

MTO 18.2 Examples: Gawboy and Townsend, Scriabin and the Possible

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.12.18.2/mto.12.18.2.gawboy_townsend.php

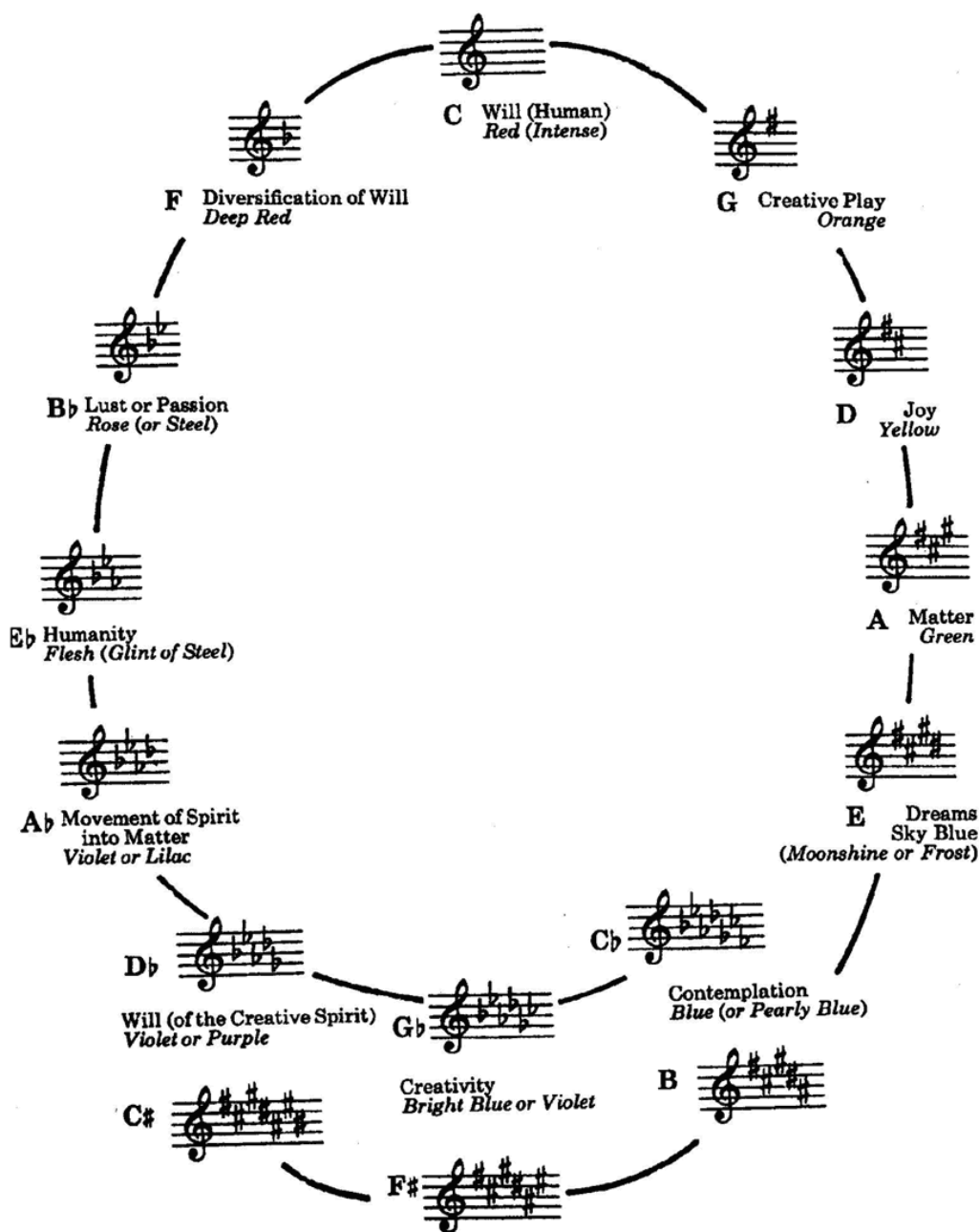
Example 1. A guide at the Scriabin State Museum in Moscow plays Scriabin's *tastiera per luce*, designed by Alexander Mozer around 1910. Photo courtesy of Chris Martin.



Example 3. Comparison of Scriabin's mappings between tonality and color as given in Sabaneev (1911) and the Parisian score manuscript (1913).

