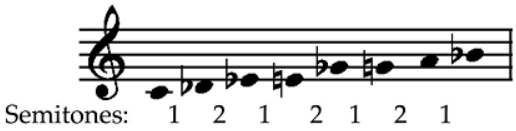
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

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

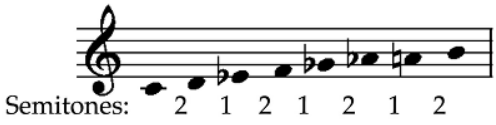
(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.2/mto.18.24.2.bazayev.html

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

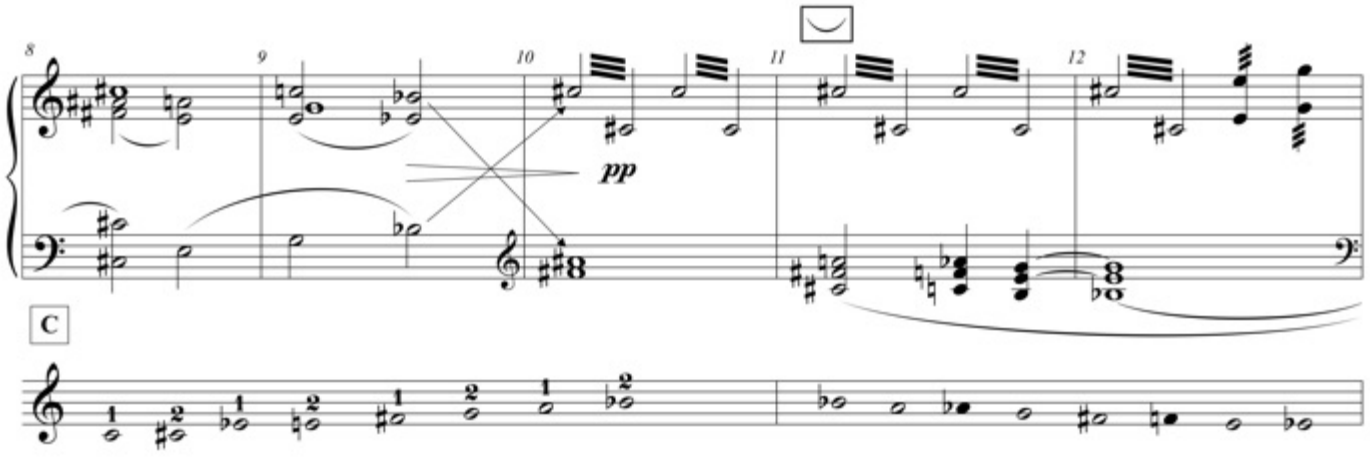
One that begins with a half step



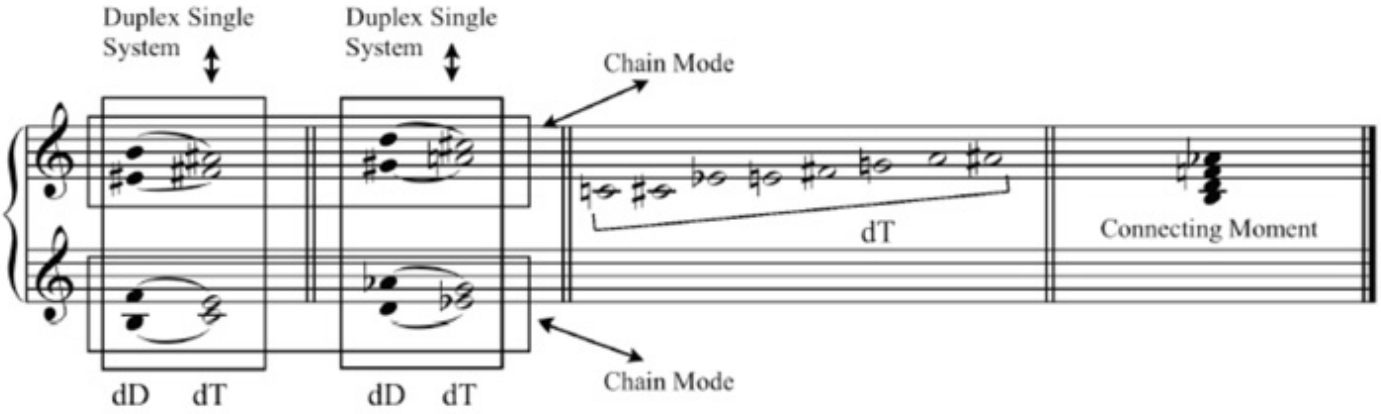
Another one begins with a whole-step



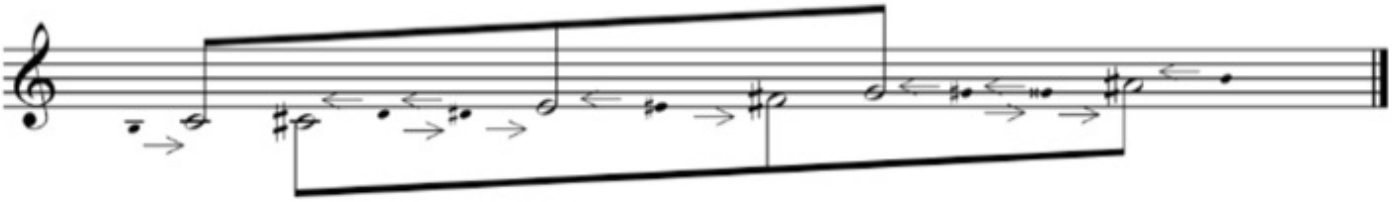
Example 1b. Kholopov's hemitonic (half-step) system applied to Rimsky-Korsakov's *Sadko* (1895–6) (Kholopov 1988, 212–13)



