

379  
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No.243

PIANO SONATAS SIX, SEVEN, AND EIGHT  
OF PROKOFIEV

THESIS

Presented to the Graduate Council of the  
North Texas State College in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

January, 1956

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## PREFACE

The Sixth, Seventh, and Eighth Piano Sonatas of Prokofiev illustrate the composer's more mature style. In these works there is a definite return to the classic forms and contrapuntal devices which have been called Neo-classicism. Prokofiev, himself, has said that form is one of the basic elements of his style. It is the purpose of this thesis to discover the formal organization and make a comparison of these sonatas with the works of Beethoven and his contemporaries.

The influence of politics in Russia on the music of Prokofiev cannot be overlooked. The so-called "warm" feeling between the common people and the composer is not fully understood by those outside the "Iron Curtain." Current periodicals reveal the confusion caused by a vagueness of definition of the term "realism." The determination of Socialist leaders to establish such a feeling in the arts has brought about much controversy since "realism" is difficult, if not impossible, to create in music without text.

The formal element in Prokofiev's music is accompanied by a certain degree of dissonance and multimetric rhythm. In addition there is a certain manipulation of modulation separating this style from the earlier methods. These factors, in general, describe the first appearances of Neo-classicism.

## CHAPTER I

### POLITICAL INFLUENCES ON MODERN RUSSIAN MUSIC

An evaluation of music composition can be much aided by an understanding of the conditions under which the music was written. In recent years an effort has been made on the part of the United States and England to understand motives and ideals of political groups behind the "Iron Curtain." It is the purpose of this chapter to state the reaction of several prominent writers on the subject of Russian music with a hope that the validity of each statement will be weighed thoughtfully by the reader. It is not the purpose of this thesis to interpret or support the opinion of reputable authors.<sup>1</sup>

The years immediately following the Great Proletarian Revolution of 1917 brought about extreme trends in contemporary music which were adopted in turn by the Soviet Union. This "new" movement, however, was considered by the politically-minded Soviet citizen as incapable of expressing the realistic ideas and feelings of the Socialist movement.

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<sup>1</sup>Reference will be given to the author in the case of all recorded material which tends to interpret rather than state the circumstance.

Not only did the music fail to meet the realistic standards but the subject matter of operatic spectacle had become out of date. The remedy for the problem of subject matter was found in the introduction of distinctly novel material into opera----themes that were familiar and understandable to the Soviet people. The failure of the first Soviet operas (from 1920-1930) to retain prominence in the Bolshoi Theatre of Moscow is significant of the lack of musical interest to be found in the work of Russian composers. It was this dissatisfaction in Western Europe that eventually brought about "new" musical expressions. Western Modernism, with its tendency toward musical formalism began to decline in Russia during the period from 1933-1936.

According to Sidney Finkelstein, the intense struggle for satisfaction and power among the common people of the Soviet Union symbolizes the battle between two great forces, Socialism and Capitalism.<sup>2</sup>

The progress of music in the past has been great but uneven. Shifts in social forces have been necessary for music to take a forward leap in content and form, to reach a new level of realism in description of life. And progress, although real, has always been one-sided. . . . The development of the great urban art of music in big composed forms was accompanied by the decline of folk music.

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<sup>2</sup>Sidney Finkelstein, How Music Expresses Ideas, (New York, 1952), p. 93.

Today the world is at the dawn of an unprecedented change, when the exploitation of one class by another will be abolished. . . . The breakdown of one-sidedness, to the end that all people may have the right and ability to develop their artistic talents; the fullest humanity, with no reservations; scientific knowledge of the forces, natural, economic, social, and historical, operating in the contemporary world; the partisanship on the side of progress---these may be called, in general, the content and goal of socialist realism.<sup>3</sup>

In a considerable section of the world, working class societies, either socialist or moving directly toward socialism, now exist. This is a central historical fact of our time, and it must be understood by all people, whatever land they live in and whatever social class they belong to. The cause of peace as against the terrible destructiveness of another world war, the future of humanity itself, rests on the guarantee that socialism and capitalism will work out their future peacefully.<sup>4</sup>

In socialist countries, music is supported by the great mass of people. It is made available to them in abundance. Concerts by symphonies, opera, and chamber groups become an active part of the social life of each community. Musical education and expansion become rapid through the constant demand for music of all periods and styles. The composers receive great support from the people because of the constant spreading of music which is suited to the human need and enjoyment of their countryland.<sup>5</sup>

The Soviet Union has allotted a great sum of money for the development of music and art. The construction of

<sup>3</sup>Ibid., pp. 93-94.

<sup>4</sup>Ibid., p. 94.

<sup>5</sup>Ibid., p. 97.

theaters and conservatories, as well as the establishment of opera companies and orchestras, has helped to forward the cause of music and bring it closer to the hearts of the people. "During a typical music season, such as that of 1940-41, a new opera by Khrennikov received 154 performances in 26 theaters. Other new operas by Soviet composers received respectively 130, 39, 34, and 39 performances."<sup>6</sup> In the last ten years many new symphony orchestras have been trained.

Out of this flourishing musical environment have risen such genuine musicians and creators as Dmitri Shostakovich, and Sergei Prokofiev. The career of Shostakovich, which was firmly established by the completion of his Fifth Symphony in 1925, has won high acclaim in countries outside the Soviet Union. In 1936, the criticism of his opera, Lady Macbeth of Mtsensk, was widely publicized in Europe and the United States. The predictions of the fall of Soviet music proved to be untrue. It is possible that there has been a misunderstanding of the methods and spirit behind the criticism of music in Russia.

Soviet criticism is no dogmatic statement "from above," nor is it an "order," as the American press has so loudly proclaimed. It is an attempt by leading figures in Soviet political and cultural life to formulate consciously and clearly the needs, reactions, and thinking of the people themselves, to represent a "social consciousness," and awareness of realities that are otherwise expressed through people's simply staying away from music.<sup>7</sup>

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<sup>6</sup>Ibid., p. 97.

<sup>7</sup>Ibid., p. 98.

Soviet criticism, with its tendency to be misunderstood, has seemed strange to foreign musicians who trust their professional security to the sympathy of music critics who are sometimes cruel but just in their manner of commentation. At closer examination, we might find behind this "open" criticism a genuine desire on the part of the people to help their composers and forward the cause of great music. The high position and popularity of Shostakovich seems to give evidence of the "warm" feeling among the common people of Russia. Through criticism, the music of this young composer has grown so that it now holds importance among the great masterpieces. "Soviet music in general has become the most popular body of contemporary music."<sup>8</sup>

The career of Sergei Prokofiev tends to exemplify the power gained through a direct relationship between composer and listener. The Revolution of 1917 found Prokofiev a composer of well-established prominence. His earlier works, such as the Classical Symphony, the Fugitive Visions, and the First Violin Concerto reflect the influence of his early instruction with its caution against nineteenth century methods of composition. We find in this music, however a talent that permitted the young composer to display lovely melodies that are not to be found in much of the modern music of that period. In 1927, Prokofiev went to Paris to work with

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<sup>8</sup>Ibid., p. 101.

Diaghilev, a great ballet producer. This period of composition marks a definite degeneration of his talents into a style that ultimately defeated many of his colleagues.<sup>9</sup> He was then writing such works as the Quintet for Wind and Strings, Opus 39; the ballet, Age of Steel; the Divertimento, Opus 43. A completely new period began to take shape after Prokofiev returned to the Soviet Union in 1932. This influence toward greater richness and depth of melody is noticeable in the music. It was during this period that he wrote the great evening-long ballet, Romeo and Juliet, which reflected the "desired" human and social understanding of Shakespearean drama; his Alexander Nevsky cantata, symbolizing the realistic Soviet approach to history and picturing the part played by common people; the Fifth Symphony containing a discernible "heroic and philosophical" character not so clearly evident in his earlier symphonies; the Sonata in F Minor for violin and piano, opus 80, ----"one of the most dramatic works in this form of the entire century."<sup>10</sup>

"In order to understand Prokofyeff's importance and the destinies of his rapid and firm popularity, one must know the correlation of the musical forces existing at the time."<sup>11</sup> It was the period when all attention was focused toward the

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<sup>9</sup>Ibid., p. 100.

<sup>10</sup>Ibid., p. 101.

<sup>11</sup>Ibid., p. 87.



genius of Skriabin. Not many years passed, however, before the mysticism and complex structure of Skriabin's music was countered with protest. Only a few musicians truly recognized the reason for his failure. Among these was the young Prokofiev who came at a time in history to establish and be the perfect "antithesis" to Skriabin's efforts.<sup>12</sup>

In Prokofiev's music there is rhythm that is clear-cut and sometimes even coarse. The harmony, though sometimes dissonant, is always simple. It is not surprising that this return to antiquity and classicism has resulted in crowning Prokofiev the founder of neo-classical composition. The rhythms and "scherzandos" which were abandoned by the impressionists are now revitalized by this young composer. "Prokofiev restored to Russian music the jest and irony, the satire and laughter. He rid it of the eternal sacred prose which may not be so pleasant to all."<sup>13</sup>

The reaction of those people who were followers of Skriabin and his mysticism naturally was that of violent opposition to the appearance and principle of Prokofiev's music. To them, it was a "return to barbarism."<sup>14</sup> Among these protestors was Prokofiev's own teacher, Sergei Tanyev, who later in life altered somewhat his accusations. This

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<sup>12</sup>Ibid., p. 88.