“Tonality”	Sabaneev (1911)	Parisian Score (1913)
C	Red	Plain red
G	Orange-pink	Orange (red-yellow), fiery
D	Yellow	Sunny yellow
A	Green	Grass green
E	Glittering dark blue	Dark blue-greenish (light blue)
B	Similar to E	Dark blue with light blueness (light blue)
F#/G♭	Dark blue, bright	Deep dark blue with a shade of violet
C#/D♭	Violet	Pure violet
G#/A♭	Magenta-violet	Lily colored (reddish)
D#/E♭	Steely, with a metallic shine	Steely blue, metallic
B♭	Similar to E♭	Metallic leaden grey
F	Dark red	Dark red

Example 4. The “Musico-Chromo-Logo Schema” developed by Vanechkina and Galeev.



Example 5. The mystic chord as presented by Sabaneev (1911).



Example 6. Reduced score of measures 1–12.

Lento, Brumeux, M.M. $\text{♩} = 60$

Luce:

Orch.

calme, recueilli
[Hn.]

più lento

a tempo

pp *f* *pp* *f* *pp*

Example 7. Possible analytical interpretations of measures 9–12.

9

Luce:

Horns:

Orchestra:

più lento

a tempo

pp *f* *pp*

Complete collection: 7-26
[0134579]

Mystic chord on A: 6-34
[013579]

Octatonic subset: 6-Z49
[013479]

Octatonic collection: 8-28
[0134679t]

Example 8. Reduction of *Prometheus*, measures 13–21.

lute

orchestra

mystic chords

chord root

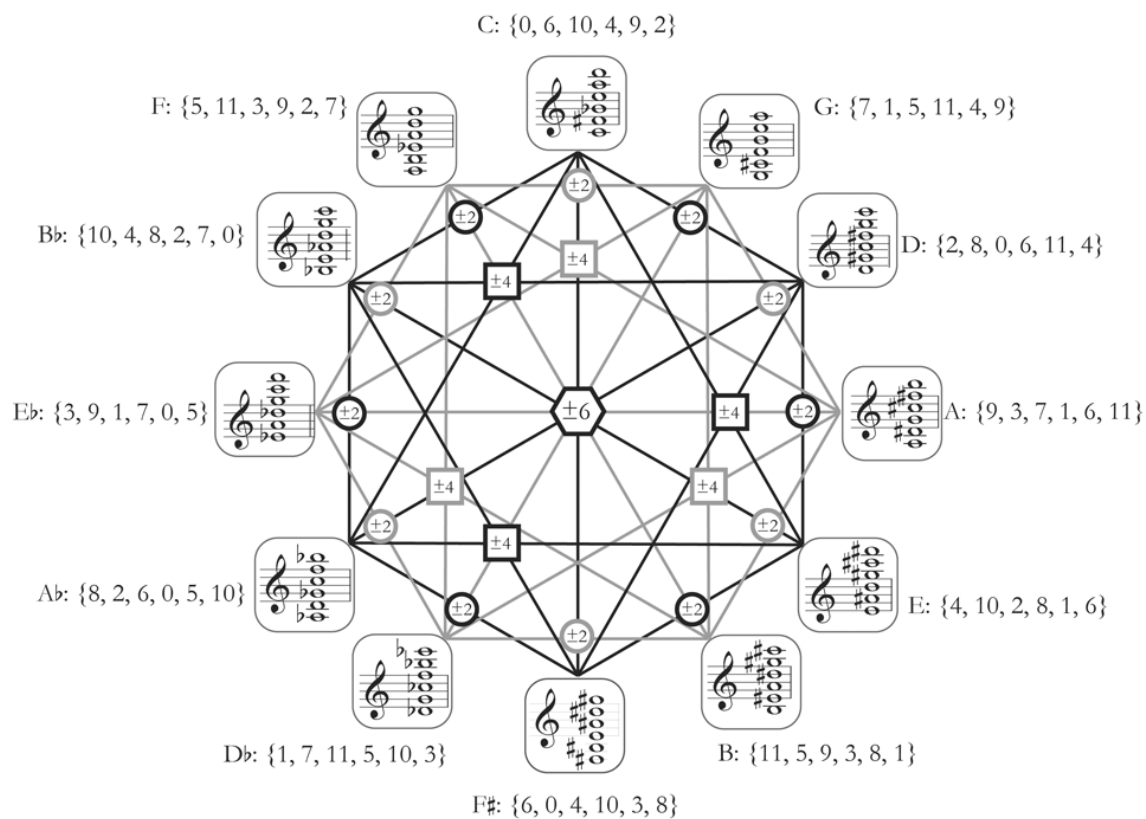
lute: avec mystère, plus animé

orchestra: [Bsn], [Obs], [Eng. Hrn.], [Fl.], [Ob.]