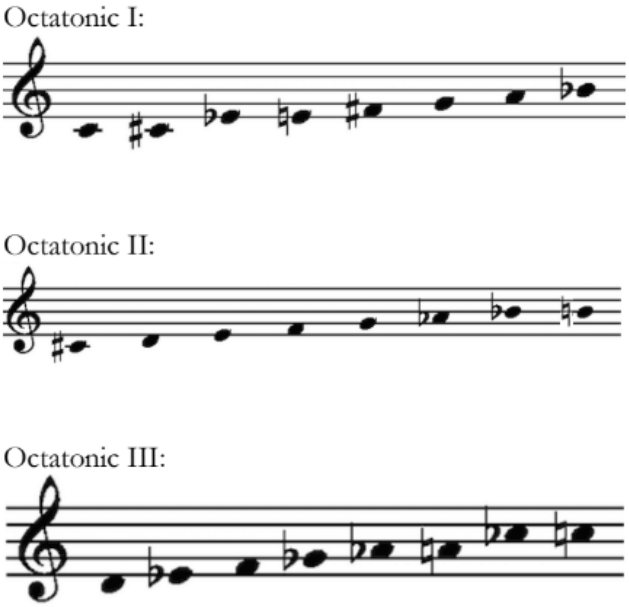
Example 1c. Yavorsky's duplex-chain mode, which describes the diminished mode (octatonic collection) as a stable resolution of four sets of tritones (after Ewell 2012, Example 9a)



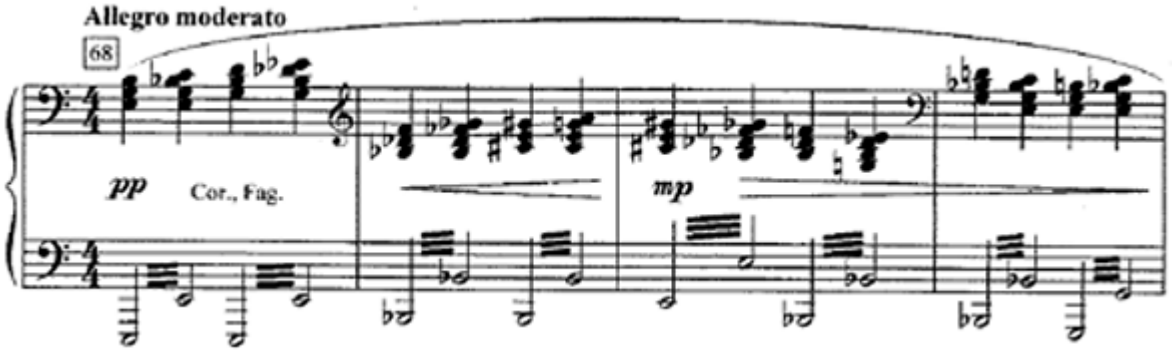
Example 1d. Modal Gravitation for the C-Duplex-Major Mode (after Ewell 2012, Example 11)