<sup>13</sup>Ibid., p. 89.

<sup>14</sup>Ibid., p. 90.

return to classicism, however, caused Prokofiev to be accepted by the "left wingers"<sup>15</sup> and gradually by learned musicians. His music also was pleasing to the masses who craved the rhythms of march-like character.

Prokofiev began immediately to revamp and eliminate the romantic style of piano composition. The styles of arpeggio so highly developed by Chopin and Liszt were replaced by methods of composition that reflect Beethoven and Hummel. We also are cognizant of the absence of the chromaticism so abundantly employed by Rachmaninoff. The return to diatonism and simple melody proves the complete negative character of this new trend.

The influence of Soviet criticism on the music of Prokofiev can be noticed in a recently published article, "Prokofieff Again Reported In Music 'Dog House.' "

Another blast of criticism for alleged "formalism" was launched against Sergei Prokofieff recently by Tikhon Khrennikoff, general secretary of the composer's union in Russia, according to an AP dispatch from Moscow. The work which roused the outburst was a new opera by the former called *The Tale of Atae, A Real Person*, which the governing board of the composer's union recently previewed, along with works by Shostakovich and Kachaturian. The two latter received the accolade of successful emergence from the "blight," while Miaskovsky, Shebalin, Muradeli and Popov were said to have succeeded in achieving "success in various degrees." (Prokofieff is rated by many international critics as by far the most important living Russian composer.)<sup>16</sup>

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<sup>15</sup>Those who opposed Skriabin's music.

<sup>16</sup>"Prokofieff Again Reported In Music 'Dog House,' " Musical Courier, CXXXIX, (New York, 1949).

The appearance of such criticism through the years has not seemed to discourage Prokofiev nor change his method of treatment. "It is surprising to realize how little the essence of Prokofieff's music has changed during two decades, either in emotional scope or technical perfection. Only his orchestration shows an advance on his earlier compositions."<sup>17</sup> The unique style that characterizes the young Prokofiev can be identified even in his latest works.

Prokofiev's final return and settlement in Russia is another proof of his love and respect for his homeland in spite of the sharp criticism of his work. It was in his native land that he found himself in harmony with the aspirations of the people with whom he became a fully active co-operator.

After his return to the U.S.S.R. in 1933, Prokofiev started composing rapidly once more (twenty-seven works in five years). He worked incessantly, striving to discover a fresh musical language that would make his art accessible to the mass of workers, a language "attuned to the epoch of Socialism," as Prokofiev wrote in the Soviet Press.<sup>18</sup>

The recent years have brought about contradictory conclusions about Prokofiev's contentment and adjustment in the Soviet Union.

From what we hear, Prokofieff has now ceased to misapply his God-given gifts. His Sixth Symphony, approximately two years old, was introduced here just

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<sup>17</sup>Aaron Copland, Our New Music, p. 121.

<sup>18</sup>R. Moisenko, Realist Music, p. 177.

recently. It indicates a waning of his creative forces, as authoritative reviewers assure us. If it does, we are not surprised. Prokofieff has had too many contacts with the rest of the world to be satisfied with the provincialism imposed upon him by Russia. He is physically and mentally ill and not too much may be expected of him artistically. At times it seemed as though he had come to terms with the Soviet Government, but he really has not.<sup>19</sup>

The "waning" of Prokofiev's gifts in composition is probably a direct result of his incapacity to fulfill a desire on the part of the Soviet Union to establish and maintain a feeling of realism in music.

The term "Realism" is the battleground of contemporary art. The controversies between naturalistic and abstract painting, between music allied to word and story and music of pure form, between literature describing the realities of society and literature of escape, between poetry close to plain speech and poetry of cryptic symbolism, all involve the problem of what is realism, and what is its place in the arts.<sup>20</sup>

The word realism has been a source of much confusion, and is generally misused by critics when applied to art. Two kinds of realism may be distinguished; a realism inherent in the subject, and a realism inherent in the treatment or artistic presentation of a subject.<sup>21</sup>

Realism can be more easily attained in the arts of literature and painting. It is more likely to be present in music that is accompanied by text.

The music of Moussorgsky with its directness of emotional appeal has labeled him a true genius of realist portrayal. The

<sup>19</sup>Hans Rosenwald, "Speaking of Music," Music News, Vol. 42 (Chicago, 1950).

<sup>20</sup>Finkelstein, Art and Society, p. 104.

<sup>21</sup>Ibid., p. 104.

scene in the Lithuanian inn in the first act of "Boris" is a wonderful example of great dynamic intensity gained by the most direct treatment. We can see, then, that realism is possible in music that is primarily dramatic. Increased difficulty arises in the attempt to depict such a feeling in "absolute" music which represents nothing but itself.

Since 1932, Soviet realism has become an official ideal for all composers and writers in Russia. The music must be understandable to the masses, and must not have a pessimistic outlook. The confusion brought about by vagueness of definition has led many people to wonder if it is actually possible to portray such a feeling through the art of music.

Although the term realism has little discernible meaning, its restrictions are many and precise. This can be illustrated by a recently published article in which Prokofiev's music is categorized:<sup>22</sup>

Accepted (not exhibiting formalist tendencies):<sup>23</sup>

Third Piano Concerto  
Fifth Symphony

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<sup>22</sup>Nicolas Nabokov, "Music in the Soviet Union," Musical America, Vol. 71 (New York, 1951).

<sup>23</sup>"Formalism" is rather easier to define than "Realism," since it is a negative concept; it covers any aspect of musical empiricism which is not recognizably a step towards the realist ideal. But consistency has hardly been the dominant quality in the Soviet Policy, for whereas the worst formalism was originally found in the works of Tschaikovsky and Rachmaninov, both composers have now been re-established as models worthy of the attention of contemporary composers. John Culshaw, A Century of Music, p. 168.

Third Piano Sonata  
 Classical Symphony  
 Song to Stalin  
 Alexander Nevsky  
 Cinderella  
 Romeo and Juliet  
 Peter and the Wolf (with some misgivings)

Rejected (as formalist-western):

Fourth and Sixth Symphonies  
 All the Operas: The Fiery Angel, The Love for Three  
 Oranges, The Player, War and Peace,  
 The Life of a Real Person  
 Third, Fourth, and Eighth Piano Sonatas  
 Three Ballets: Chout, Le Pas d'Acier, The Prodigal Son  
 Most of Prokofiev's music written before 1930  
 (including such pieces as Sarcasmes,  
 Visions Fugitives and Grandmother's  
 Tales).

This method of categorization as compiled by Nicolas  
 Nabokov met with repercussion in a later article by Robert  
 Sabin.<sup>24</sup>

Does such a categorization of Prokofieff's music  
 make sense? Certainly not, in the case of the works  
 cited by Mr. Nabokov. The symphony No. 6 does not have  
 as much freshness and vitality as the symphony No. 5  
 but it certainly does not represent a turn to "formalism"  
 or "Western tendencies." If one accepts the Fifth Sym-  
 phony on musical grounds, one must accept the Sixth  
 Symphony. Exactly the same argument holds true for the  
 piano sonatas. If the Sonata No. 7 is "acceptable" there  
 is no logical reason for rejecting the Sonata No. 8, for  
 Prokofieff underwent no change in style or musical phi-  
 losophy between the composition of the two works.

The diversity of opinion between these two writers illus-  
 trates the general confusion that confronts all who seek to  
 uncover the complexity of Russian realism.

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<sup>24</sup>Robert Sabin, "Serge Prokofieff--A Classicist but  
 'decadent,' " Musical America, LIX XI (New York, 1951).

A vast amount of socialist-realist music has been written and performed in the past few years, revealing a definite change in style and composition. The lack of experimentation in these works reveals the tendency of the Soviet Union to draw away from a dependence on the western bourgeois ideology from which Russian music "suffered" in the first two decades of its existence. There has been established also a "complete unanimity" as to form and content, so that in years to come there will be no differentiation between the elements prescribed by such composers as Shostakovich, Kabalevsky or Khachaturian. This is the principle and goal of socialist-realist art.

The new music, which is being written according to the official prescribed aesthetic canons, has as its essential characteristic a freedom from discords, a conventionality in its rhythmic and melodic patterns, and a formal structure of old-fashioned style. "The type of melodies used in this so-called new music, their gems, and their quality remind one of the most trivial and dull pseudo-folksongs of the turn of the nineteenth century."<sup>25</sup> The music is supported by conventional harmony and is almost devoid of counterpoint.

It is interesting to note that Shostakovich's oratorio, "The Song of the Forests," is a direct product of the "Fatherly"

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<sup>25</sup>Nabokov, op. cit.

influence concerning his formalist deviationism. This work is being offered as the model of a socialist-realist composition.

These illustrations reveal how the freedom of expression among the composers of Russia has been subjugated. There is no question but what the impact of recent criticism in its restriction of musical craftsmanship has added increased tension and confusion.



