

NAME: \_\_\_\_\_

Music 201, Theory & Analysis of 20<sup>th</sup> century music, Assignment 1, due April 9

Prelude Op. 67, No. 1, Alexander Scriabin

Analytic Procedure (you may write your answers below or work on a separate sheet. You may wish to include an annotated score):

1) Identify all literal repetitions of material on a bar-by-bar basis and assign them a label. Identify non-literal repetitions of material in terms of how it relates to the first instance of your "models." For instance, if the harmonies in a repetition are the same but the melody differs, you may label the repetition of Q "Q"; v.v., if you feel that the melody is the most prominent aspect of the model, make the melody the focus of your model. You may also find transpositions of the initial material. When you are finished make a list of all of your labels, providing a rationale below for deviations or transpositions of your models.

2) What do you notice about the arrangement of these segments? What do they suggest about the form of Op. 67, No. 1?

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3) Now identify the most *prominent* vertical harmonic units, *independent* of the melody, and reduce them to both normal and prime form (you may decide that tetrachords, pentachords or even larger collections are relevant, or a mix, depending on context, but IMO trichordal analysis will not tell you much). List the normal and prime forms below with measure nos. (Feel free to use online or other apps for this task.)

4) Can you relate any of the above sonorities to particular collections (diatonic, octatonic, whole-tone or other)? What do these associations suggest about the way pitch content relates to harmonic motion? Feel free to add any comments regarding the prominence of particular pitches or pitch classes, or the way that phrase rhythm relates to a sense of harmonic openness or closure.