

with the *model of somatovisceral afferency of emotions* to form a hypothetical construct of specific unfinished *musical emotion* (still vague genetic connection to *real emotions*), which can be directed towards the evocation of a certain *real emotion* by the text of the vocal musical composition, and in which the music can then become a *factor of dynamicity*.

Unfortunately, the testing results showed the impossibility of a full operationalization of the newly formed analytical model in domains requiring the application of interval measurements and arithmetic calculations. Therefore, the application of this method to the primary analytical sample, *Rukoveti* by Mokranjac, involved approximations of the needed quantifiers acquired by experience, intuitive or phenomenological method. Furthermore, the particular suitability of these compositions enabled the use of valuable results obtained by other analytical methods as cornerstone points for the application of the *extended gestalt method* to unprocessed or insufficiently processed structural and formal levels. For these reasons, the final *dynamical form* of *Rukoveti* is shown as two-dimensional – both textual and musical (including the sound text component), which (now) enables the comparison of comparable elements, structures and the quality of the fundamental components of vocal musical compositions. Finally, the conclusion suggests that the value of the *gestalt method* application does not primarily lie in yielding complete results, but in shedding some light on the way in which our perception and judgment transform raw sound material into an ultimate intuitive opinion on the final form, i.e. on the sense of the heard vocal musical composition.

Article received on March 4<sup>th</sup> 2017

Article accepted on March 10<sup>th</sup> 2017

UDC: 781.22(043.3)(049.32)

78.071.1:929 Прокофјев С. С.

(043.3)(049.32)

**JELENA MIHAJLOVIĆ-  
MARKOVIĆ\***

University of Arts in Belgrade

Faculty of Music

Department of Music Theory

**Vidovi organizacije tonalnog sistema  
Sergeja Prokofjeva [Modalities of  
Organizing the Tonal System of Sergei  
Prokofiev]<sup>1</sup>**

The subject of this dissertation is the exceptional tonal structure in the harmonic system of Sergei Prokofiev, one of the most prominent composers of the 20th century. His tonal system is one of the key points in determining his outstanding and notably recognizable music language. The

\* Author contact information:

jelena.mihajlovic.markovic@gmail.com

<sup>1</sup> The dissertation *Modalities of Organizing the Tonal System of Sergei Prokofiev* was produced under the supervision of Dr. Vesna Mikić, Professor at the Faculty of Music in Belgrade. It was defended on July 18<sup>th</sup> 2016 before a committee comprising the following members: Dr. Sonja Marinković, Professor at the Faculty of Music in Belgrade, committee chair; Dr. Katarina Tomašević, Senior Research Fellow, Institute of Musicology of the Serbian Academy of Science and Arts; Dr. Anica Sabo, Professor at the Faculty of Music in Belgrade; Dr. Tijana Popović Mladenović, Professor at the Faculty of Music in Belgrade. The dissertation comprises six main chapters, Literature, Summaries in Serbian and English, two appendixes, and Biography, total of 295 pages.

exquisite sound sphere of his music is reflected in specific interactions and refractions of diatonic and chromatic spheres, as well as of modal and tonal elements; these are accomplished in such a manner that direct the all-encompassing sound space not only to one undeniable key center but also, to a clear key *mode* (minor or major).

The numerous studies by Russian and Anglo-Saxon theorist which deal with defining Prokofiev's tonal system show significant terminological divergence; nevertheless, most of them do not deny that his music is *tonal*, but it seems that a deeper insight into the very manifestation of undeniable tonality is not reached. One of the main fields of this research is identifying and defining all the processes and procedures in order to form a systematic typology, the basis for a theoretical interpretation of the specific tonal design as well as of the very music poetics of Sergei Prokofiev.

The dissertation brings a thorough examination of relations both *in* and *out* of tonality i.e. those within one center and between different centers; furthermore, the research includes polytonal and inter-tonal spaces, interaction mutual effects between the linear chromatic and vertical diatonic spheres, chord profiles within diatonic-chromatic relations, and modulation techniques. Examinations of these fields and procedures were conducted through detailed analyses of nine piano sonatas which, being composed during almost forty years (1909–1947), connect the diverse creative composer's phases. They are observed as a possible pattern for perceiving the treatment of form, thematic shaping, the specific junction of linear and vertical layers, and especially for the harmonic system and tonal structure.

One of the key elements to elicit the harmonic speech of Prokofiev is also the manifestation of diatonics within the chromaticized tonal space. Thus, the diatonic-chromatic relation was the initial point of the research within which the interpretations of separate diatonic elements were firstly analyzed, followed by examining the manifestation of their interaction and mutual influence with chromatics, with regard to grading the presence of each of these elements. Diatonics, as the crucial point in preserving the tonal stability within complex chromaticized layers, is manifested in the specific way which enables the same chromatic tone space to sound in a diatonic manner. On the other hand, chromatism is manifested both in linear-melodic and even more in vertical aspects, where chromatic complexity derives from the super-imposition of various chord formations, as in bi-chord structures, or in junction with (again) diatonic chords. Aside from the Lydian, Phrygian and Polar chords, typical of Prokofiev, other complex structures with bi-mode<sup>2</sup> and disaltered<sup>3</sup> tones were especially emphasized; a new chord typology was also proposed introducing *leading-chord structures*, *sliding chords*, *leaning-chords* and *chromatic twins*.

The main focus of this work is the research of the structure of the tonal system, and the criterion for the hypothesis of a new typology of its complex manifestations was subsequently proposed. The specific junctions of diatonic and chromatic

<sup>2</sup> Bi-mode tones are major and minor thirds existing at the same time in a chord.

<sup>3</sup> Disalteration means that both chromatical variants of one tone are present at the same time.

sub-systems and tonal and modal elements are pointed out as crucial elements in building up the extension of the gravitation sphere of one common tone space, in which new forms of multi-layer tonality are demonstrated. There are three basic modalities which manifest these junctions.

1) Fusion of several scale types with the *same* tonic (major, minor, modes), 2) Associative level, or associative-polycentric tonality, meaning refraction of two or more different keys and, 3) Inter-tonal space (intertonality), meaning fusion of several *different* tonal centers into one layer. These modalities of tonal organizing are defined and documented by a large amount of examples, which were systematized from basic to the more complex ones, including also the focus on the impact of thematic multilayeredness as well as the junction with elements of other systems such as octotonic and whole-tone scales, bitonality and other.

The phenomenon of *chromatic slippages* is also emphasized, as its influence on the chromatic extension of the tonal center is of notable significance. This phenomenon, idiosyncratic for Prokofiev, is manifested in two ways which were sys-

tematized and defined in this dissertation as: 1) slippage and 2) chromatic chord sliding. The slippage is realized in two basic ways – the first resulting with a tonal shift, and the second within one key as an inner-tonal or melodic slippage (leading to the *simulation* of bitonality).

Finally, the third significant field of research was devoted to modulations, within which are three types recognized as idiosyncratic, and a new typology is proposed since they have not so far been systematized within the analytical frame of tonal harmony. These are: 1) Modulation by chromatic sliding, 2) Leading-tones modulation, and 3) Modulation by intonational link.

The thorough and precise interpretations of complex harmonic procedures in the analytical samples confirm that the inter-tonal refractions, their intersection with associative tonal plans, as well as with the fusion of various sub-system elements, represent the most outstanding determinants in defining the all-encompassing tonal field within the proposed new ways of tonal organization in the music of Sergei Prokofiev.