## CHAPTER II

### ANALYSIS OF THEMATIC PRESENTATIONS AND RELATIONSHIPS

In this chapter the Sixth, Seventh, and Eighth Piano Sonatas of Prokofiev are analysed in detail. Special attention is given to the formal elements in an effort to give evidence of the composer's return to the classic style. There are also references to those aspects of music such as harmonic texture, tension, and bitonality which are distinctively used by this composer. An attempt has been made to classify the form of each movement even though it is possible to identify several of the movements as variants of more than one form. It is impossible to gain the full benefit of this analysis without the aid of the printed score.

#### Sixth Sonata

##### Movement I

Part A (Exposition) mm. 1-91.--Group I contains two contrasting themes. Theme 1 is repeated three times in measures 1-23. It is on the basic rhythmic motives of this theme that much of the entire sonata is based, including the final part of the third movement (Fig. 1).

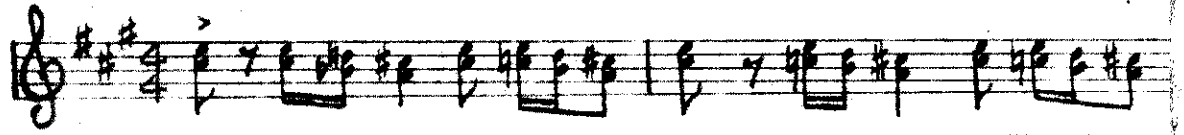


Fig. 1--Theme 1, mm. 1-2

Theme 2 begins in measure 24. The harmonic progressions evolve and overlap with the transition in measure 33. The B octave (m. 33) indicates the beginning of the transition. There are other B's present which are tied into the opening measures of group II.

Group II (mm. 40-90) contains three repetitions of a new theme and 19 measures of episodic material. The first presentation of the theme (mm. 41-52) is a double period with four-measure extension. The first repetition is in regular eight-measure period length. Only the accompaniment patterns are changed. The second repetition is preceded by four measures of running passages which become secondary in importance to the theme in measure 64. The episodic treatment (measures 68-86) is based on new descending scale passages (Fig. 2).

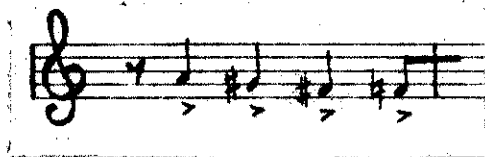


Fig. 2--Episodic scale passages, m. 70

The transition is indicated by a sustained tone (measures 87-91) which is tied into the beginning measures of the development section. The staccato passages also aid in the transition since a large portion of the coming section is based on repeated staccato passages.

Part B (Development) mm. 92-216.--The first 24 measures of the development section are based on material in group II. The motives in the measures 92 and 93 are taken from measure 40 (Fig. 3).



Fig. 3--Motives used in development, mm. 92-93

These thematic motives are developed further by sequential construction in new keys. A greater portion of the theme appears in the left hand in measures 112-115.

There are fragments of theme I from group I in measures 116 and 117. The tonality established in measures 118 and 119 is maintained throughout the next 39 measures (mm. 118-156).

Augmentation of themes from both groups I and II can be found in measures 129-136 (Figs. 4 and 5).

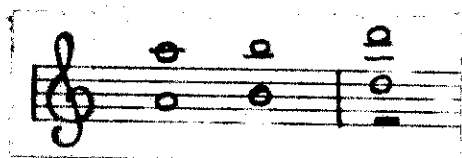


Fig. 4--Augmentation of group II, mm. 129-130  
(See also mm. 40-43).

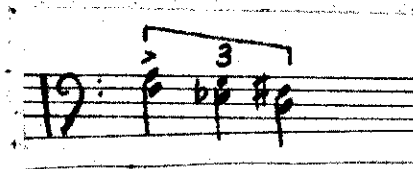


Fig. 5--Augmentation of group I, m. 129  
(See also m. 1).

The augmentation of group II material is seen again in measures 140-147. An intervallic relationship between measures 151-152 and 86-87 should be noticed. Further appearance of group II thematic material is alternated with two measure representations of theme 2 in group 1 (mm. 156-169). The thematic element is lengthened by a rhythmic alteration (mm. 161-163).

The descending octaves (mm. 169-171) are related to the passages in measure 70.

Another representation of theme 2, group II, can be found in measures 171-175. The following nineteen measures are based primarily on the episodic passages first seen in measure 70 (Fig. 6).

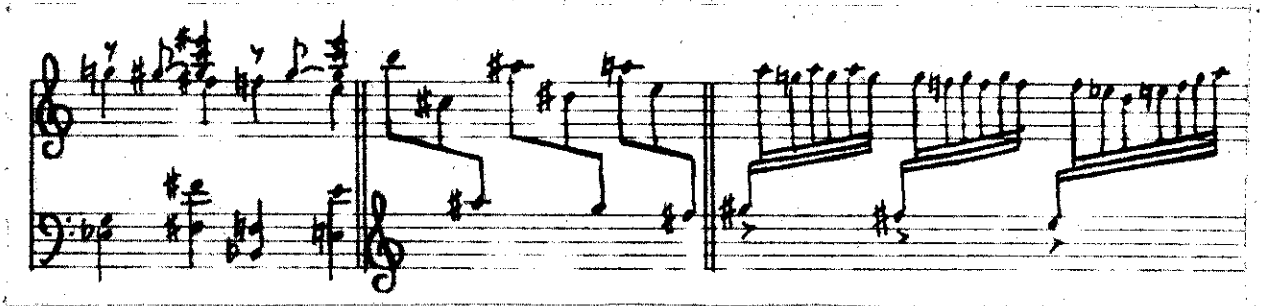


Fig. 6--Development of episodic passages, mm. 174,  
180, and 184.

There are also several representations of theme 1 from group I in this section (Figs. 7 and 8).



Fig. 7--Representation of theme 1, group I, m. 178.



Fig. 8--Representation of theme 1, group I, m. 188.

A temporary cessation of harmonic change occurs in measures 195-210. A gradual decrease of dynamic tension will be noticed along with the recurrence of thematic motives (mm. 198, 201 and 205) which eventually become less audible.

Part A' (Recapitulation) mm. 217-271.--The structure of part A' offers a striking contrast when compared with corresponding parts of later sonatas by the same composer. Not only has the length been shortened to 35 measures, but the background patterns are completely changed. The first eleven measures are an exact repetition of measures 1-11 (exposition), but measures 228-240 accentuate a theme that was concealed in its former presentation (Fig. 9).

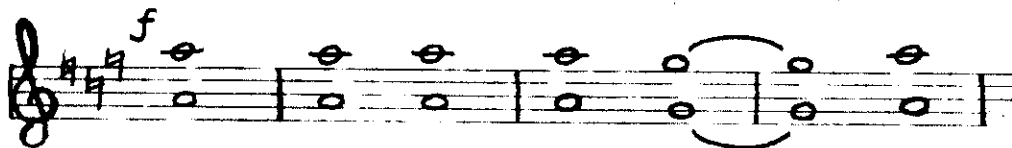


Fig. 9--Second portion of theme 1, mm. 228-232

It is interesting to observe that the background patterns of theme 1, group II (mm. 241 and 242), are the same as those used in measures 228 and 232.

The similarity of the progressions occurring in measures 247-251 with those in the final part of the development section illustrates the extent to which the recapitulation is varied. Many of the figures in the remaining measures could be traced back to the exposition or the development section. However, there are some rhythmic and harmonic passages that are only representative of the passages in the development (Figs. 10 and 11).

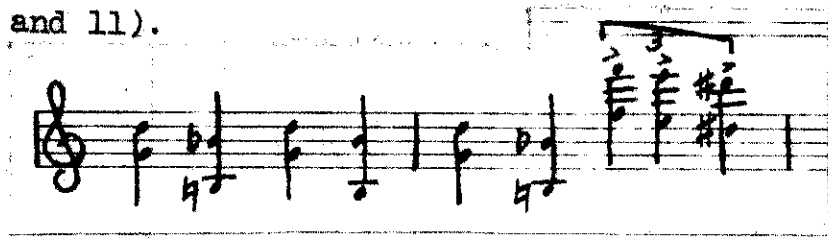


Fig. 10--Passages evolving from the development section, mm. 257-258.

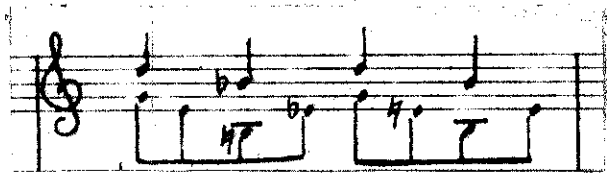


Fig. 11--Passages evolving from the development section, m. 260.

### Movement II

The second movement is written in a sardonic march-like style that is characteristic of other works by the composer. It is divided into three parts. Part A displays melodies that resemble Russian folk songs. Part B might be called a trio because of the close similarity between this movement

and the classical scherzo. Part A' reviews material from part A' and closes the movement with additional coda treatment. It is possible to construe this movement as a variant of the scherzo but its structure may not be representative of the full-fledged sonata architecture.