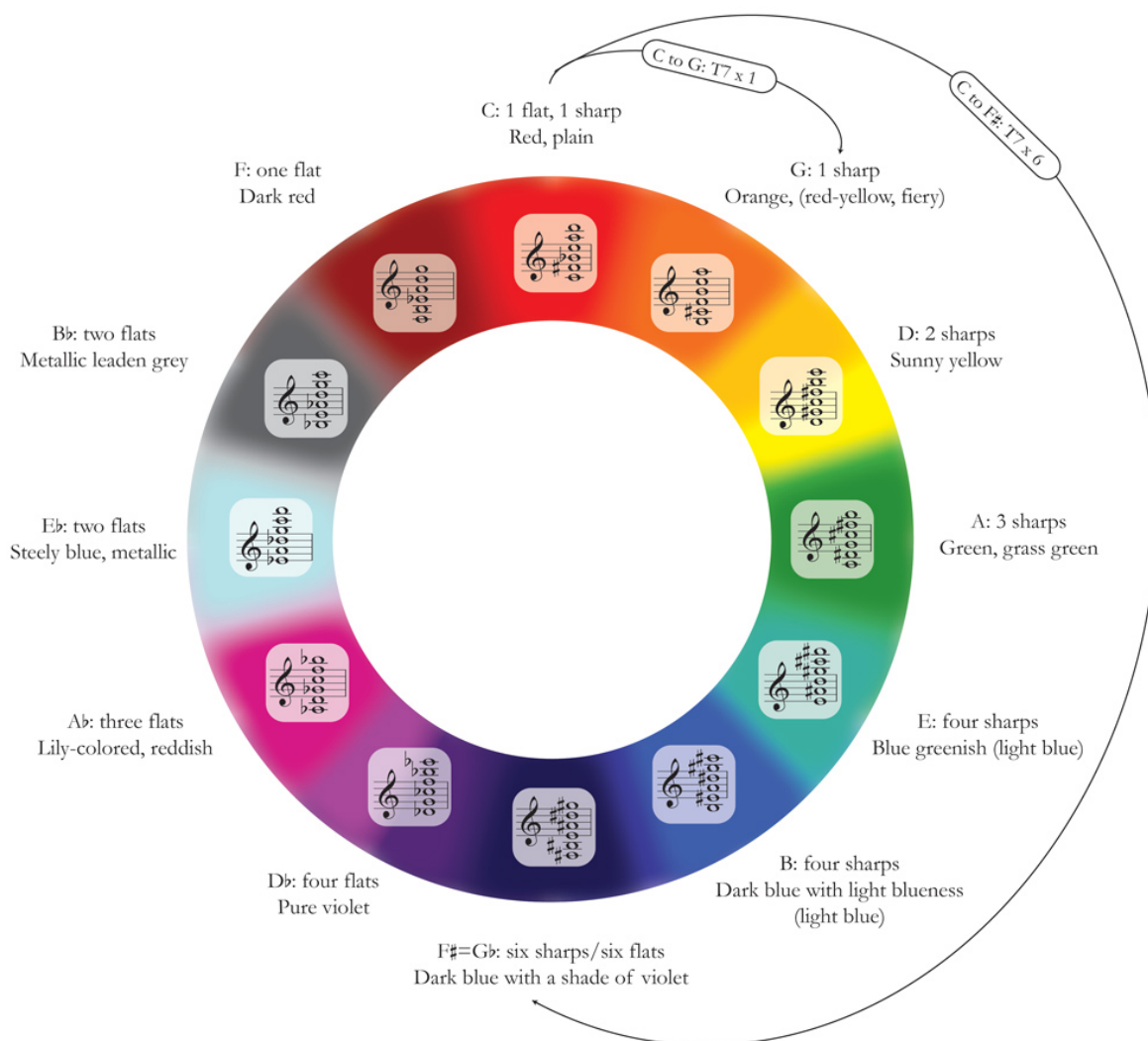
mystic chords: [C], [Bb, Cl], [F#, Ob.]

chord root: Eb (grey), C (red), A (grass green), F# (blue-violet), Eb (grey), A (grass green)

Example 9. Closely-related mystic chords on the circle of fifths. Transposition by $\diamond 2$, $\diamond 4$, $\diamond 6$ half-steps hold four of six pitch classes invariant.



