Single S. S. + Single S. S. = Aug. Tonic Double S. S. + Double S. S. = Dim. Tonic

D T D T T S t S t T

Augmented Mode **Diminished Mode**

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

T Connecting Moment

Example 6. The Chain Mode

D T D T T Connecting Moment

Example 7a. The X Chain Mode

D T D T D T T Connecting Moment

Example 7b. The Y Chain Mode

D T S t T Connecting Moment

Example 7c. The Z Chain Mode

S t D T T Connecting Moment

Example 8a. Duplex Single System

dD dT

Example 8b. Duplex Double System

dS dt

Example 9a. The Duplex-Chain Mode

Duplex Single System

Duplex Single System

Chain Mode

Chain Mode

dD dT

dD dT

dT

Connecting Moment

Example 9b. The Duplex-Diminished Mode

Duplex Double System

Duplex Double System

Diminished Mode

Diminished Mode

dS dt

dS dt

dT

Connecting Moment

Example 10. The Duplex-Major Mode

Duplex Single System

Duplex Double System

Major Mode (modal-tonality F# major)

Major Mode (modal-tonality C major)

dD dT

dS dt

dT

Connecting Moment

Example 11. Modal Gravitations for the C-Duplex-Major Mode



Example 12. Scriabin, Ninth Sonata, measures 1–23

Moderato quasi andante
legendaire

Piano *pp*



5

poco cresc.

mysterieu-

p



Chords that constitute the Monofunctional Sphere

8 *sement murmuré*

pp



11

pp



16

poco cresc. *mp* *p* *poco cresc.*

3 3 3

Modulation from one Monofunctional Sphere to another

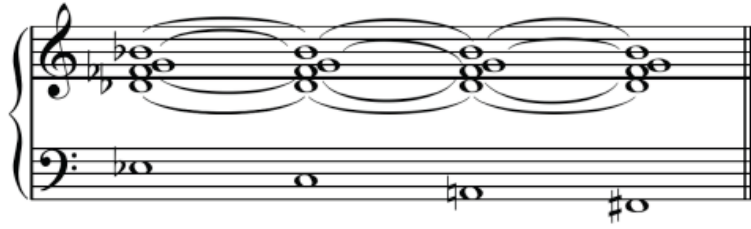
19

mf *p* *mp* *f* *p* *cresc.*

3 3 3 3

Example 13. Fundamental Chord from Ninth Sonata (From Kholopov 1967b, 97)

Example 14a. Abstract Monofunctional Sphere for Scriabin's Ninth Sonata



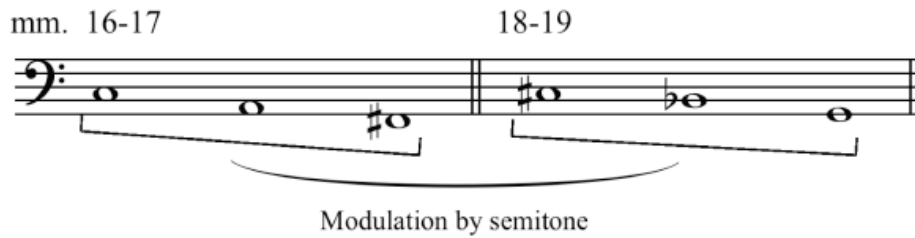
Example 14b. Altered Monofunctional Sphere for Scriabin's Ninth Sonata, measures 5-7



Example 14c. Skeletal Framework Derived from Example 14b



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



Example 16. Kholopov's Neotonicity, C Tonic Center

T - tonic
D - dominant double
W - major submediant double
m - minor mediant
M - major mediant
S - subdominant
L - tonic double
D - dominant
W - major submediant
w - minor submediant
M - major mediant double
S - subdominant double

Example 17a. Duplex-Chain Mode, E \flat Tonic Center

Duplex Single System
 Duplex Single System
 Chain Mode
 Chain Mode
 dD dT
 dD dT
 dT
 Connecting Moment