Part A mm. 1-92.--The steady march-like rhythms of theme 1 (mm. 1-20) are not interrupted by contrasting motives until measure 21. The musical ideas expressed in measures 21-25 do not represent a new theme. The predominant sounding of G-naturals in the bass part identifies these measures as the transition to the new theme in C major.

Theme 2 from part A is introduced in measures 30-35. The march-like rhythm is still maintained in the accompaniment, (right hand). This theme is used in alternation with theme 1.

Theme 1 occurs again in measures 36-43. This presentation is much broader with broken chord accompaniment.

Theme 2 follows in measures 44-49, this time in the key of G major.

Theme 1 appears in measures 51-56, also in the key of G major and modulates to D major after which theme 2 is again repeated.

New motives can be found in measures 63-78. This change in treatment gives contrast to the preceding alternation of thematic material. There is no pause however, in the chord repetition that characterizes the style of the movement. The new motives first seen in measures 63 and 64 are also present in the bass part, measures 71-72 (Fig. 12).

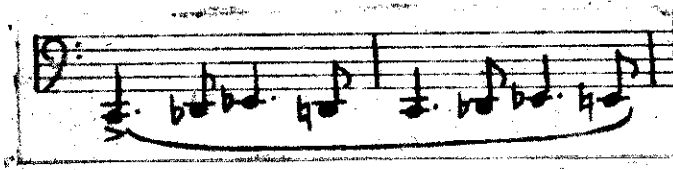


Fig. 12--New motives, mm. 71-72

Theme 1 is again repeated in measures 79-91 in the tonic key. The transition to part B is short (m. 91). However, there is preparation made for the key change in measure 89 when the key of D major is established. The actual modulation is pivotal (D major to B major). The modulation is to B major even though the next theme changes to B minor.

Part B mm. 93-130.--The theme found in measures 94-96 can be considered the main thematic element of this section. It can be seen in many varied and incomplete forms. A portion of this theme occurs in the bass part of measure 104 and an extended representation in measures 105-155. A similar extension follows in measures 116-126.

The motives from part A, measures 71-73, Fig. 12, are also used in part B, measures 96-100 (bass part). Other examples of this motive may be found in measures 108, 111, and 120. An augmentation of this motive is seen in measures 105 and 106 (Fig. 13).

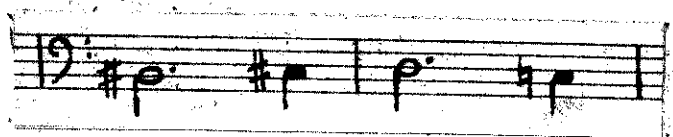


Fig. 13--Augmentation of motive, mm. 105-106



The transition to part A' is indicated in measure 127 by a tied B (bass part).

Part A' mm. 131-160.--The tonic key is re-established in measure 131. The final treatment of theme 1 is similar in style to that of the second and third appearances in part A. A portion of theme 2 can be found in measures 141-142 and 145-146. The passage, measures 147-150, is taken directly from measures 21-25, part A.

The coda, measures 151-160, contains chords that faintly suggest theme 1, part A. In measures 153-154 there are motives belonging to the same structure as those in measures 63 and 64, right hand. The last six measures of this movement contain chords of two tonalities---E major, in the right hand, and F major, in the left hand. The feeling of F major seems to be the stronger since the final chord in E major definitely represents retrogression.

### Movement III

Movement III is written in ternary form. Each part is expanded by the use of super-imposed keys. Part B can be divided into two distinct sections in which there is contrasting rhythmic treatment. The second section is climaxed with a fragmentary representation of theme 1, part A. This return to the theme should not be considered the beginning of part A' since there is more accurate recapitulatory description in measure 97.

Part A mm. 1-41.--The tonic key, introduced in measures 1-4, is immediately replaced by a new key of D major which is maintained for eight measures. This method of alternating super-imposed tonalities with the tonic can be identified as one of Prokofiev's principal devices in composition.

Measures 13-20 can be termed a consequent phrase with extension. The antecedent phrase occurs in measures 1-4. There is a modulation in measure 21 to the closely related supertonic key. Another shift in key relationship takes place in measure 30. This return to D major is followed by a modulation (measure 39) back to A flat major which closes part A.

Part B, Section 1, mm. 42-70.--Theme 1 of part B appears in a noticeable relationship with the patterns in measures 39-41, part A (Figs. 14 and 15).

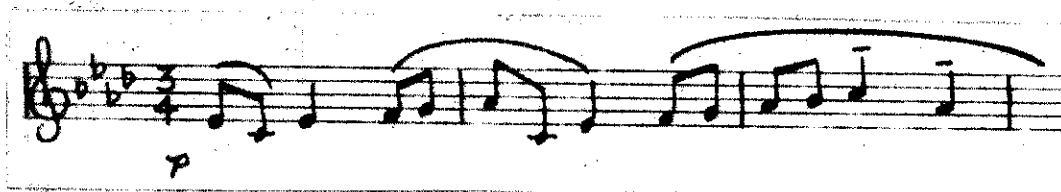


Fig. 14--Theme 1, mm. 45-47

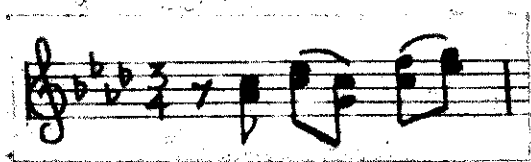


Fig. 15--Theme 1, m. 41

The body of section 1 can be described as a repeated double period in which both periods are extended in like manner. There is also a three-measure passage which is used both to introduce the theme in measures 42-44 and to supplement it in measures 68-70.

Part B, Section 2, mm. 71-96.--Section 2 commences in the style of sequential treatment that characterizes development. There are momentary instances of bitonality in the first four measures. The thematic motives of section 1 are used continually throughout measures 70-87. The accompanying rhythms add new color and contrast. The climax reached in measure 88 is actually a return to the harmonic structure of theme 1, section 1. The measures that follow offer proof of the fact that the full return to the theme was avoided in order that it might retain its significance in the recapitulation.

Part A' mm. 97-125.--There is an unusual amount of modification in the treatment of the recapitulation as compared with the styles demonstrated by the composer in his sonata-allegro forms. The similar song forms of Beethoven and Mozart have a certain amount of this modification. Prokofiev uses chord spacing and a slight change of tonality, the latter occurring in measures 105-109. There is also a new harmonic texture created by the use of new triad inversions in measures 101 and 109 (Figs. 16 and 17).

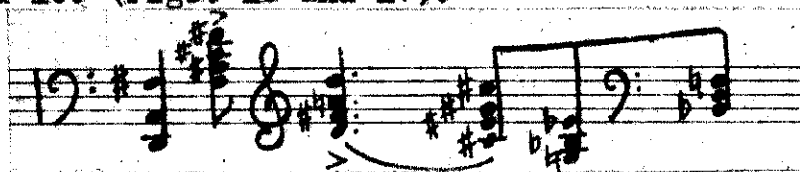


Fig. 16--New harmonic texture, m. 101

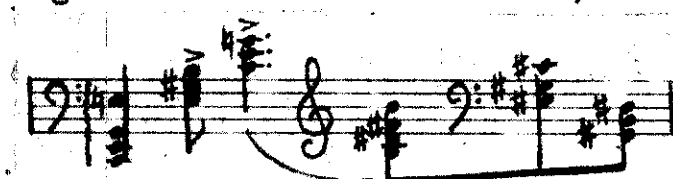


Fig. 17--New harmonic texture, m. 109

Part A' is supplemented with material first presented as an introduction to part B, measures 42-44. The figures in the treble are written in the key of B minor, however, even though the octaves (bass clef) are the same in transposed notation. The chords of measures 120 and 121 are a modified representation of measures 114 and 116.

#### Movement IV

The final movement is written in modern rondo form. This form without modification would be symbolized as A-B-A-C-A-B and coda with the second theme appearing first in the dominant and finally in the tonic. However, Prokofiev adds not only a development section but a 52-measure Andante section which reviews themes from the first movement. The form of the fourth movement is similar to sonata-rondo form since there is recapitulatory treatment of theme 2 and development of theme 1 in measures 236-339. The final bars echo the climactic chords which introduce the first movement. Like the old classic forms, this rondo is full of key variation and bridge-passages.

Part A<sup>1</sup> mm. 1-28.--Theme 1, part A<sup>1</sup> is presented in the measures 1-20. The extension of the second period, measures 10-20, is followed by a sudden modulation to G sharp minor in which the same theme is repeated. In this third presentation the second phrase of the period is replaced with new broken chord figures in C major which serve as a transition to part B<sup>1</sup> (measures 25-29).

Part B<sup>1</sup> mm. 29-33.--The structure of part B<sup>2</sup> is not as simple to define. The theme is presented and extended in measures 29-41. The following passage, measures 45-49, represents a new idea but should probably not be classed as a theme because of its lack of melodic assertion. The running sixteenth note passages create a momentary climax which breaks the monotony of regular triplet background patterns.

The second entrance of the theme in measure 60 is unaltered for five measures. The C major broken chord accompaniment is maintained through measure 80. In the treble clef, measures 66-80, a new key of B major is introduced with the same rhythmic motives in augmentation (mm. 70-73).

