Comments on Terminal Exercise

1. Why begin with form? Seems to be a recipe.

2. Analytical language: "sort of," "ambiguous." "Only," as in "only a neighbor."

3. Middle section:

    m. 17 is linear octa: 6-z23 from CIII
    [chromatics in P. often octatonic innoculations/infusions]

    Key? Bb minor? Gb major? Db major? Does it matter?

4. Details:

    l.h. of m. 1 and b-a# alternation

    r.h. figure at end of m.2 and beginning of m. 3 (4-20)
    Other occurrences of 4-20?

5. Miniscule but significant motives (relation between detail and features of larger scale)

    db-c in m. 1, in mm. 15-16, in m. 24

    f^3 at m. 16

6. Department of Outstanding Oversights

    Failure to detect octatonic tokens

    Large-scale pentatonic bass line mm. 1-16: 5-35: 0,2,4,7,9 (C major?)

    Failure to remember operative accidentals

    Misidentification of the composer.

7. General character of the piece

    Musical irony?

        Traditional "bagatelle" rhythmic figures

        The cadence on C in m. 16--a musical pun?

8. Department of Residual Analytical Issues

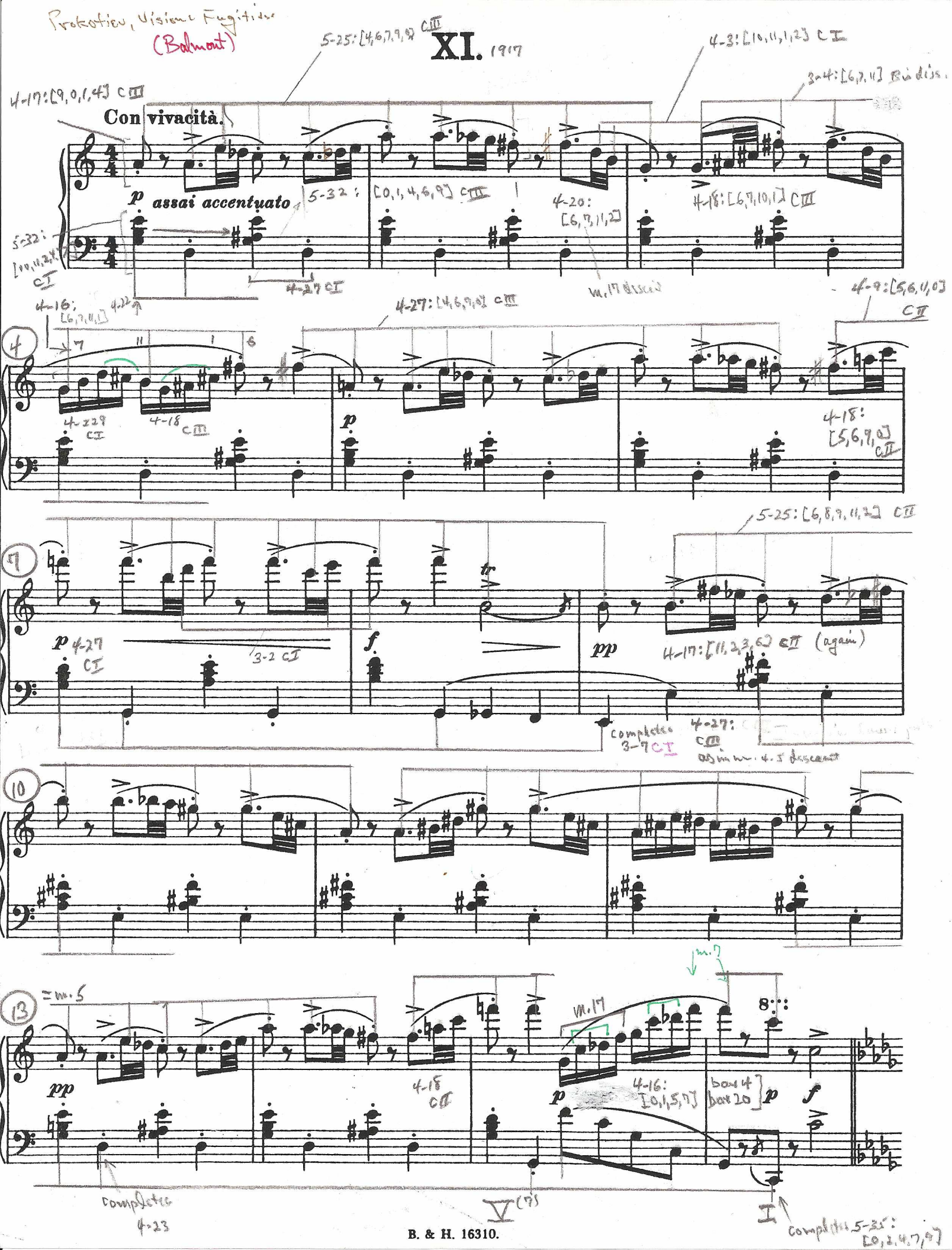
    What part does "tonality" play in this piece? Is it "functional" tonality?