Example 10. Tonal distance measured in the number of fifth transpositions separating one chordal root from another.



Example 11. Reduction of measures 72–78.

The musical score reduction for measures 72–78 features four staves: Luce, Orchestra, Piano, and Mystic Chords. The score is color-coded with red and blue blocks. The Piano part includes markings for "poco rit. a tempo" and "pp dolcis. poco rit. a tempo". The Mystic Chords part shows a series of chords in the bass clef.

Video 1. Animation of *lute*, measures 67–78.

The diagram shows a circular chromatic scale with 12 notes: A (green), B, C, D, E, F, G, A, B, C, D, E. Below it is a musical score snippet for 'Lute' (violin), 'Orch.' (orchestra), and 'Piano' (piano) parts, showing measures 67-78.

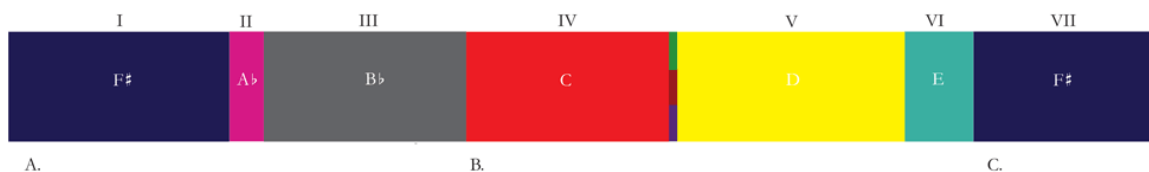
Example 12. Overview of the slow *lute* part.

I.	II.	III.	IV.	V.	VI.	VII.
1–86	87–110	111–182	183–304	309–408	409–459	460–606
Dark blue-violet	Lily-colored	Leaden grey	Plain red	Sunny yellow	Light blue-greenish	Dark blue-violet

Example 13. Formal divisions of *Prometheus* proposed by various analysts.

Analyst	Section	Start Measure	End Measure
Gleich (1963)	Exposition	1	163
	Development	163	371
	Recap	371	512
	Coda	512	606
Delson (1971)	Intro	1	27
	Exposition	27	131
	Development	131	371
	Recap	371	512
Baker (1986)	Intro	1	30
	Exposition	30	192
	Development	192	370
	Recap	370	514
Horst-Lederer (1989)	Exposition	1	211
	Development	211	375
	Recap	375	572
	Coda	572	606

Example 14. Appearances of the main theme at the beginning of Color Stages I, IV, and VII.



A. Color Stage I, mm. 4–12

[Horns]
calme, recueilli

B. Color Stage IV, mm. 187–190

[Horns]

C. Color Stage VII, mm. 467–503

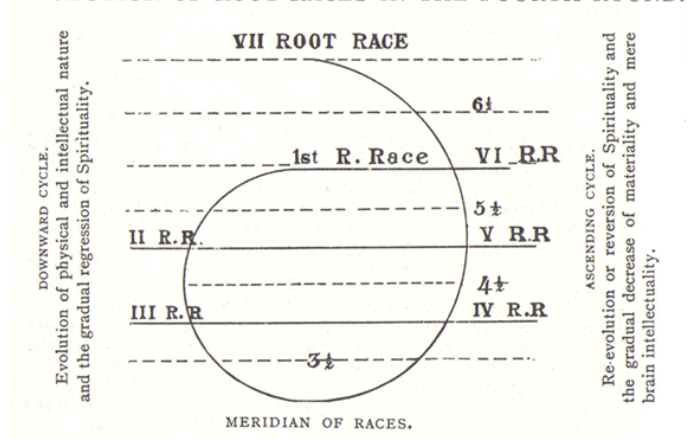
[Chorus]
E a o ho a o ho

Example 15. Dramatic trajectory of the slow luce part.