Example 1e. Berger's octatonic collections

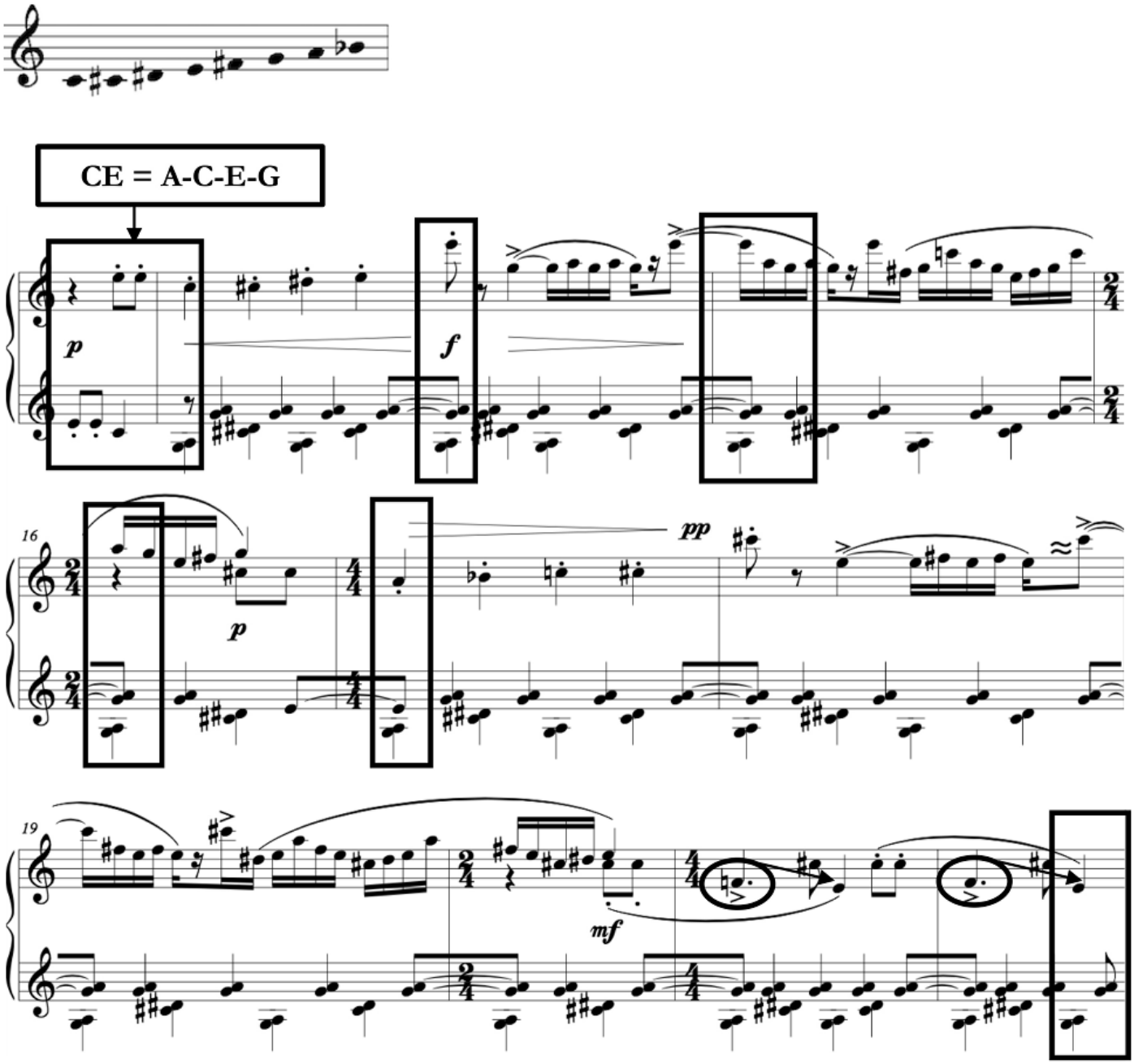


Example 2. The diminished mode in *The Love for Three Oranges* (1919), rehearsal 68 (1st tableau), as identified by Kholopov 1967a, 247–9

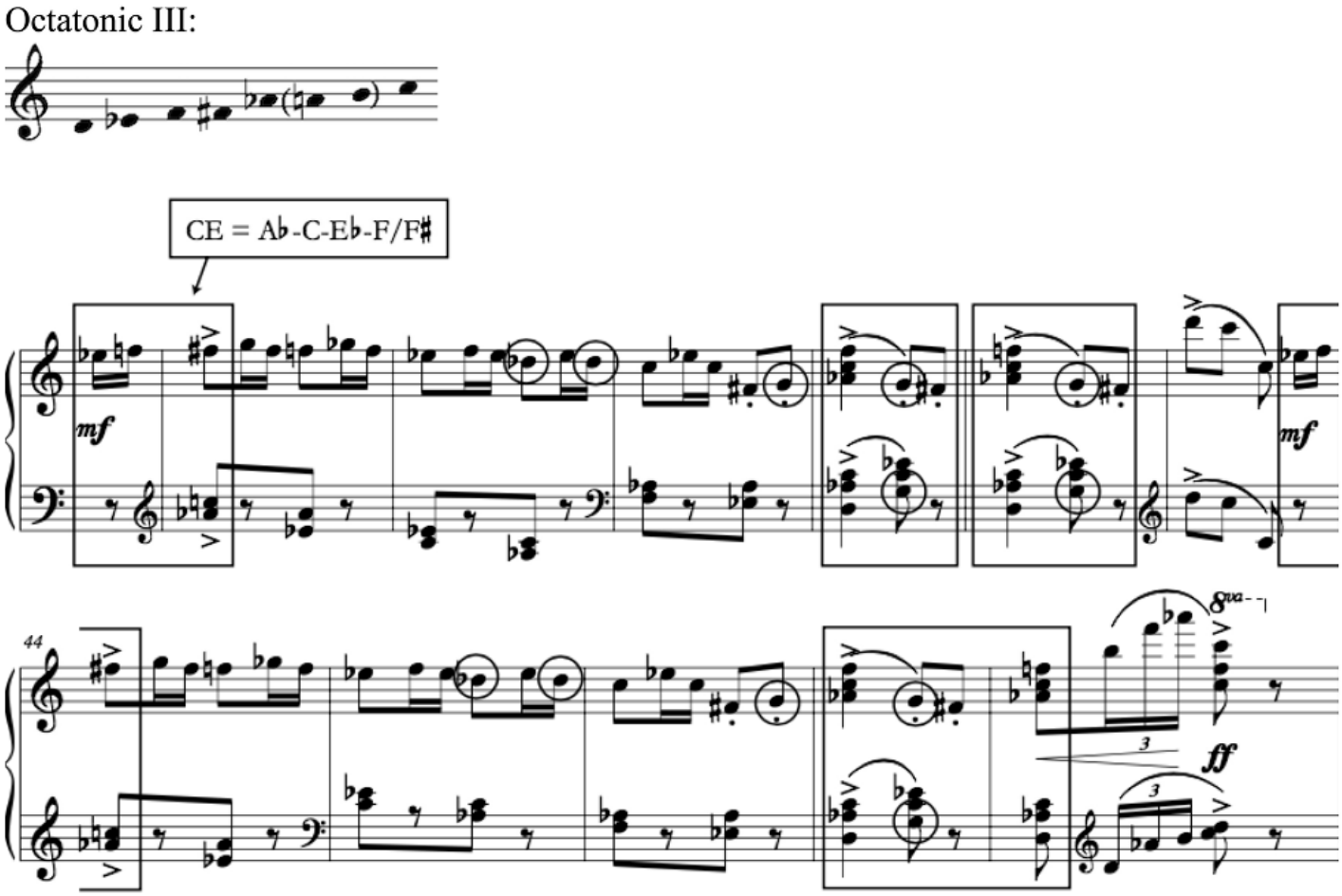


Example 3. *Visions fugitives*, no. 3 (1921), mm. 13–22, with F as a non-collection tone

