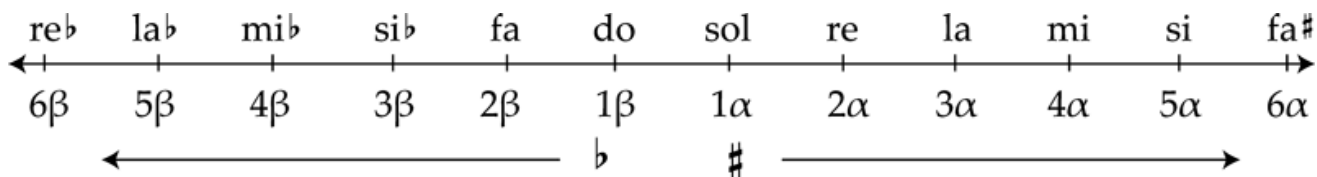


MTO 20.3 Examples: Inessa Bazayev, The Expansion of the Concept of Mode

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

<http://www.mtosmt.org/issues/mto.14.20.3/mto.14.20.3.bazayev.php>

Example 1. Ogolevets's line of fifths



Example 2. Different possibilities for the resolution of augmented prime (Ogolevets 1941, 343)



Example 3. Resolution of two augmented primes— $G/G♭$ and $C♭/C$ —in Prokofiev's Piano Concerto no. 1 (Ogolevets 1941, 135)

Allegro brioso

Piano

ff

Example 4. Opening theme from Shostakovich's Piano Sonata no. 2, I

The image displays a musical score for the opening theme of Shostakovich's Piano Sonata no. 2, I. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef staff playing a series of eighth notes, and a bass clef staff playing a series of quarter notes. Two red boxes highlight the first two measures of the piece, with the label "B-Bb" written above each box. The first measure shows a B4 note in the treble clef and a Bb3 note in the bass clef. The second measure shows a B4 note in the treble clef and a Bb3 note in the bass clef. The rest of the score continues with similar rhythmic patterns.

Table 1a. Ogolevets's Four Families of Mode
(Original Russian)

Лоды 1-го семейства		Лоды 2-го семейства		Лоды 3-го семейства		Лоды 4-го семейства	
<p>Острый мажор [гармонический, си-хромный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 12β] Естое лямно</p>	<p>Острый микор [гармонический, си-хромный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 12β] Естое лямно</p>	<p>Мажорированный физический гармонический [аси-хромный, остро-гармонический мажорный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 14β] Естое лямно</p>	<p>Физический гармонический [именный, остро-гармонический лад 12β + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 0а + 13β] Естое лямно</p>				
<p>Остро-онокопный мажор [гармонический, си-хромный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 14а + 10β] Естое лямно</p>	<p>Остро-онокопный микор [гармонический, си-хромный лад 4β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 14β + 10аg] Естое лямно</p>	<p>Мажорированный физический уравновешенный [аси-хромный, уравновешенно-гармонический мажорный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 14β] Естое лямно</p>	<p>Физический уравновешенный [именный, уравновешенно-гармонический лад 12β + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 4а + 10β] Естое лямно</p>				
<p>Остро-именный мажор [си-хромно-методический противоположный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 7β] Естое лямно</p>	<p>Острый мажор-мажор [си-хромно-методический противоположный лад 4β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 11β + 15аg] Естое лямно</p>	<p>Мажорированный физический методический [аси-хромный, методический противоположный лад 4β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 13а + 9β] Естое лямно</p>	<p>Физический методический [именный, методический противоположный лад 12β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 9а + 13β] Естое лямно</p>				
<p>Острый мажор-мажор [си-хромно-методический противоположный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 11а + 15β] Естое лямно</p>	<p>Остро-именный микор [си-хромно-методический противоположный лад 4β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 19β + 7аg] Естое лямно</p>	<p>Мажорированный физический [аси-хромный, методический противоположный мажорный лад 4β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 5а + 17β] Естое лямно</p>	<p>Физический [еёлое именный, мажорный кантуальный лад 12β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 21β + 1аg] Естое лямно</p>				
<p>Лидийский гармонический [именный, остро-гармонический противоположный лад 12а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 0β] Естое лямно</p>	<p>Мажорированный лидийский уравновешенный [аси-хромный, уравновешенно-гармонический мажорный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 12а + 5β] Естое лямно</p>	<p>Мажор гармонический [си-хромный, уравновешенно-гармонический лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 0β] Естое лямно</p>	<p>Мажор гармонический [си-хромный, уравновешенно-гармонический лад 4 + 0g] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 8а + 12β] Естое лямно</p>				
<p>Лидийский уравновешенный [именный, уравновешенно-гармонический противоположный лад 12а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 4β] Естое лямно</p>	<p>Мажорированный лидийский уравновешенный [аси-хромный, уравновешенно-гармонический мажорный лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 12а + 5β] Естое лямно</p>	<p>Субмажор [си-хромный, уравновешенно-гармонический лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 10а + 0β] Естое лямно</p>	<p>Субмажор [си-хромный, уравновешенно-гармонический лад 4а + 0аg] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 0а + 10β] Естое лямно</p>				
<p>Лидийский мажор [именный, мажорный кантуальный лад 12а + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 13а + 9β] Естое лямно</p>	<p>Мажорированный лидийский мажор [аси-хромный, мажорный кантуальный лад 4а + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 17а + 5β] Естое лямно</p>	<p>Мажор методический [си-хромный, кантуальный мажорный кантуальный лад 4а + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 13а + 3β] Естое лямно</p>	<p>Мажор [си-хромный, кантуальный мажорный кантуальный лад 4β + 0аgβ] До—ре—ми—фа— соль—ля—си—до [Сухлякоро: 7β + 11аg] Естое лямно</p>				