Part A<sup>2</sup> mm. 84-125.--The return to theme 1 is in the key of B flat minor. The first period is extended in a similar manner as the second period in part A<sup>1</sup> (mm. 184-193). This extension is followed by four measures of theme 1 in the tonic key. Measures 99-114 are an extension of theme 1. The new phrase on which the extension is constructed has been substituted for the second phrase of the original period. It appears both in D flat major, measures 102-104 and C major, measures 110-112. During these modulations there is a steady repetition of dominant (E) staccato notes which would normally serve as a cadence to A minor. The new tonality is partially established in measures 114-121, treble clef, but a perfect cadence is avoided by the introduction of part C in G sharp minor, measure 125.

Part C<sup>1</sup> mm. 126-156.--The structure of part C<sup>1</sup> may be defined as four modified repetitions of a seven-measure double period. The seventh measure of the first three periods is divided into triple meter. This rhythmic alternation is not sufficient to establish the full eight-measure length of a regular period. The fourth period of part C<sup>1</sup> is extended to a length of ten measures, modulating directly into the entrance of part A<sup>3</sup> in A minor.

Part A<sup>3</sup> mm. 157-183.--Theme 1 is never fully stated in this section. There are echoes of part C<sup>1</sup> in measures 160-163 and 167-173. These recurrences are in their own key of G sharp giving a bitonal combination that is maintained until the final measure of the section.

Andante Section mm. 184-235.--Motives from theme 1 of the first movement are reviewed in this section. New material occurs simultaneously in measures 87-192 and 196-202. These satirical motives are used in sequence throughout the remainder of the section (mm. 213-221). The descending chromatic passages that begin in measure 203 are taken directly from Movement I, measures 191-194. The chromatic passages are used in combination with both the motives from theme 1 and the sequential expansion of the new motives (mm. 209-220).

Development Section mm. 236-340.--The first fifty-eight measures of the development section are based on the motives of theme 1, part A<sup>1</sup>. The following keys are represented in the development: F sharp minor, measure 236; C minor, measure 242;

D flat major, measure 249; F major, measure 268. Many other keys add to the bitonal texture of this section. None of these, however, receive lengthy expansion and therefore should not be considered as essential to the modulation.

It is possible to conceive of measures 288-302 as a new section labeled part C<sup>2</sup>. The theme recapitulates in the tonic key of A minor. This presentation is only one-half the length of part C.

The last portion of the development is found in measures 303-339. The material in measures 303-317 is taken from measures 99-113, part A<sup>2</sup>. Motives from part C occur in measures 320-322 and 324-326 (Fig. 18).

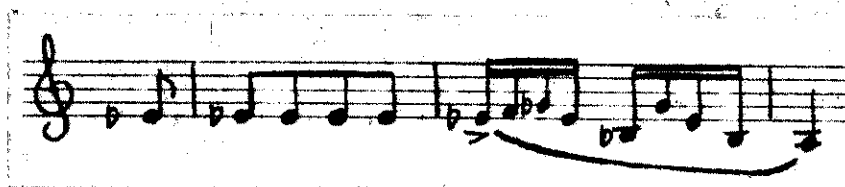


Fig. 18--Motives from part C, mm. 320-322

The transition to part B<sup>2</sup> begins in measure 326 in which a regular succession of second clusters is first maintained. The following measures illustrate the bitonal technique which Prokofiev uses frequently. It should be observed that the chords in the bass, measures 331-338, make possible the modulation to A major in measure 340.

Part B<sup>2</sup> mm. 340-368.--The theme of part B<sup>1</sup> is presented in this section with a new accompaniment which is more suited to follow the regular rhythmic grouping of the development section. These chromatic patterns are heard both above and

below the melody line (mm. 64-65). Prokofiev's style of ornamentation appears in measure 353.

Coda mm. 369-431.--The coda begins with the theme from part A<sup>1</sup>. These first measures are accompanied by new chords that add a feeling of conclusion to the section (Fig. 19).

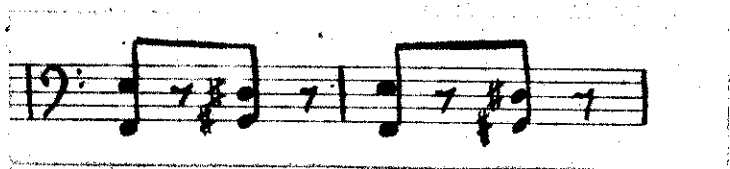


Fig. 19--New chords used in coda, mm. 369-370

This part A<sup>1</sup> material is suddenly interrupted in measure 378 by motives of the first movement, group I, which appear many times in the coda. It is interesting too, that the accented notes that first appear in measure 407 represent the basic motive of the first movement of the Seventh Sonata, Movement I, group II. The final six measures are devoted entirely to the motives of the first movement of the Sixth Sonata. Measures 430 and 431 are a modified version of the original motive (Fig. 20).

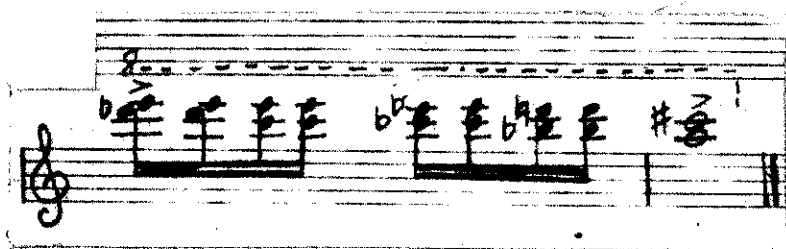


Fig. 20--Modified version of the original motive, mm. 430-431.



## Seventh Sonata

Movement I

Part A (Exposition) mm. 1-155.--Group I in Movement I cannot be compared in structure to the typical Classic or Romantic sonatas. The listener can sense at once the immediate trend toward development within the thematic presentation. The essential difference may be found in the fact that several contrasting ideas are presented within the section which hold a close rhythmic relationship.

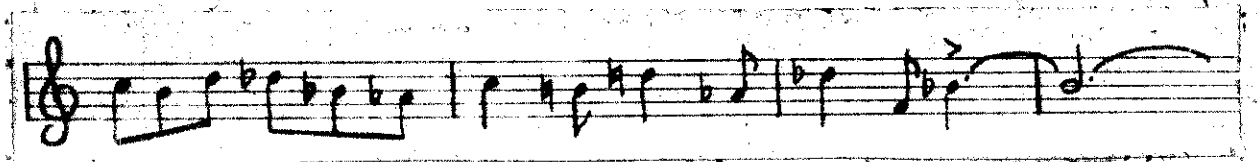


Fig. 21--Expansion of group I, mm. 1-4

The subject (Fig. 21) is immediately expanded through measure 19. It recurs in the same intervallic relationship twice. A second expansion or development of the theme occurs in measures 26-43.



Fig. 22--Second expansion of group I, mm. 24-25

The appearance of this rhythmic section (Fig. 22) was previewed even in measure 20. It now appears with more

definite character in measure 24. Close examination reveals a partial establishment of this changing rhythm as early as in measures 14 and 16 when the accented B-naturals appear. Although the above figure does not recur in the same melodic structure until the development section, its basic rhythm is predominant throughout this entire section (measures 45-51, 53-54, and 57-58).

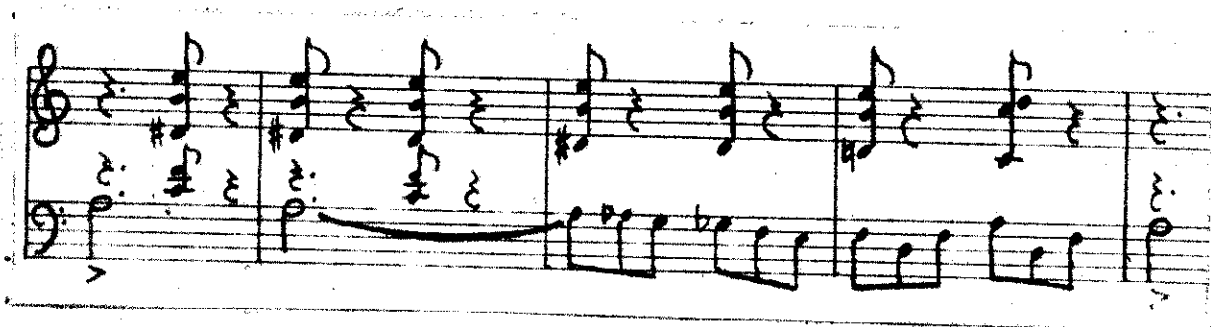


Fig. 23--Separate thematic passage within group I, mm. 91-95.

Beginning with measure 91 there is a thematic effect created which can be separated from the previous measures even though it is built on essentially the same rhythmic motives (Fig. 23).

Fig. 24--Expansion of group I, mm. 1-4

The frequent return to an accented B-flat (Fig. 24) may be an attempt to maintain the original tonality while introducing a new one with the B-naturals. The same observation can be made in measures 28-30 where an exact intervallic representation is made above changing harmonies.

The transition between group I and group II can be easily located. It extends from measures 120-124. It is even more obviously set apart by the marking "poco meno."