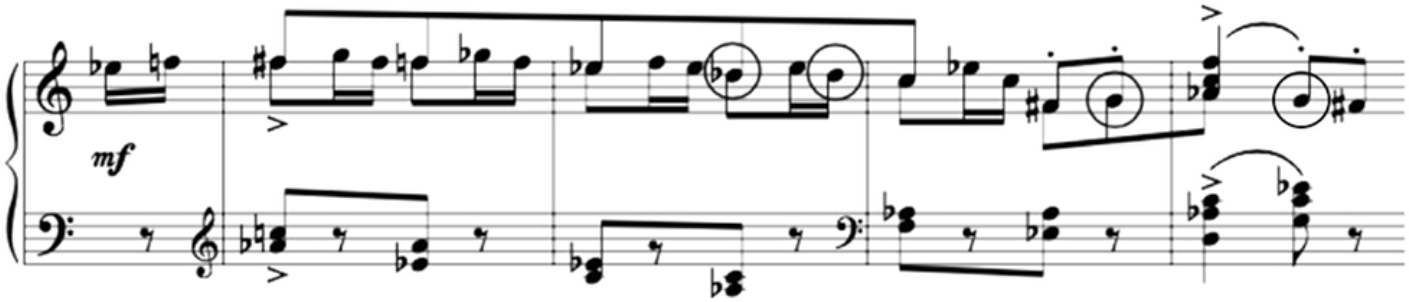
Octatonic I:



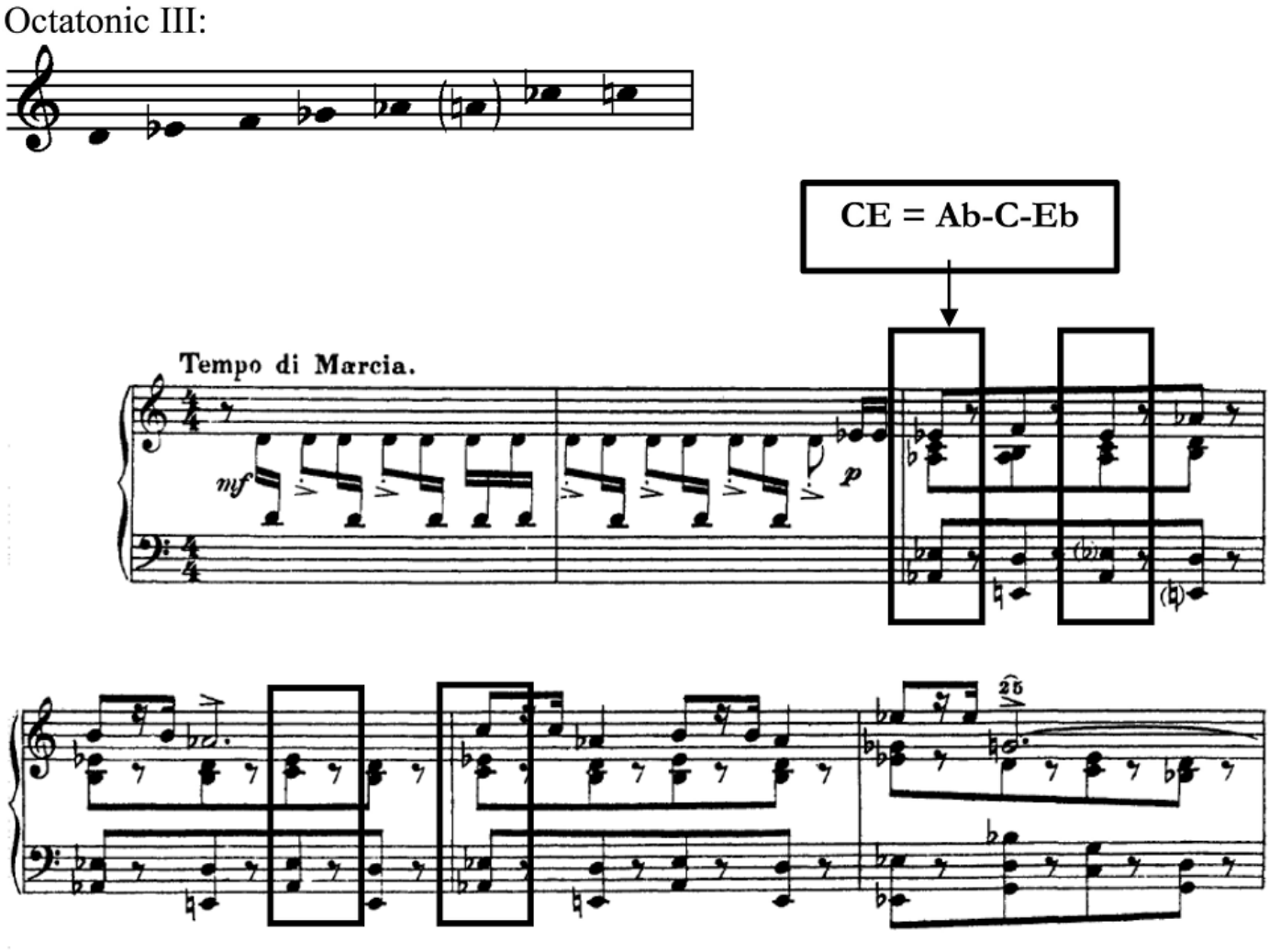
Example 4a. "Quarrel" from Six Pieces for Piano, *Cinderella Suite* (1944), op. 102, main theme, mm. 38–48; Octatonic III, with D♭ and G as non-collection tones



Example 4b. The linear progressions with non-chord tones D♭ 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



