MTO 20.3 Examples: Zachary A. Cairns, Iurii Kholopov’s *Garmonicheskii analiz*

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


**Figure 1.** Pieces analyzed by Kholopov in *Garmonicheskii analiz*, vol. 1–3

Vol. 1
Palestrina, “Quam pulchra es”
J.S. Bach “Mit Fried’ und Freud’ fahr’ ich dahin”
J.S. Bach, Eb major fugue, Well-Tempered Clavier (book 2)
Beethoven, Symphony no. 5, mvt. 1
Mussorgsky, Ballet of the Unhatched Chicks (*Pictures at an Exhibition*)
Rimsky-Korsakov, *Kaschei the Immortal* (Blizzard Scene)
Scriabin, *Poem of Ecstasy*

Vol. 2
Debussy, *Prelude to the Afternoon of a Faun*
Prokofiev, *Visions Fugitives* (op. 22)
Hindemith, “Entombment” (*Mathis der Maler*)
Prokofiev, Piano Sonata no. 7, mvt. 1
Prokofiev, *Toccata*
Shostakovich, Symphony no. 8, mvt. 4
Bartók, “Overtones” (*Mikrokosmos*, #102)
Khachaturyan, Concerto for Piano and Orchestra, mvt. 1
Bill Evans, “One for Helen”
Bartók, String Quartet No. 4, mvt. 1
Stravinsky, *Four Russian Pieces*, no. 1
Scriabin, *Prometheus*
Stravinsky, *Rite of Spring*, Introduction to Part 2
Shostakovich, Symphony No. 5, mvt. 1
Messiaen, *Eight Preludes* (1928, no. 5 – “Intangible Sounds of Dreams”)

Vol. 3
Shostakovich, String Quartet no. 13
Prokofiev, Symphony no. 2, mvt. 2
Roslavets, *Three Stories* for voice and piano, no. 2
Hauer, “Atonal Music” no. 1
Schoenberg, *Suite for Piano*, op. 25 “Minuet”
Webern, *Variations for Piano*, op. 27, mvt. 3
Denisov, *Romantic Music*
Schnittke, Violin Concerto no. 2
Berg, *Wozzeck*, Act 2, scene 3
Webern, *Six Pieces for Large Orchestra*, op. 6, no. 4
Ligeti, *Atmosphères*
Lutoslawski, *Paroles tissées*, no. 1
Hába, String Quartet no. 2
Gubaidulina, *Music for Harpsichord and Percussion* (part 1)
Boulez, Piano Sonata no. 3
Shchedrin, Piano Concerto no. 2
Figure 2. Summary of hemitonicism (adapted from Kholopova and Kholopov, 1999)

Figure 3. Depiction of hemitonicism shown in Garmonicheskij analiz (Kholopov 2009, 47)

Pe–h горизонтально:
P_4, horizontally:

Pe–h вертикально:
P_4, vertically:

Figure 4. Mixed hemitonic identification of the synthetic chord from Roslavets’s “Ty ne ushlt” (Kholopov 2009, 19)
Figure 5. Interval structure of an eleven-note chord from Schnittke’s Violin Concerto no. 2 (Kholopov 2009, 72)

Figure 6. Row from Denisov’s Romantic Music (Kholopov 2009, 59)
Figure 7. Denisov, Romantic Music, opening oboe/harp cadenza
Figure 8. Denisov, *Romantic Music*, oboe/harp cadenza. Kholopov’s Elementary Serial Analysis
Figure 9. Denisov, Romantic Music, measure 1
Figure 10. Mixed hemitonic analysis of Denisov, Romantic Music, cadenza, lines 1–3 (Kholopov 2009, 63)