Example 17b. Analysis of Scriabin's Ninth Sonata, measures 1-7

Moderato quasi andante
legendaire

Piano

E \flat dup. caten

T

5

E \flat dup. caten

T

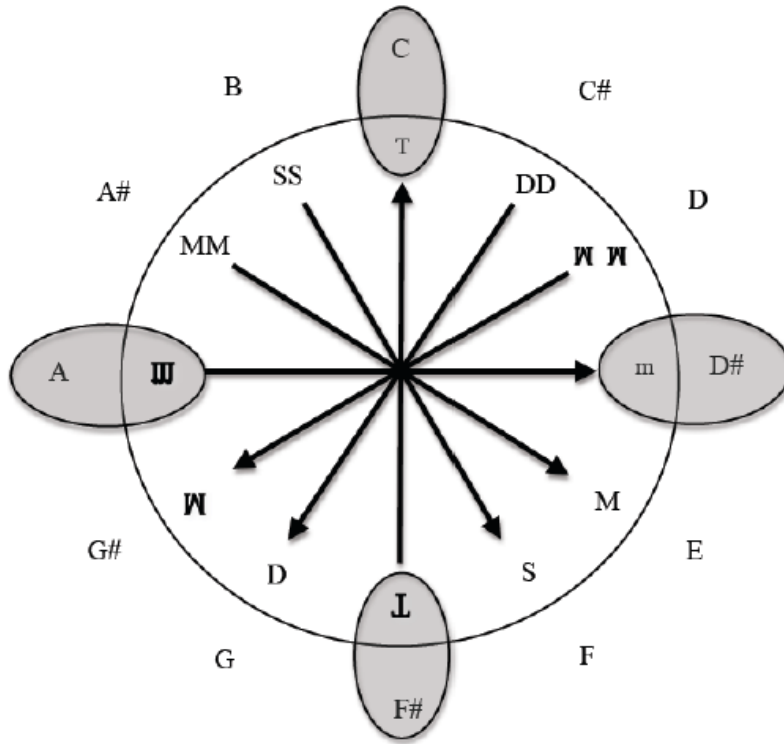
U

L

m

L

Example 18. Kholopov's Neotonicity in Cyclic Representation, Tonic of "C"



Example 19. Stravinsky, *Les Noces* (from Berger 1963, 18)