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

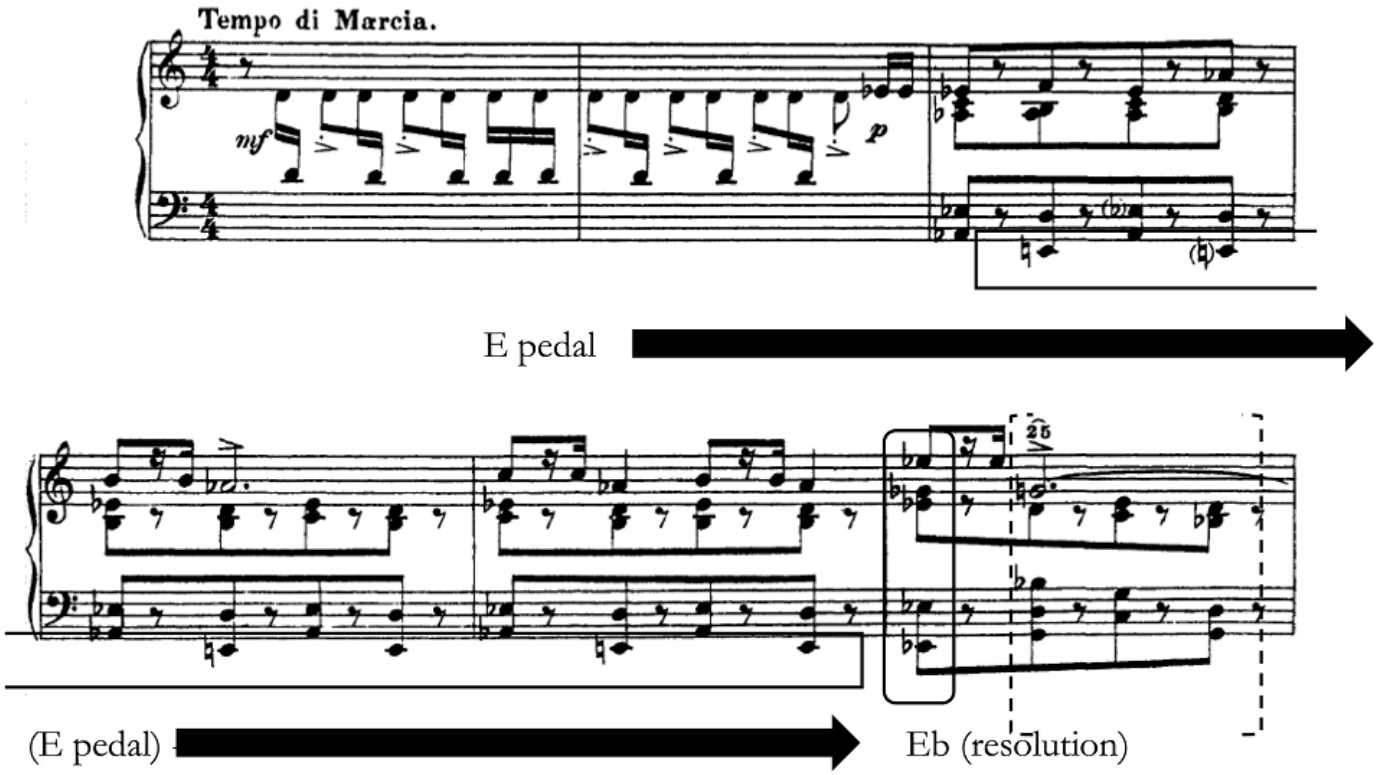
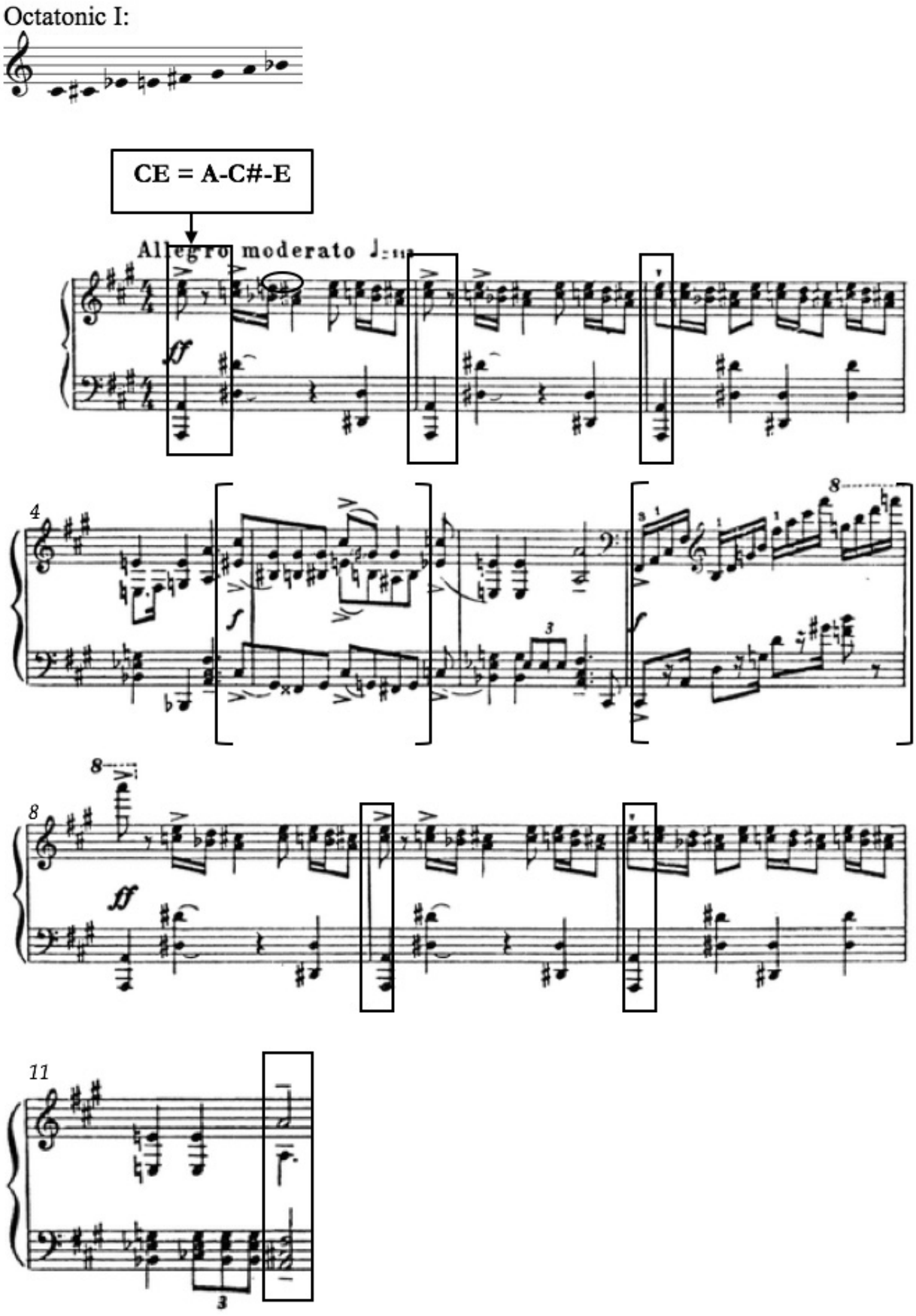