The rhythms and motives found in group II are basically those already developed in group I. The material is so molded in "Andante" tempo that an entirely different mood is created. The first motive presented (measure 125) is an exact duplication of the motive in measure 77 (Fig. 25).

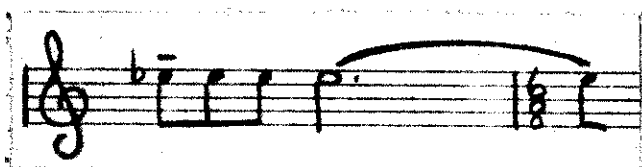


Fig. 25--Motive used later in group II, m. 77

The figures in measure 126 are basically the same, both rhythmically and melodically as those in measure 7 (Fig. 26).

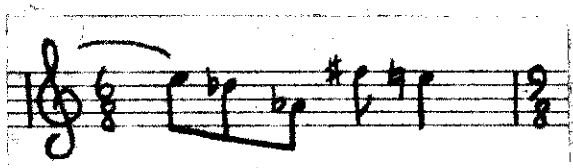


Fig. 26--Figures taken from m. 7, m. 126

The figure in measure 131 represents a new melodic idea which, however, is still based on the same rhythm.



Fig. 27--New melodic idea, m. 131

In group II there are three presentations of the same theme. There is a six-measure extension of the theme in the second presentation. The only new melodic material used in the extension is in measures 135 and 136.

The diatonic descent in measure 155 is taken from a part of group II, measure 131 (Fig. 28).



Fig. 28--Diatonic descent, m. 155

Part B (Development) mm. 155-?--The development section begins in measure 155 although there is some rhythmic preparation in the preceding measures (Fig. 29).

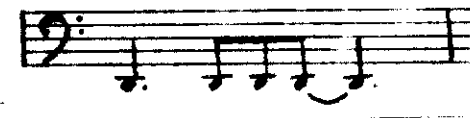


Fig. 29--Preparation for the development, m. 153

The pattern in figure 29 is taken from the first motive of group II or perhaps even earlier in the movement (measure 125). It is slightly modified by the use of the tie which provides constant motion of background rhythm.

The second motive used in the development appears in measures 162 and 163 (left hand) (Fig. 30).

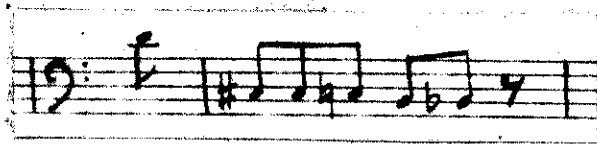


Fig. 30--Second motive, mm. 162-163

It is taken directly from group I, measures 65 and 66.

The above pattern is now placed in the right hand and a new figure, taken from measure 24, moves simultaneously (Fig. 31).

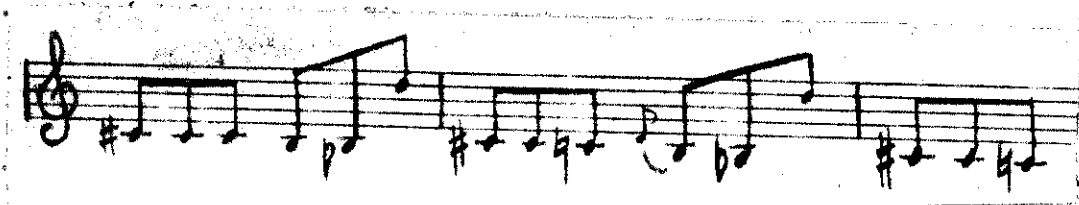


Fig. 31--Second motive in right hand, mm. 164-166

The note pattern of measures 173-174 is constructed from a similar one in measures 67 and 68 (Fig. 32).

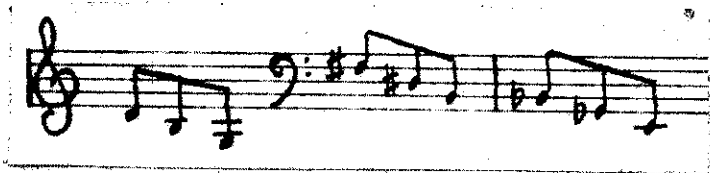


Fig. 32--Extracted note patterns, mm. 173-174  
(See also mm. 67-68).

The climactic part of the development section begins in measure 183 (Allegro). The principal theme from group I is used for seven measures almost in its original form. This is followed by a section marked "tumultuoso" which contains chords of great tension (Fig. 33).

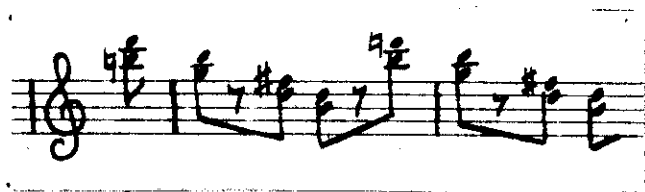


Fig. 33--Climactic chords, mm. 182-184

In measures 207-211 the above theme (Fig. 33) is displayed in a new key. The passage following in measure 212 is built on the patterns of measure 7 (Fig. 34).

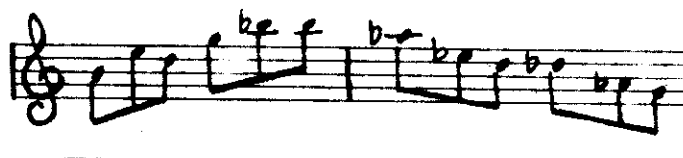


Fig. 34--Passage taken from m. 7, m. 212

New material of march-like character intervenes in measures 219-222. The following measures 223-226 continue to develop material that has already been discussed. Special notice, however, should be given to measure 226. Here we find a motive, which previews and makes possible a smooth connection to the coming section (Fig. 35).

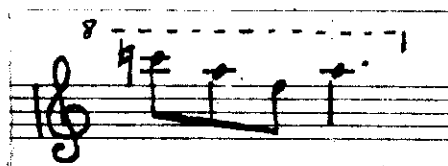


Fig. 35--Motive, m. 226

The above pattern is related to that used in group I, measure 94 (Fig. 36).

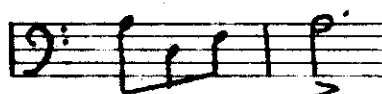


Fig. 36--Related motive, m. 94

Another theme from group I is now developed in measures 235-240 (Fig. 37). It is taken from measures 96-99.

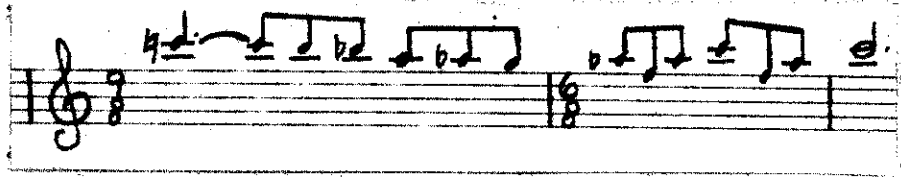


Fig. 37--Further development of group I, mm. 235-236.

In measure 253 a theme from group I, illustrated in Figure 22, is again resumed---this time in a quite different harmonic structure which evolves gradually into background rhythms. These rhythms, in their final form, are used to support the first theme of group II which is presented in a treatment of augmentation (Fig. 38).

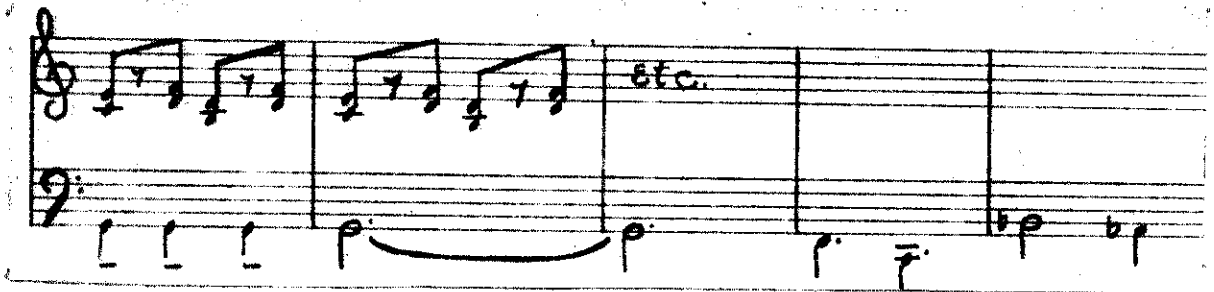


Fig. 38--Group II, theme 1, mm. 270-274

It is interesting to note that the section (measures 305-338 which precedes the recapitulation of group II is almost an exact duplication of measures 91-124. This point will be useful in determining to what degree Prokofiev returned to the classical sonata-allegro structure.

Part A (Recapitulation) mm. 7-413.--The joining of the development with the recapitulation is so constructed that

the average listener does not notice the change at the first hearing. This analysis will consider the recapitulation to begin in measure 305, even though there is some preparation in measures 295-304.

The presentation of group II in the key of recapitulation is a note for note repetition (with the exception of a one measure extension) of the same section in the exposition for twenty-one measures.

