

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 inoculations/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

f³ 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.

5-25: [4,6,7,9,9] CIII

XI. 1917

4-3: [10,11,12] CI

3-4: [6,7,11] B♭ dis.

4-17: [9,0,1,4] CIII

Con vivacità.

p assai accentuato

5-32: [0,1,4,6,9] CIII

4-20: [6,7,11,2]

4-18: [6,7,10,11] CIII

5-32: [10,11,2,7] CI

4-16: [6,7,11] 4-22

4-27 CI

4-27: [4,6,9,11] CIII

m. 17 B♭ dis.

4-9: [5,6,11,0] CI

Musical notation for measures 4-7. Includes notes, rests, and dynamic markings like *p*. Handwritten annotations include *4-22 CI*, *4-18 CIII*, and *4-18: [5,6,9,11] CIII*.

Musical notation for measures 7-10. Includes notes, rests, and dynamic markings like *p*, *f*, and *pp*. Handwritten annotations include *4-27 CI*, *3-2 CI*, *5-25: [6,8,9,11,2] CIII*, and *4-17: [11,23,6] CIII (again)*.

Musical notation for measures 10-13. Includes notes, rests, and dynamic markings like *pp*. Handwritten annotations include *4-27: CIII* and *OS in m. 4. 5 descent*.

Musical notation for measures 13-16. Includes notes, rests, and dynamic markings like *pp* and *p*. Handwritten annotations include *4-18 CI*, *4-16: [0,1,5,9] box 4 box 20*, and *4-23*.

complete 5-25: [0,2,4,7,9]

4-10CIII
4-20: [5, 6, 10, 17] (m.2) ALMOST OCTA

17

PN?

4-16

6-223: [10, 0, 1, 3, 5, 6] CIII

4-16: [5, 6, 10, 17] bow 65 (TS)

pp

21

pp

m. 15

pochiss. allargando

4-10: [10, 0, 1, 3] CIII

involving m. 25ff.

as in bow 17

m. 4 #b1-c2

25

a tempo

pp

= mm. 9-16

5-32 CIII

4-22: [6, 9, 17] - secondary

28

pp

4-16: [1, 3, 6, 9]

710

30

p leggiero

4-16: [0, 1, 5, 7]

p

8::

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

A musical score for guitar, consisting of a single staff in treble clef. The staff contains six measures of music. The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); Measure 2: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter); Measure 3: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter); Measure 4: E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter); Measure 5: B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter); Measure 6: F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter). The notes are beamed in pairs. Below the staff is a fretboard diagram with a horizontal line representing the guitar neck and vertical lines representing frets. The diagram is labeled with the fingering '6-z13:[5,6,8,9,11,0] CII' below the first fret.