Table 1b. Ogolevets's Four Families of Mode
(Translation from the Russian is mine)

Family 1		Family 3	
<p>Harsh major [harmonic, synchronous mode 4a + 0a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 16a + 12β] No Association</p>	<p>Harsh minor [harmonic, synchronous mode 4β + 0a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 10β + 12a] No Association</p>	<p>Harmonic-Major Phrygian [synchronous, harsh-harmonic minor mode 4β + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 10a + 14β] No Association</p>	<p>Harmonic Phrygian [intense, harsh-harmonic mode 12β + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 6a + 15β] No Association</p>
<p>Harsh-sungul major [harmonic, synchronous mode 4a + 0a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 14a + 10β] No Association</p>	<p>Harsh-sungul minor [harmonic, synchronous mode 4β + 0a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 14β + 10a] No Association</p>	<p>Balanced-Major Phrygian [synchronous, balanced-harmonic minor mode 4a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 10a + 14β] Known as Jewish folk mode</p>	<p>Balanced Phrygian [intense, balanced-harmonic mode 12β + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 4a + 10β] No Association</p>
<p>Harsh-intense major [synchronous-melodic, straightforward mode 4a + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 19a + 7β] No Association</p>	<p>Harsh minor-major [synchronous-melodic, non-straightforward mode 4β + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 11β + 15a] No Association</p>	<p>Major-Melodic Phrygian [synchronous, melodic non-straightforward mode 4β + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 13a + 9β] No Association</p>	<p>Melodic Phrygian [intense, melodic non-straightforward mode 12β + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 9a + 15β] No Association</p>
<p>Harsh major-minor [synchronous-melodic, non-straightforward mode 4a+8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 11a + 15β] No Association</p>	<p>Harsh-intense minor [synchronous-melodic, straightforward mode 4β + 8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 10β + 7a] No Association</p>	<p>Phrygian Major [synchronous, melodic straightforward major mode 4β + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 5a + 17β] No Association</p>	<p>Phrygian [double intense, natural minor mode 12β + 8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 21β + 1a] Known as church mode</p>
Family 2		Family 4	
<p>Harmonic Lydian [intense, harsh-harmonic non-straightforward mode 12a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 18a + 6β] No Association</p>	<p>Minor-Harmonic Lydian [synchronous, harsh-harmonic mode, major 4a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 14a + 10β] Known as Gypsy folk mode</p>	<p>Harmonic Major [synchronous, harsh-harmonic mode 4a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 12a + 8β] Known from the second half of the 19th century as "harmonic major"</p>	<p>Harmonic Minor [synchronous, harsh-harmonic mode 4 + 0]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 8a + 12β] Known as harmonic minor, foundation of minor harmony</p>
<p>Balanced Lydian [intense, balanced-harmonic non-straightforward mode 12a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 16a + 4β] Known as Sorbian's "Prometheus" mode</p>	<p>Balanced-Minor Lydian [synchronous, balanced-harmonic major mode 4a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 12a + 8β] Known as Jewish folk mode</p>	<p>Sub-Major [synchronous, balanced-harmonic mode 4a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 10a + 6β] Known as Macedonian church mode</p>	<p>Sub-Minor [synchronous, balanced-harmonic mode 4a + a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 6a + 10β] Known as Dorian church mode</p>
<p>Lydian lyd [super-major of past century] [double intense, natural minor mode 12a + 3a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 21a + 1β] Known as a church mode</p>	<p>Lydian Minor-Major [synchronous, straightforward melodic mode 4a + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 17a + 5β] No Association</p>	<p>Major [synchronous, straightforward natural-minor mode 4a+8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 13a + 3β] Known as the foundation of all Western European music and theory: "major", Ionian church mode</p>	<p>Melodic Minor [minor-major] [synchronous, melodic non-straightforward mode 4β + 8a]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 7β + 11a] Known as melodic minor</p>
<p>Melodic Lydian [intense, non-straightforward melodic mode 12a + 8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 13a + 9β] No Association</p>	<p>Minor-Melodic Lydian [synchronous, non-straightforward melodic mode 4a+8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 7a + 11β] No Association</p>	<p>Melodic Major [synchronous, melodic non-straightforward mode 4a + 8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 5a + 17β] Known as lyd to some theorists</p>	<p>Minor [synchronous, straightforward natural-minor mode 4β+8β]</p> <p>Do—re—mi—fa—sol—la—ti—do [Total sum: 5a + 15β] Known as natural minor, Aeolian church mode</p>