Table 1. The form chart of Sonata no. 6 (1940), I

Form	Exposition				**Development**	Recapitulation	
Section	**P**	TR	MC-fill	S		**P'**	Coda
Collection/ Key	**OCT I**	Pentatonic		C major	**OCT III (92-95)**	**OCT I**	
mm.	**1–23**	24–37	38–39	40–91	92–217	**218–228**	229–272

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

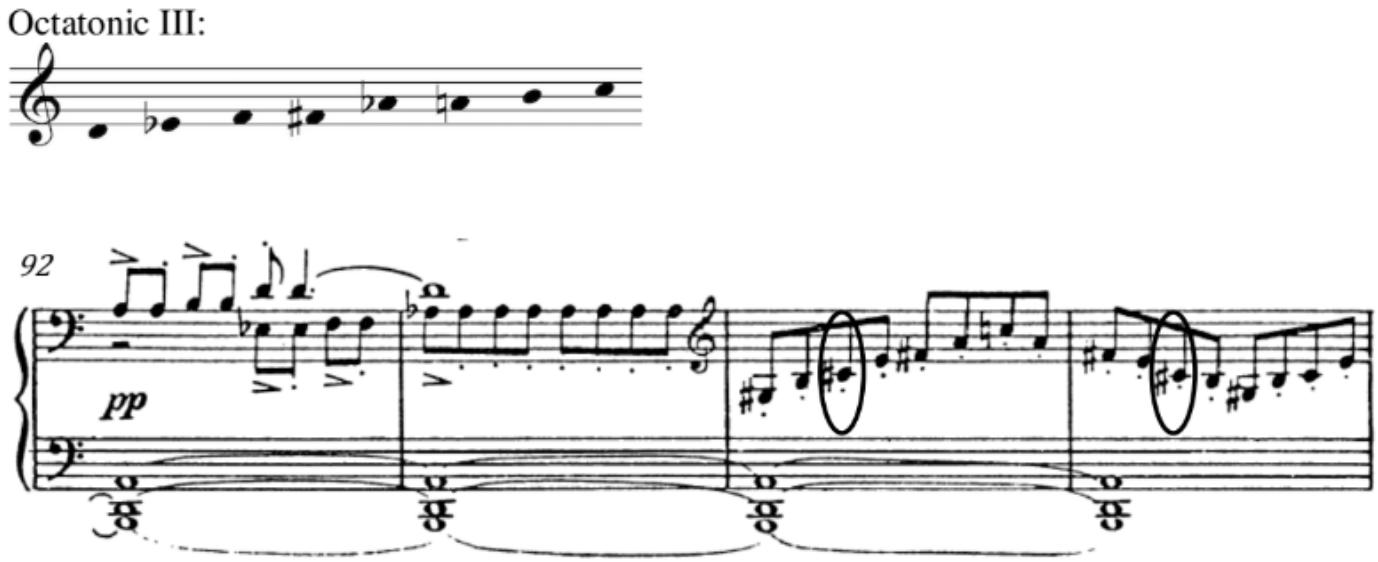
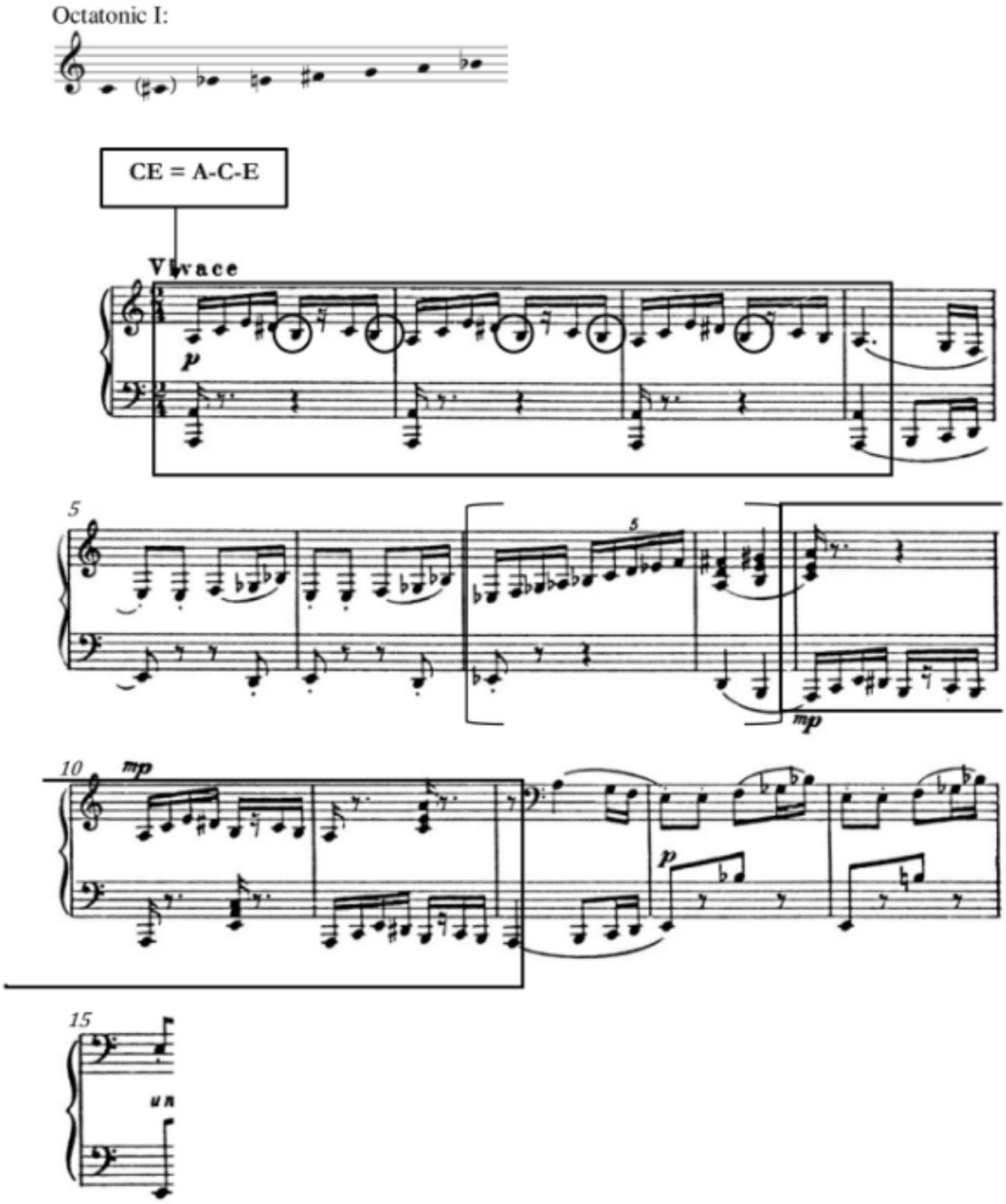