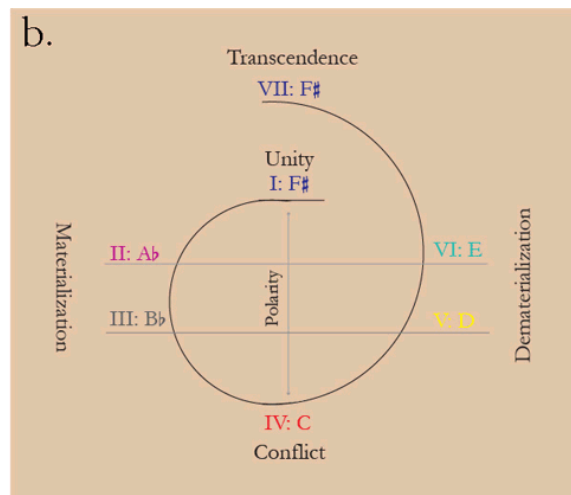
a. Blavatsky's diagram of involution and evolution (1888/ii, 300)

b. The slow luce of *Prometheus*

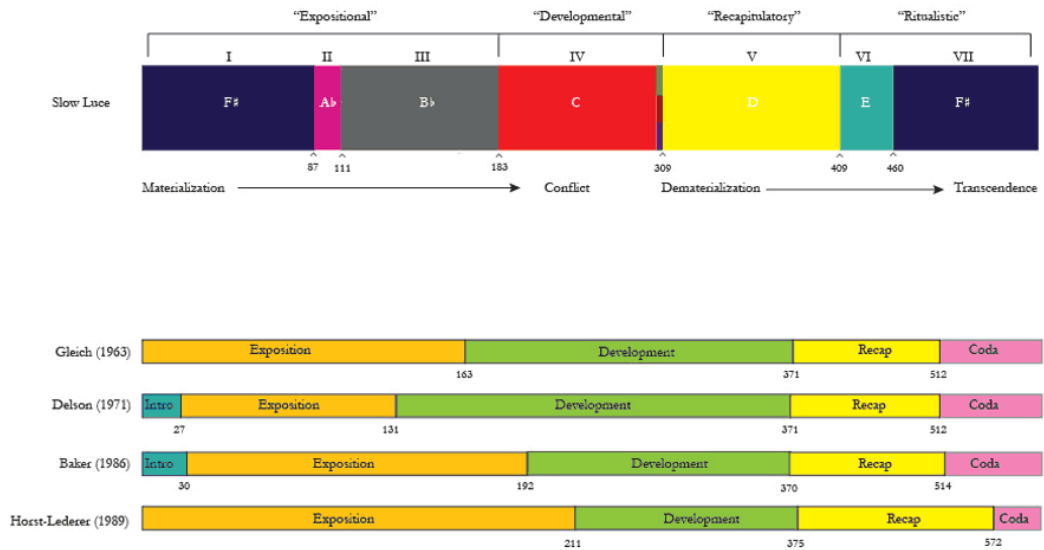
a. EVOLUTION OF ROOT RACES IN THE FOURTH ROUND.



b.



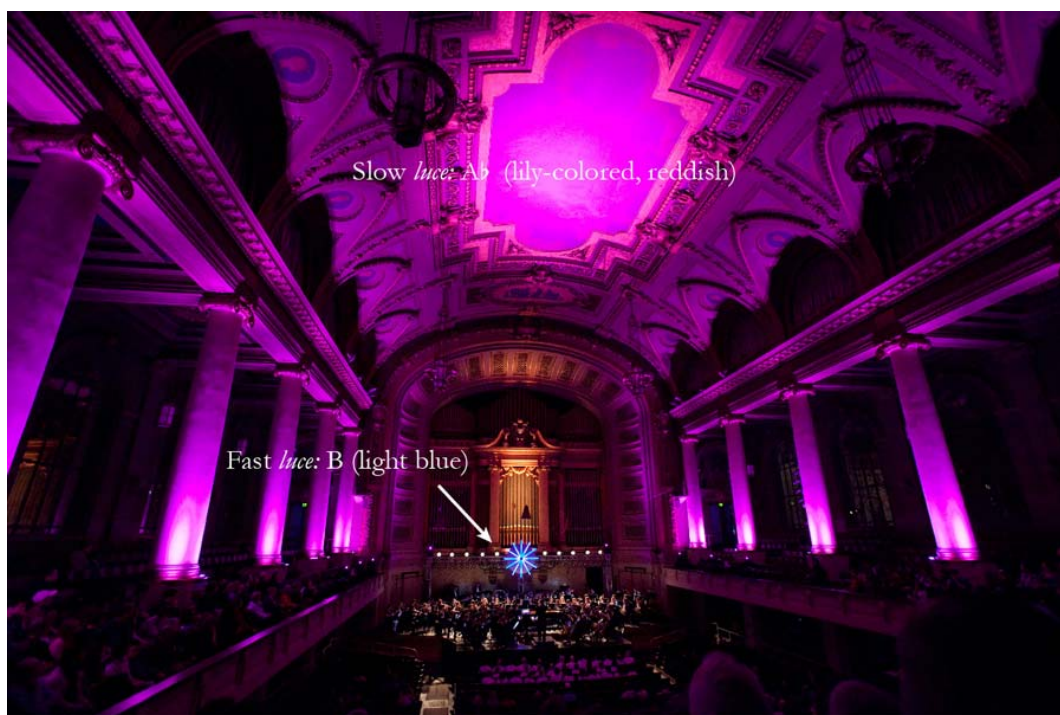
Example 16. Progression of the slow *luce* juxtaposed with sonata analyses, in roughly temporal proportion.



