

HARMONIC ANALYSIS

- The composition between mm. 1 - 15 have an ostinato in the bass clef comprised of D minor pentatonic scale with an added E natural. Starting on mm. 3, the melody is created using Eb minor pentatonic scale. The piece as seen below has dual tonalities that are one semi-tone apart from each other.

125. Прогулка на лодке

Allegretto ♩ = 116

10956

- Between mm. 15 - 21, the melody in the treble clef is created using D dorian mode (with the 6th and 7th degrees of the scale added in mm. 20). On the other hand, the bass clef in these measures has a pattern that consists of three pitch sets (**F#-B-C#-D#-G#**; **G# Minor Pent. Scale**), (**C-F-Bb-Eb**) and (**E-A-B**). So, unlike mm. 1 - 15, mm. 15 - 21 employ all the notes of the chromatic scale (plus a B natural), and it's organized into two tonalities (**G#**, D minor), **a triad [0,2,7]**, and **a tetrachord [0,2,5,7]**.
- In mm. 21, it is seen that the pitches of both clefs create A minor seventh chord with 9th and 11th (omit 5), an important harmonic place in the composition, where a single tonality is established between the

two clefs. However, this is short lived as in mm. 22 - 24, the bass clef is seen suggesting the Eb minor pentatonic scale as in mm. 3 - 14 treble clef.

- In mm. 24 - 28, the harmony is the same as in mm. 3 - 14, although the placement of modes are inverted between the clefs.

- In mm. 28, there's another intersection, where single tonality is established similar to mm. 21. This time it's much shorter and it is in D dorian.
- In mm. 28 - 30, the treble clef is seen to employ the pattern very similar to mm. 15 - 20 of bass clef. However this time the length of it is 3 measures compared to 6. It can be said that mm. 28 - 29 treble clef tonality is G# major (G#^7 #11) and mm. 30 - 35 is C# dorian.
- In mm. 35 - 46, the bass clef switches back to the same pitch material as in mm. 1 - 15 and stays in it until mm. 45 (one exception in mm. 41 with the B flat).
- At mm. 46 - 47, the piece ends with a G major triad with an added minor 3rd, a continuation of the bi-tonal nature of the composition. This is the only time in the composition where a 4-note vertical structure is seen (even though it's spread into two measures).

PATTERNS

- The structure of the ostinato seen in mm. 1 - 14, 24 - 28 and 35 - 40 consists of 6 notes divided into 2 groups of ascending figures with prime form [0,2,4,5,7,9]. The first group of notes are connected with two perfect fourth intervals and the second group with one perfect fourth and a major second interval. The first group will be addressed as G1 (two ascending P4th's), second group will be G2 (asc. P4th + asc. maj. 2nd).

- The melody in treble clef at mm. 3, is G1 plus a descending minor 3rd. This will be addressed as G3 (G1 + desc. min. 3rd, [0,2,5,7], a subset of the ostinato).
- The pattern of G1 + G2 is continued in mm. 15 - 20 in bass clef and mm. 24 - 30 in treble clef.
- G3 is seen again in mm. 11, mm. 25 - 31 (in transposition, too). In measures 36 - 46, the four noted G3 pattern gets altered.
 - In mm. 36 - 37, two G3s are connected to each other using an Ab. Another Ab is used in the second G3 as an escape tone to arrive at Bb.
 - In mm. 39 - 46, G3 alike 4-note melody variations are used.

- Measure 8 and mm. 31 - 32's similarity are striking due to the grouping of notes and the intervallic similarities in those groups.

- The descending/ascending 4-note figures using major minor 2nd intervals between mm. 16 - 23. reappears briefly in mm. 32.

FORM

- The piece can be divided into 4 sections. A - B - C - D. A is 14, B is 9, C is 11, and D is 13 measures long. Total is 47 measures.

- The main logic the piece is created with is that the melody (foreground) and accompaniment (background) roles are shared between the clefs. This logic is broken in mm. 41 - 46 (especially in mm. 43 - 46 with the rhythmic unison), where both clefs are melodic. Below table shows the organization of melody and accompaniment roles across the composition.

Sect.	A													
Meas.	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Treb.	Melody													
Bass	Accompaniment													

Sect.	B								
Meas.	15	16	17	18	19	20	21	22	23
Treb.	Melody								
Bass	Accompaniment								

Sect.	C										
Meas.	24	25	26	27	28	29	30	31	32	33	34
Treb.	Accompaniment							Melody			
Bass	Melody							Accompaniment			

Sect.	D												
Meas.	35	36	37	38	39	40	41	42	43	44	45	46	47
Treb.	Melody												
Bass	Accompaniment							Melody					

- The melodies present in A and B sections of the composition are not repeated. The only element of the piece that reappears throughout the length of the piece is the G1 + G2 structure.

- At the start of the sections, the melody is always an 8th rest off from first downbeat. This can be seen in measures 3, 15, 25, 36.
- The C section is unique in its construction because it is seen that it has elements that are from both A and B sections. There's no other section in this nature in this piece, and it can be said that C section is a consequent to both B and A sections.

- C section also has the climax of the piece at mm. 31.
 - mm. 24 - 27 bass clef being in **mf**, and its change of range.
 - Moving to fresh harmonic territory with G# major as explained earlier.
 - The crescendo from mm. 28 - 31
 - The three ascending notes in rhythmic unison, in both clefs in mm. 29
 - The long Ab held in bass clef mm. 31 - 34 creating a sense of arrival.
 - It can be said that mm. 25 - 34 is a single sentence, and that also serves the creation of a climax.
- The A section has a phrase structure where there are 2 questions and 2 answers.

IDEAS I LIKE IN THIS COMPOSITION

- I like the sound of two minor tonalities that are one semitone apart from each other
- I like the way this 47 measures into 4 sections
- I liked the compactedness and level of satisfaction achieved with such small form factor.
- I liked the swithing of melodic rules
- I like how 0257 is carried throughout the composition.
- I liked the ostinato.
- I liked how the interval perfect 4th is put into every corner of the piece.
- I liked the placement of the climax.
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