The final section, marked "Allegro inquieto," is a coda in which many of the musical ideas in the movement appear in summation. This coda is unusual because three of the distinct sections of group I (mm. 33-35, 2-4, 5-6) recur in approximately reverse order, giving the final pages a feeling of return to the starting point.

### Movement II

The second movement is in ternary form. Part B is constructed from the melodic material presented in part A. Part A' is much shorter than part A, supplying the needed return in the form of suggestion. Part B is expanded to such length that it comprises about three-fifths of the movement.

Part A mm. 1-31.--The first melodic section is written in the key of E major. In measure 9, however, there is a sudden change to D major in which the same melodic ideas are repeated and expanded. The key of E major is resumed in measure 17. The first eight measures form an incomplete double period.



Measures 17-25 contain another double period in which the second phrase might be termed "consequent" even though the cadence modulates to A flat major.

A second musical idea is introduced in measure 26. It is later accompanied with echoes of the first motive used in part A (the notes preceding measure 1) (Fig. 39).



Fig. 39--First motive, m. 1



Fig. 40--Accompaniment based on first motive, m. 27.

Part B mm. 32-97.--The second musical idea (measure 26) is now placed in a different tempo (*Poco piu animato*). The development of this musical idea in combination with the motive illustrated in Figure 39 is shown below (Fig. 41).

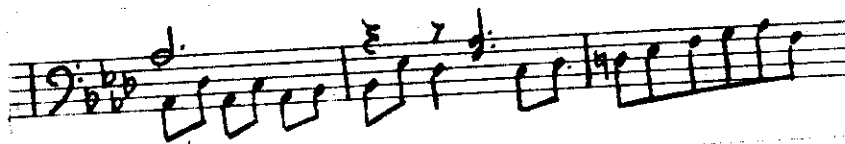
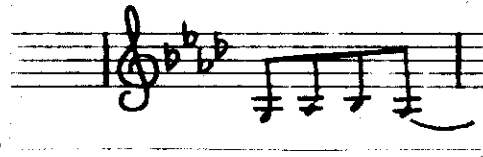


Fig. 41--Development of second musical idea, mm. 32-34.

The combination of both musical ideas can again be found in measures 39-41, this time in a style of diminution (Fig. 42).

(A)



(B)



Fig. 42--First motive (A) and second musical idea (B), mm. 39-41.

The inversion of the first motive appears in measure 43. Other thematic representations in stretto can be discovered in measure 44 (Fig. 43).



Fig. 43--Stretto, m. 44

Additional rhythmic variants can be found in measures 53 and 54 (octaves).

A momentary climax appears in measure 52. The harmonic structure which supports this climax is used again in measure 55.

The ostinato treatment, devised in measures 56-59, tends to balance part B. It is necessary to supply treatment of this

type when the principal theme of the movement does not assume the role of "closing theme." (The theme of this movement has only the qualities that are appropriate in an Andante tempo.) Further ostinato treatment occurs in measures 79-86 and 89-94 (Fig. 44).

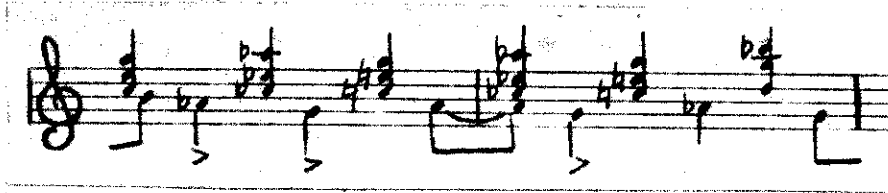


Fig. 44--Ostinato treatment, mm. 81-82

Between the ostinato treatment passages are appearances of the "second musical idea" with a variety of background rhythms (mm. 60, 61, 66, 67 and 68).

Part A' mm. 98-107.--The final section (10 measures in length) is so written that it is reminiscent of the first section. The nature of the theme does not lend itself to lengthy recapitulation. It is interesting to observe the chords that Prokofiev uses to bring the thematic material to a successful ending (Fig. 45).

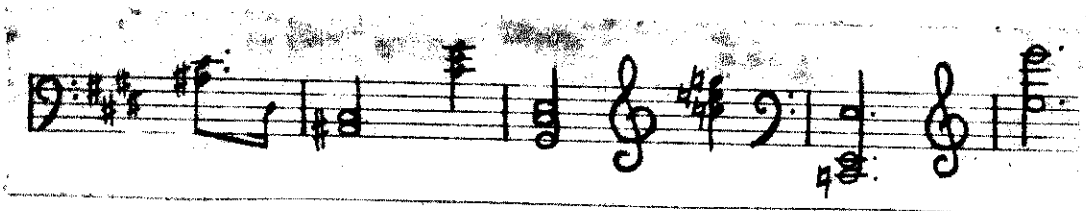


Fig. 45--Final chords, mm. 103-105

These chords are combined with the use of syncopated chords in the right hand, another device of termination.

### Movement III

The third movement is written in the form of a toccata. It is based on a single tonality (B) and an unceasing irregular meter (7/8). This rhythm, accompanied by dissonance, creates a feeling of great power in motion. The genius of Prokofiev finds in this type of construction a perfect avenue in which to demonstrate its true potentiality.

This movement is in ternary form, since there is a definite return to part A and new melodic material is presented in the course of the movement.

Part A mm. 1-49.--Part A is built on the continuous use of a single motive presented in the first measure. This motive appears 28 times in the first 49 measures (Fig. 46).

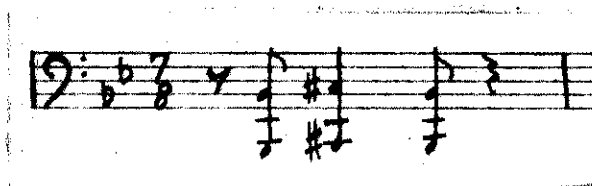


Fig. 46--Basic motive, m. 1

The alternation of dissonant chords (Fig. 47), plus a variety in treatment of the motive itself (Fig. 48), provides the color and change of effect necessitated by such preponderance of a single musical idea.

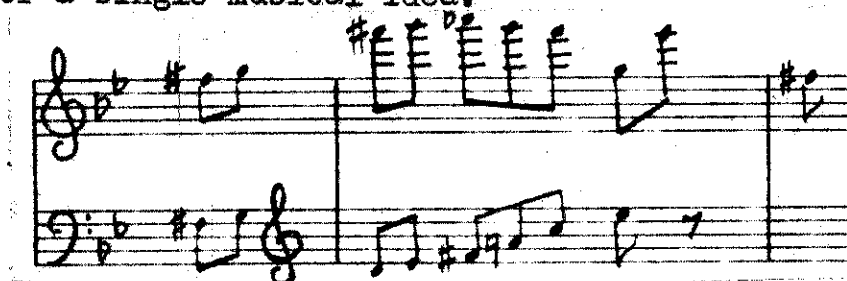


Fig. 47--Alternation of dissonant passages, mm. 26-27.



Fig. 48--Varied treatment of the motive,  
mm. 20-43.

In part B there can be located two separate melodies which are rhythmically related. Both melodies are repeated and expanded in other tonalities.

The first melodic figure occurs in measures 52 and 53 (Fig. 49).

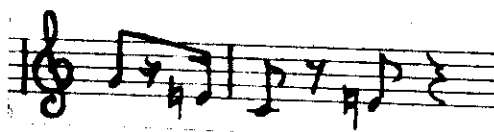


Fig. 49--First melodic figure mm. 52-53

The second melodic figure begins in measure 78 (Fig. 50).



Fig. 50--Second melodic figure, mm. 78-80

It is combined with another musical phrase in the treble clef (m. 83). It should be noticed that the last three notes of the second melodic figure are inverted when used in combination with the new theme (Fig. 51).

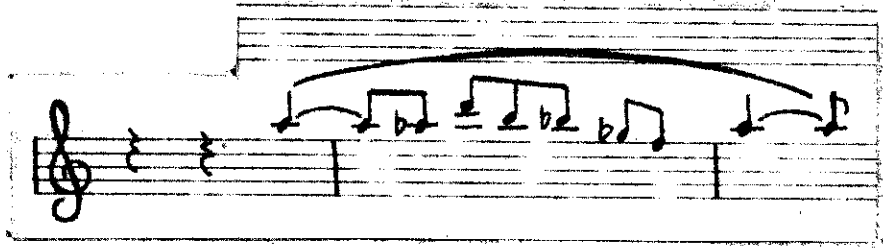


Fig. 51--Second melodic figure with new theme, mm. 82-83.

A repetition of measures 78-85 can be found in measures 96-103. Measures 108-118 prove to be a note for note repetition of measures 61-71 in a new tonality (with the exception of measure 115). The mounting rhythms in measures 119-125 are supported by intervals of tenths, (C - E) a rather unusual combination to precede the final section which re-establishes the key of B.

Part A' mm. 126-176.--The final section is 50 measures in length (one measure longer than part A). Measures 126-161 are a repetition of the ideas presented in the corresponding measures of part A. The manner of treatment, however, is quite different in that many of the single note passages are re-enforced with octaves and chords of greater tension.