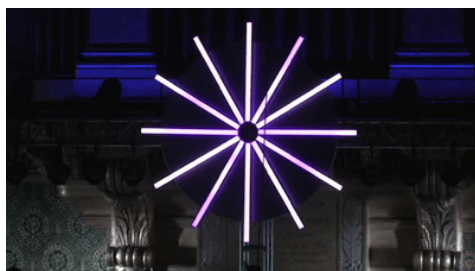
Example 17. Summary of production information for four different lighted performances of Prometheus

Production			Placement of lights	Realization of published <i>luce</i> part			Effects		
Orchestra	Year	Conductor		Fast <i>luce</i>	Slow <i>luce</i>	Notes	Dynamics	Effects/Imagery	Notes
Berlin Philharmonic Video Excerpt	1992	Claudio Abbado	Use of hazing medium; orchestra and audience immersed in light	yes	yes	Fast and slow <i>luce</i> parts blended visually; traditional theatrical lighting inhibited rhythmic accuracy in fast passages	minimal	none	Movement of lights throughout the space
Latvian National Symphony Orchestra Video (3 parts)	2003	Andris Nelsons	Lights projected on a screen behind the orchestra	selective	selective	Fast and slow <i>luce</i> parts blended visually; harmonic rhythm obscured by slow fades	minimal	some	Computer-generated textures
Tokyo NHK Orchestra Video	2006	Vladimir Ashkenazy	Lights and effects projected on a screen behind orchestra and into the audience	no	selective	Slow <i>luce</i> reduced to blue-violet, red, and yellow; no realization of fast <i>luce</i>	yes	yes	Dramatic special effects: strobe, projections, lightning flashes
Russian National Orchestra Video	2009	Vladimir Tartarnikov	Lights projected on walls of concert hall	selective	selective	Fast and slow <i>luce</i> parts blended visually; red projected instead of blue-violet at Color Stage VII	yes	yes	Light projections and images

Example 18. Location of fast and slow luce parts. Photo courtesy of Harold Shapiro



Video 2. Transition between blue-violet Color Stage I and lily-colored Color Stage II



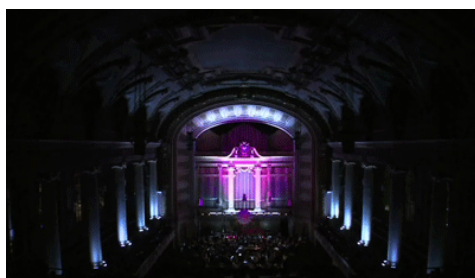
Score Excerpt 1. Transition between Color Stages I–II, R3–5

[Click here to download the PDF file.](#)

Score Excerpt 2. Grey Color Stage III, R8–12

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Video 3. Grey Color Stage III



Video 4. Yale Symphony Orchestra, 2010: Beginning of Red Color Stage IV



Score Excerpt 3. Beginning of Red Color Stage IV, R16–17

[Click here to download the PDF file.](#)

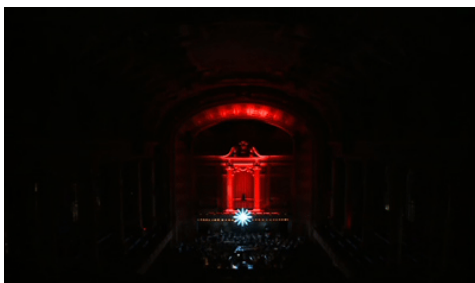
Video 5. Yale Symphony Orchestra, 2010: Yellow Color Stage V



Score Excerpt 4. Yellow Color Stage V, R31–32

[Click here to download the PDF file.](#)

Video 6. Conclusion of Red Color Stage IV



Video 7. Blue-green Color Stage VI and transition to Blue-violet Color Stage VII

