Example 1. Three basic triads in two versions of Fuchs’s text
a. From Fuchs 1830, 6

1. major triad

2. minor triad

3. diminished triad

b. From Fuchs 1844, 7

1. major triad

2. minor triad

3. diminished triad
Example 2. Yavorsky’s harmony workbook from his class with Ippolitov-Ivanov, four-part chorale writing; Russian National Museum of Music, Fund 146, No. 538; Used by permission

a. Three exercises with cantus firmus
2b. Middle of the score, a dominant seventh in C major reinterpreted
Example 3. Yavorsky’s counterpoint workbook from his class with Taneev with Taneev’s corrections; Russian National Museum of Music, Fund 146, No. 118; Used by permission

a. Exercises in two-voice first- and second-species counterpoint, aeolian cantus firmus in the middle
3b. Exercises in three-voice third-species counterpoint, phrygian cantus firmus above
Example 4. Yavorsky, Single Symmetrical System, in Converging and Diverging Forms

Single symmetrical system, converging and diverging

D T D T

Example 5. Fétis and Taneev tritone resolutions
a) Fétis, tritone resolution (1867, Book 1, 21), b) Fétis, tritone resolution within the context of dominant seventh to tonic motion (Book 2, 39), c) Taneev, tritone resolution (Taneev 1952, 230), and d) Taneev, tritone resolution in subdominant-dominant-tonic progression (Taneev 1952, 230)

a. b. c. d.

C major
Example 6. Double symmetrical system, in converging and diverging complete forms
(Protopopov 1930, vol. 1, 81)

Double symmetrical system, converging and diverging

Example 7. Double Symmetrical Systems, in four different forms (Protopopov 1930, vol. 1, 82)

Example 8. The six types of tritones (Protopopov 1930, vol. 1, 91)
Example 9. “Major Lād” (Protopopov 1930, vol. 1, 99)

Example 10. Duplex single and duplex double systems (Protopopov 1930, vol. 2, 87–90)
Example 11. The eighteen láds of Yavorsky’s ládovy rhythm (Kholopov et al., 385–86)

a. Augmented

b. Chain

c. Major
d. Minor

e. Mutable 1

f. Mutable 2

g. Diminished

h. X-Chain
i. Y-Chain

```
   D T S t T
   Connecting Moment
```

j. Z-Chain

```
   S t D T T
   Connecting Moment
```

k. Duplex Augmented

```
Duplex Single System
Duplex Single System
Duplex Single System

Augmented Lad
Augmented Lad

dD dT dD dT dD dT
```

l. Duplex Chain

```
Duplex Single System
Duplex Single System

Chain Mode
Chain Mode

dD dT dD dT
```
m. Duplex Major

Duplex Single System  Duplex Double System

Major Lad (ladotonal F# major)

Major Lad (ladotonal C major)

n. Duplex Minor

Duplex Double System  Duplex Single System

Minor Lad (ladotonal F# minor)

Minor Lad (ladotonal D minor)

o. Duplex Diminished

Duplex Double System  Duplex Double System

Diminished Mode

Diminished Mode
p. Duplex X-Chain (which coincides with duplex augmented)

q. Duplex Y-Chain (which coincides with duplex minor)

r. Duplex Z-Chain Lād (which coincides with duplex major)
Example 12. Juxtaposition of C-major and F♯-major lādotonalities, resulting in a) a D-minor lādotonality, and b) a G♯ minor lādotonality (Yavorsky 1915, 40)

a.

1.  
   ![Musical staff image]

2.  
   ![Musical staff image]

3.  
   ![Musical staff image]

b.

1.  
   ![Musical staff image]

2.  
   ![Musical staff image]

3.  
   ![Musical staff image]
Example 13. Chopin, op. 28, no. 6, with annotations from Protopopov analysis (the two roman numeral analyses are by the author and not Protopopov)

Exposition:
Main Theme (MT),
(B minor).

Assai lento.

B minor is the main idontonality for the piece

Repeat of Exposition:
MT (B minor)

Secondary Theme (ST) (F# major)

ST (C major)

F# + C = Duplex Major Läð

Reprise (B minor)

Unresolved with respect to lădovy gravitations
Example 14. a. Protopopov’s relevant lădotonalities for Chopin, op. 28, no. 6; Russian National Museum of music, Fund 329, No. 238; Used by permission

b. My transcription of Example 14a

Addendum to pp. 23-25
Example 15. a. Protopopov written analysis of Chopin, op. 28, no. 6; Russian National Museum of Music, Fund 329, No. 238; Used by permission
b. My transcription of Example 15a

<table>
<thead>
<tr>
<th>Main Theme</th>
<th>Secondary Theme</th>
<th>Main Theme</th>
<th>Secondary Theme</th>
<th>Reprise</th>
</tr>
</thead>
<tbody>
<tr>
<td>B minor</td>
<td>F# major</td>
<td>B minor</td>
<td>C major</td>
<td>B minor</td>
</tr>
<tr>
<td>5 measures</td>
<td>3 measures</td>
<td>2 measures</td>
<td>4 measures</td>
<td>12 measures</td>
</tr>
</tbody>
</table>

- Exposition of 8 measures
- Repeat of Exposition for 6 measures

| 14 measures |
Example 16. Protopopov’s Chopin analysis, first draft; Russian National Museum of Music, Fund 329, No. 238; Used by permission
Example 17. Protopopov’s Chopin Analysis, second draft; Russian National Museum of Music, Fund 329, No. 238; Used by permission
Example 18. Protopopov’s Chopin Analysis, mm. 1–8, “First Exposition,” final draft, with translation of left-hand margin; Russian National Museum of Music, Fund 329, No. 238; Used by permission
Example 19. Protopopov, Chopin Analysis, final draft: mm. 6–8 of Example 23, F# major ādotonality; Russian National Museum of Music, Fund 329, No. 238; Used by permission