Example 5. Solo flute part from Shostakovich's Symphony no. 6, I

The musical score for Example 5 is presented in three staves. The first staff is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 7-measure rest and a 3-measure rest. The second staff continues the melodic line, featuring a trill (tr) and a 10-measure rest. The third staff shows a series of notes with slurs, indicating a descending scale or sequence.

Example 6. Theme from the last movement of Shostakovich's Piano Sonata no. 2

The musical score for Example 6 is presented in two staves. The first staff is in 4/4 time and begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with slurs. The second staff shows a series of notes with slurs, indicating a descending scale or sequence.

Example 7. Dolzhanski's doubly lowered Phrygian mode

The musical score for Example 7 is presented in two staves. The first staff is in 4/4 time and begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with slurs. The second staff shows a series of notes with slurs, indicating a descending scale or sequence.

Example 13a. Excerpt from Prokofiev's Sonata no. 6, IV (Skorik 1969, 76–77)

A musical score for a piano excerpt. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music consists of several measures with complex chordal textures and melodic lines. A slur is placed over the first two measures of the top staff.

G#m: i6 I6

A musical score for a piano excerpt, continuing from the previous one. It shows two measures with complex chordal textures and melodic lines. The key signature remains three sharps.

(I6) i6

Example 13b. Voice-leading reduction of excerpt from Prokofiev's Sonata no. 6, IV

A voice-leading reduction diagram. It shows three chords in a treble clef staff. The first chord is G#- (G#4, A#4, B4, C#5). The second chord is G+ (G#4, A#4, B4, C#5). The third chord is G#- (G#4, A#4, B4, C#5). Arrows labeled "SLIDE" indicate voice-leading paths between the first and second chords, and between the second and third chords.

G#- G+ G#-

Example 14. Excerpt from Rimsky-Korsakov's *Sadko* (Kholopov 1988, 212–13)

72 Andante ♩ = 72

1 2 3 4 5 6 7

pp Archi Fiati pp

8 9 10 11 12

pp

13 14 15 16

17 18 19 20 21 22

(8)

Example 15. Kholopov's analysis of Nicolaï Roslavets's song "Ty ne ushla" (Kholopov 1981, 109–13)

Moderato

Ty ne ush-la

p *pp*

grouppy: Eb G Bb D

[=Eb major + Fb major]

No mo-zhet byt' v tvo-iom ne-pos - ti - zhi - mom

p

F A E C

stro - e mo - gla is - cher - pat' i iz - byt'.

G D A F Bb