Table 2. The form chart of Sonata no. 6, IV

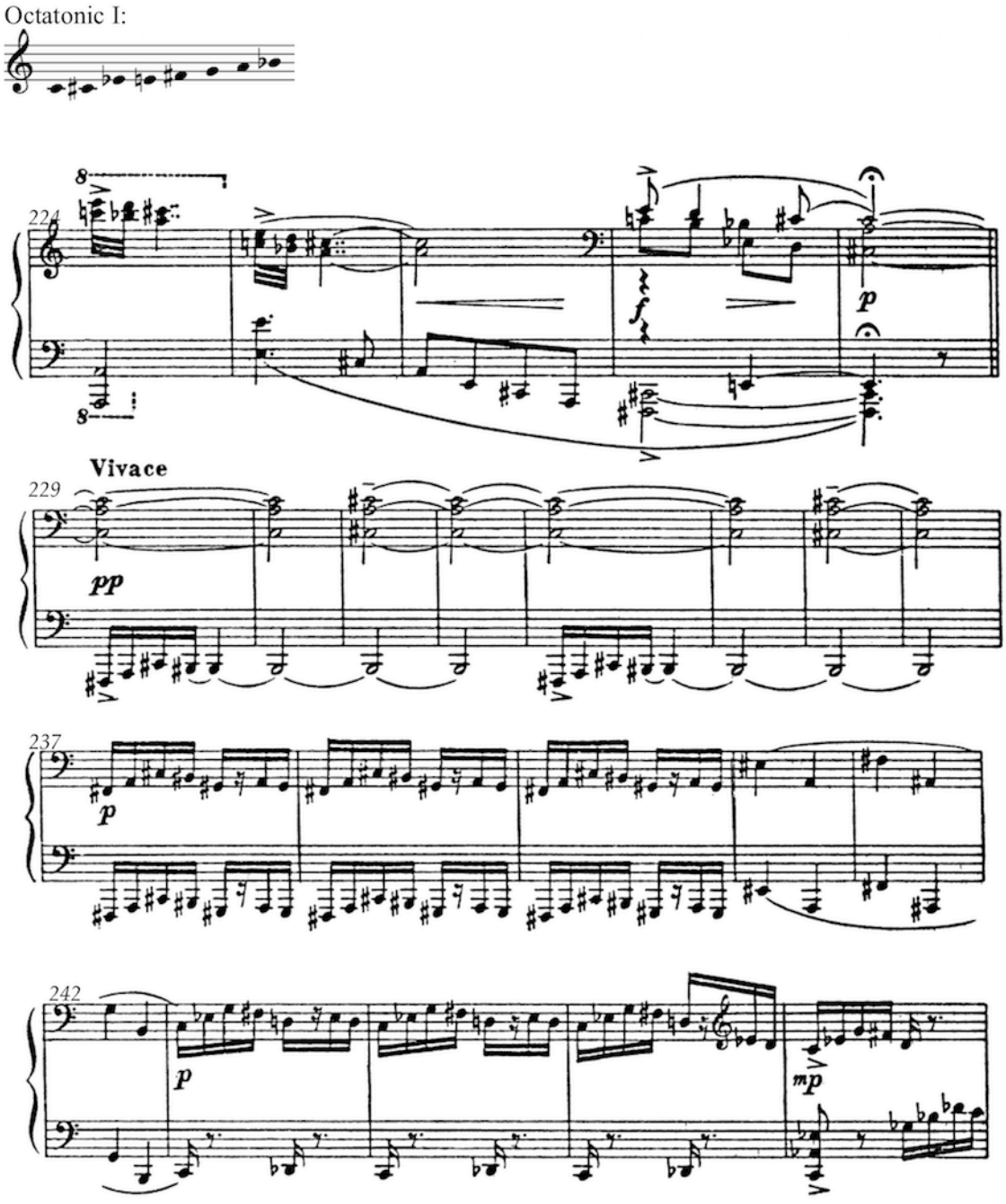
Form	Ten-Part Rondo									
Section	**A**	B	**A**	C	**A**	**D***	**A**	C	B	**A**
Collection/ Key	**OCT I (OCT III)**		**OCT I**		**OCT I**	**OCT I**	**OCT I**			**OCT I**
mm.	**1–44**	45–84	**85–126**	127–157	**158–184**	**185–236**	**237–289**	290–340	241–369	**370–430**