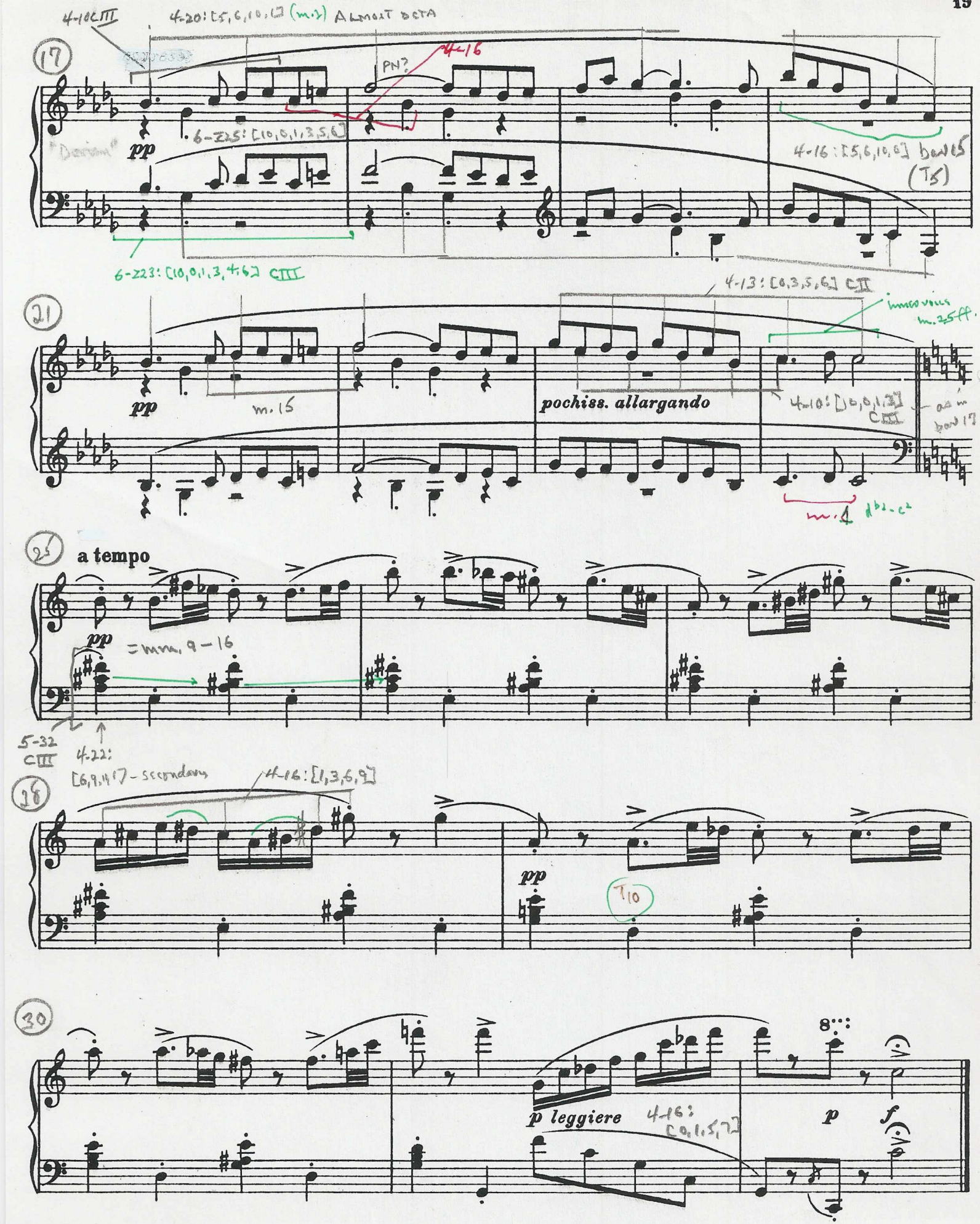
    "Direct" chromatic notes?

    The origin and meaning of the cadential 4-16, mm.15-16 w/r to the preceding music and to the middle section.

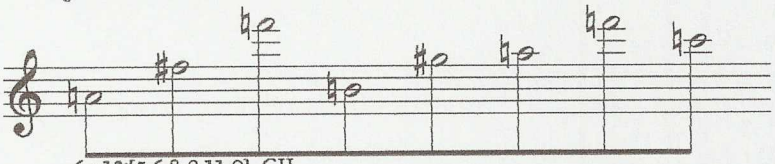
Prokofiev, Visions Fugitives
(Balmont)

XI. 1917




4-10 CIII
4-20: [5,6,10,0] (m.1) ALMOST OCTA
17
4-16
PN?
6-Z25: [10,0,1,3,5,6]
"Dorian"
pp
4-16: [5,6,10,0] bars 15 (T5)
6-Z23: [10,0,1,3,4,6] CIII
21
4-13: [0,3,5,6] CII
inner voices m. 25 ff.
pp
m. 15
pochiss. allargando
4-10: [0,0,1,3] CIII
as in bar 17
m. 1 d♭2-c2
25
a tempo
pp
= mm. 9–16
5-32 CIII
4-22: [6,9,11,7] - secondary
4-16: [1,3,6,9]
28
pp
T10
30
8
p leggiere
4-16: [0,1,5,7]
p
f

Prokofiev, Visions Fugitives XI (1917)
Large-Scale Descant, bars 1-16



6-z13:[5,6,8,9,11,0] CII