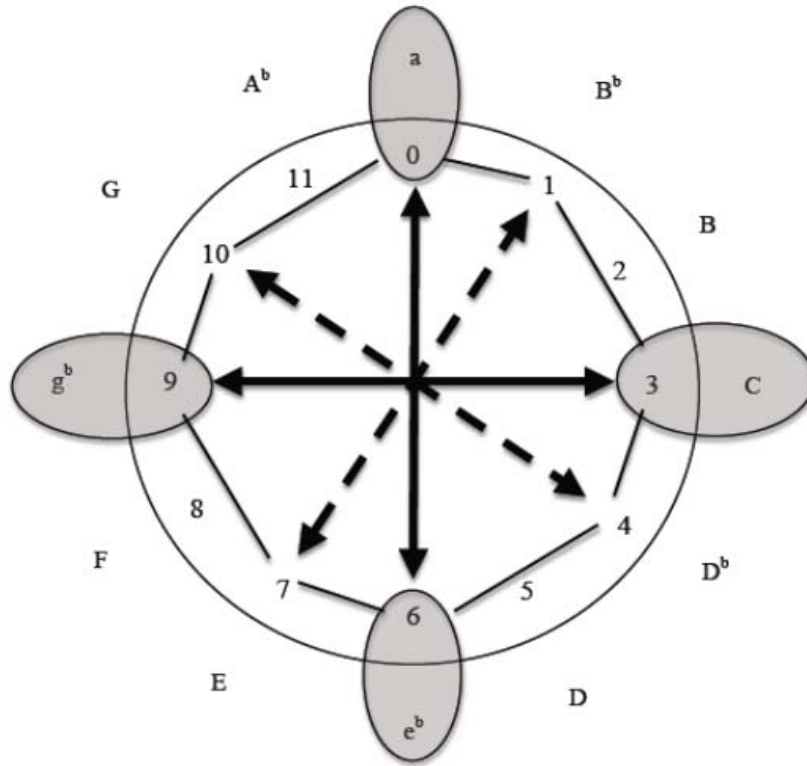
35 **Meno Mosso** ♩ = 104

Mezzo-soprano *mf*

Tenor *8va*

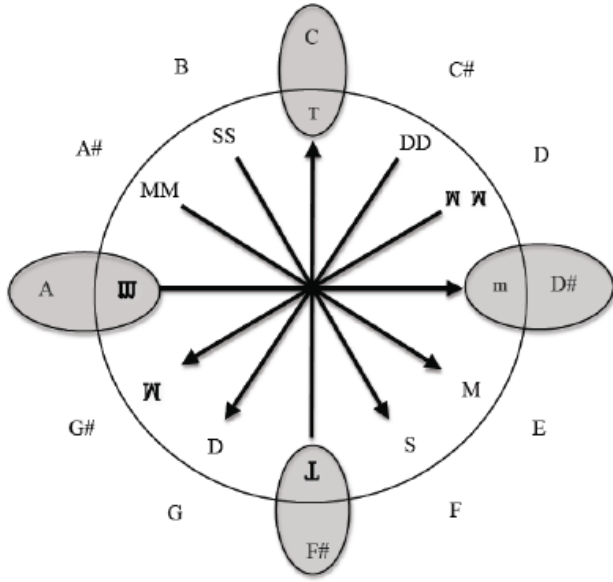
Piano *p*

Example 20. Circular Representation of Berger's Octatonic

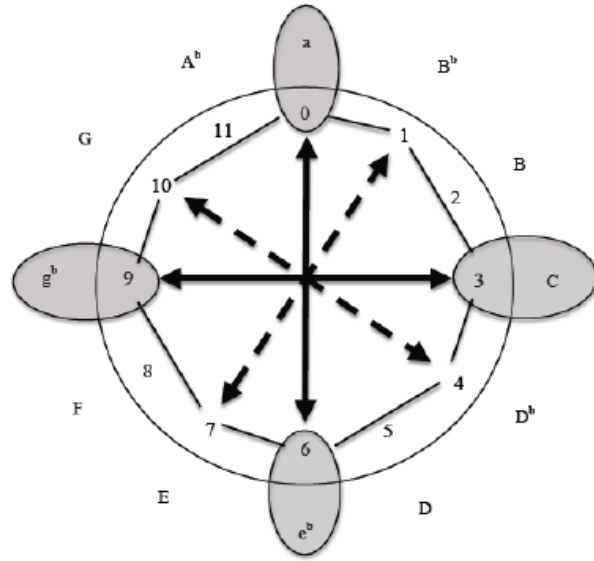


Example 21. Kholopov's Neotonicity with Berger's Octatonicism

Neotonicity



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)



Allegro drammatico

A. Scriabin, Op. 74, No. 3 (1914)

Example 23a. Stravinsky, *Firebird*, measures 1–2

Molto moderato ♩ = 108

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)

The image displays a musical score excerpt for measures 1–10 of Scene 2 from *Sadko*. It consists of three systems of notation:

- System 1:** A grand staff (treble and bass clefs) in 4/4 time. The piano part is marked *pp*. The treble clef contains chords, and the bass clef contains a melodic line with slurs and ties. Below the bass clef is a single-line melodic line labeled "Mode 1.3.2" with a fingering sequence: 1, 3, 2, 1, 3, 2.
- System 2:** A grand staff in 3/8 time. The piano part features chords and a melodic line. Below the bass clef is a single-line melodic line labeled "Mode 1.2" with a fingering sequence: 1, 2, 1, 2, 1, 2, 1.

Two boxed annotations are present:

- A box labeled "C dupl maj" is positioned to the left of the first system's melodic line.
- A box labeled "C dim" is positioned below the second system's melodic line.

Example 25. Modal Analysis of *Petrushka*, Rehearsal 49

49

C dupl. maj. dT dS dT dS dT dS dT

dS dT dS dS dS dT dS dT dS dT dS dT

Example 26. Gravitational Analysis of Non-Modal Notes, *Petrushka*, R. 49

49

C dupl. maj. dS dT dS dT dS dT

dS dT dS dS dS dS dT dS dT dS dT dS dT

new mode