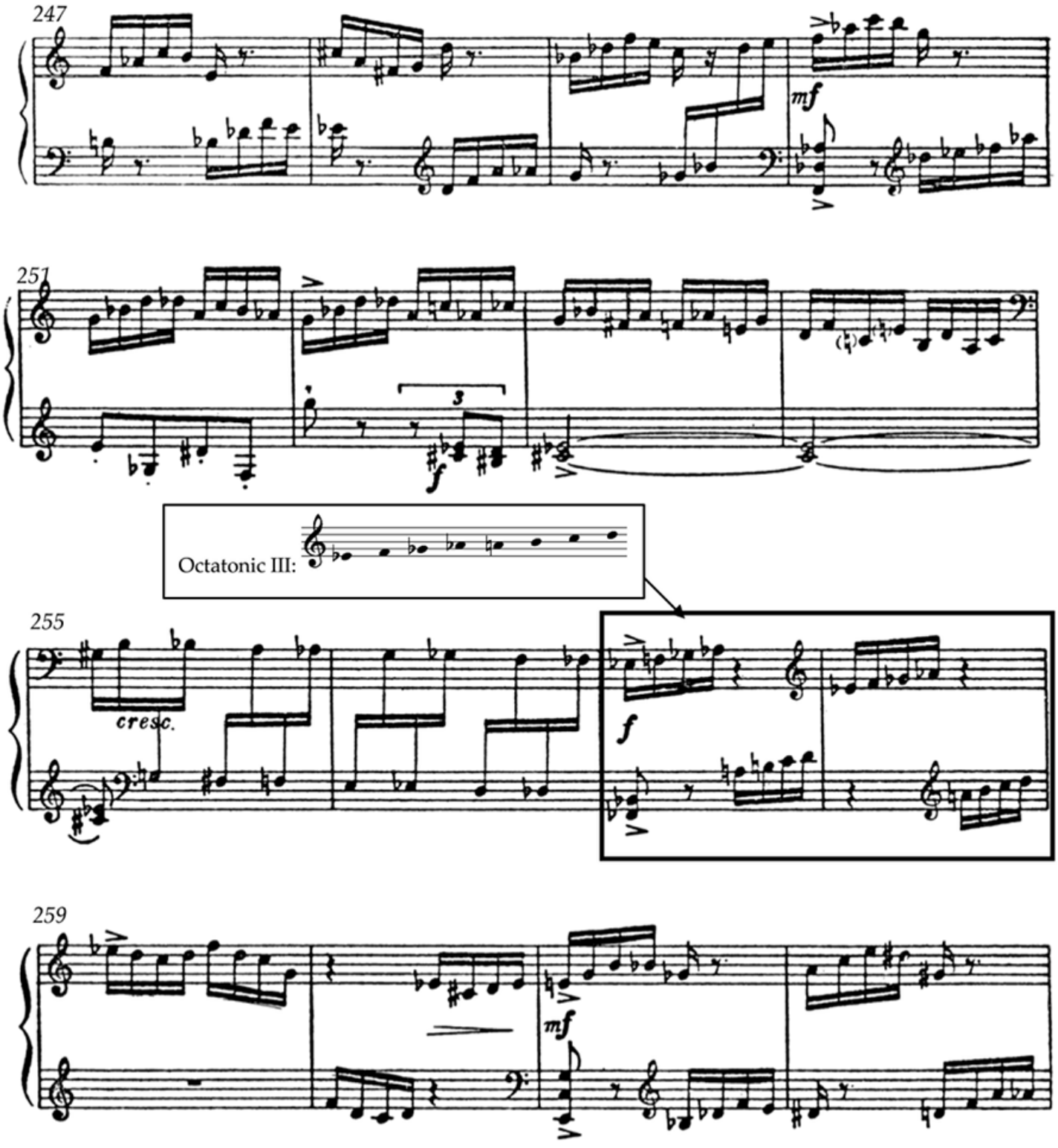
*The D section features both main themes from the first and last movements.

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




247
mf
251
3
f
Octatonic III:
255
cresc.
f
259
mf