

Notes on Boris excerpt

On Mussorgsky:

The other operas: Khovantchina, Mlada (only Boris completed)

Sources:

See MGG and Grove
Plantinga, p. 372ff.
Jim Samson, Music in Transition

Plantinga, p. 378 has good summary of Act II.

Samson, p. 11: "The most far-reaching modifications of tonality in nineteenth-century Russia appear in the music of Mussorgsky."

Glinka as the forerunner

Samson does not recognize the unordered octatonic set

p. 19: "Wagner's Tristan und Isolde and Mussorgsky's Boris Godunov are seminal works in the history of tonality."

Influence of Mussorgsky upon Debussy--absence of motivic development characteristic of Germans

The text in Plantinga's collection differs significantly w/r notice from the seminal score - see David Lloyd-Jones' edition (w/ Oxford

Check Taruskin in 19th C. Music (ugh!)

Gerald Abraham: "in harmony would often be nonsensical as absolute music" - New Grove, p. 87+

Mussorgsky
 an 'Constructivist'

Case #1

5-35: [10, 0, 2, 5, 7]
 > 3-7 4x
 (the missing [om] of 3-7)

7 5 10 0 5 2
 2 0 5 ordered T
 0 5 2 invariant retains axial position (circular permutation)
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Case #2

4-19: [10, 11, 2, 6]
 5-21: [10, 11, 2, 3, 6]
 4-7: [10, 11, 2, 3]
 4-8: [10, 11, 3, 4]