Further tension is obtained through the use of tone clusters and chords containing minor second intervals in the bass clef (Figs. 52 and 53).

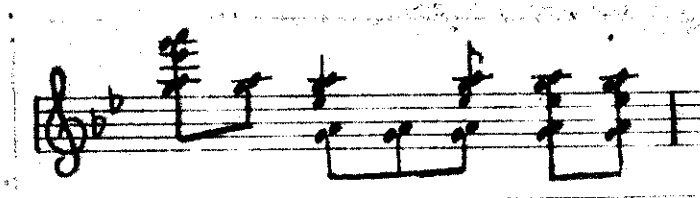


Fig. 52--Tone clusters, m. 163



Fig. 53--Tone clusters, m. 165

An arrangement of changing harmonies above a constant recurrence of a B octave (bass) provides even greater tension and firmly establishes the final cadence in B (mm. 165-169). The point of highest tension is reached by adding an additional measure to the chord movement which has previously appeared in two-measure groups (measure 169).

The final seven measures are successful in providing relief from the preceding measures and in supplying a cadence that is powerful enough to end the movement.

## Eighth Sonata

### Movement I

Part A (Exposition) mm. 1-115.--Group I contains two themes of importance. Theme 1, introduced in measure 1, is repeated in measure 26. Theme 2, a shorter theme of similar rhythmic structure, is added in measure 18. Theme 1 is in the form of a double period connected by a one-measure extension (Fig. 54).

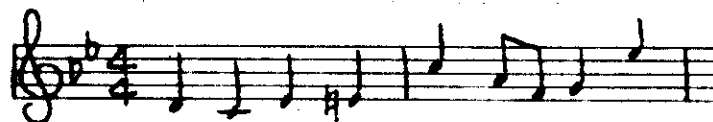


Fig. 54--Theme 1, mm. 1-2



Fig. 55--Extension of theme 1, m. 5

In measures 10-17 there is another period composed of new material. These two periods together form a contrasting double period.

In the second presentation of theme 1 the second phrase of the period is accompanied by triplet background rhythms (mm. 31-34).

The section marked "Poco piu animato" provides contrast in pianoforte style and serves as a connecting link between group I and group II. The first motive to be developed matches the notes in the second phrase of theme 1 (Fig. 56).



Fig. 56--Second phrase of theme 1, mm. 33-34

This melodic motive is used seven times in measures 35-52. Theme 1 (m. 1) is seen again in measures 46 and 47 in the bass clef (Fig. 57).

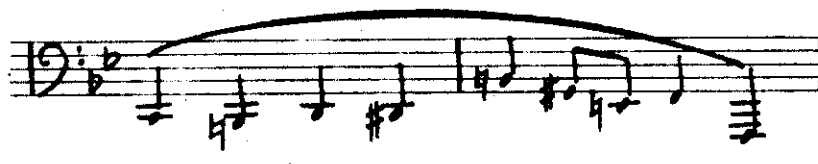


Fig. 57--Theme 1, mm. 46-47



Another example of the above theme occurs in measures 50 and 51.

The passage, measures 54-60, contains a contrapuntal passage that is almost identically repeated as a consequent phrase in measures 78-82.

Group II (mm. 61-82) contains two periods. The first period (a contrasting period) is composed of two six-measure extended phrases. The second period, also in contrasting structure, contains a modified repetition of measures 55-60. Measures 80 and 81 are a duplication of measures 58 and 59.

New motive material in measures 84-89 is expanded later in the development section (mm. 196-205).

The allegro running passages are resumed in measures 90-110. In this passage only fragments of theme 1, group I are heard (Figs. 58 and 59).

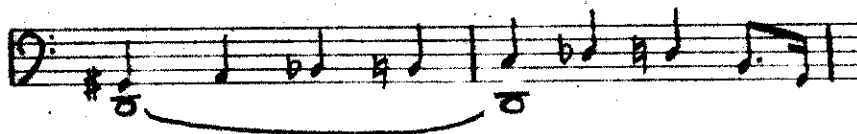


Fig. 58--Fragments of theme 1, mm. 96-97

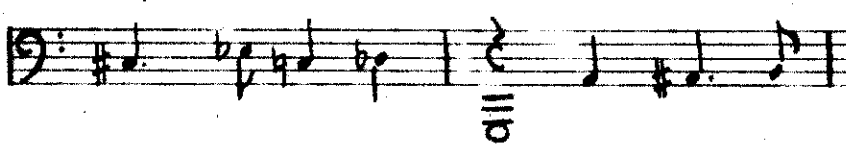


Fig. 59--Fragments of theme 1, mm. 108-109

The use of diminution in measures 110-112 results in a quick change of tempo (Fig. 60).

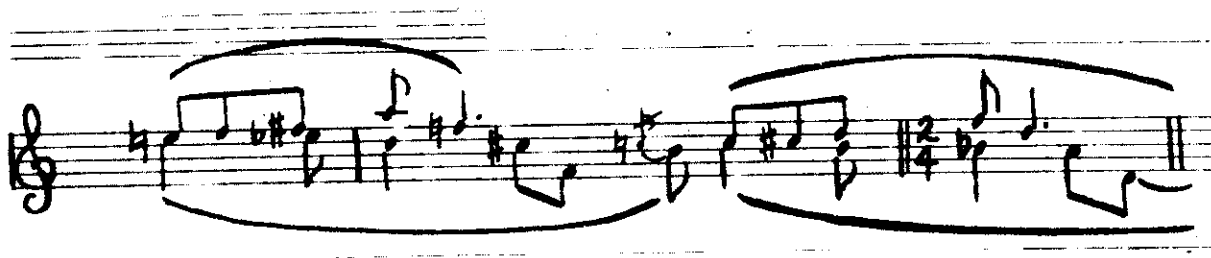


Fig. 60--Diminution, mm. 110-112

A portion of theme 1, group I appears in measures 114 and 115 (Fig. 61).



Fig. 61--Portion of theme 1, mm. 114-115

Part B (Development) mm. 116-205.--Measures 116-133 represent the first section of development. The allegro running passages move through an even more extensive series of different keys. Again there can be found fragments of the thematic material of group I. Special notice should be given to a melodic figure that alternates between treble and bass clef in measures 127-129. This figure, slightly altered, becomes the principal motive of the development in the following section (Fig. 62).

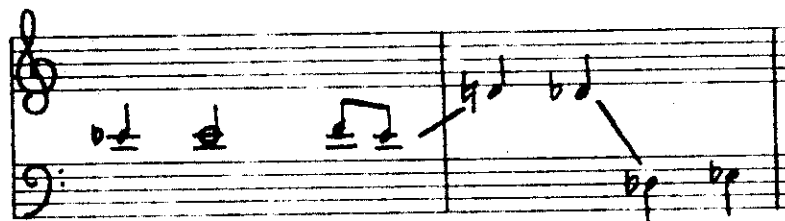


Fig. 62--Melodic figure (used in further development) mm. 127-129.

The contrapuntal development in measures 133-136 is formed from measures 54-56. A piercing dissonance is created by the construction of chords with a tripled second in combination with the melodic line movement (Fig. 63).

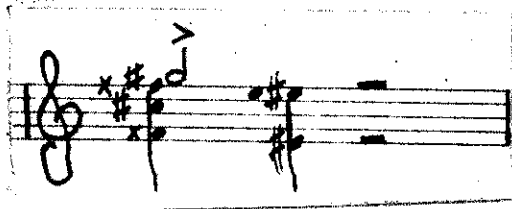


Fig. 63--Dissonant chords, m. 134

The second section of development is contrapuntal, displaying imitation and a partial use of augmentation. The principal phrase to be developed is located in measure 141. This figure was first introduced in measures 108-110 (bass clef) and later in measures 127-128 (Fig. 64).

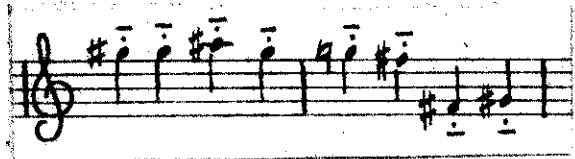


Fig. 64--Principle phrase of development, mm. 142-143.

In measure 144 there is a three-note augmentation (bass clef) of the passage in measure 142 (Figs. 65 and 66).

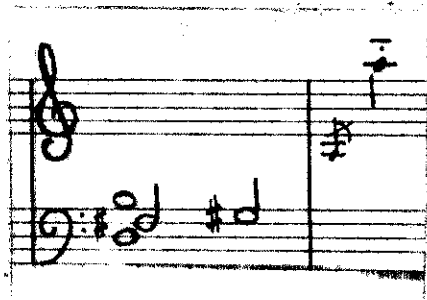


Fig. 65--Augmentation, m. 144

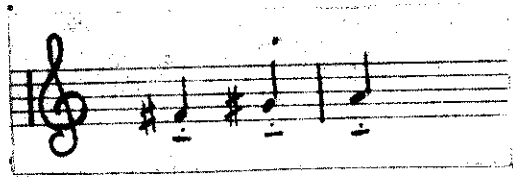


Fig. 66--Original passage, m. 142

Augmentation is again used in measures 149-150 and 152-153 (Figs. 67 and 68).

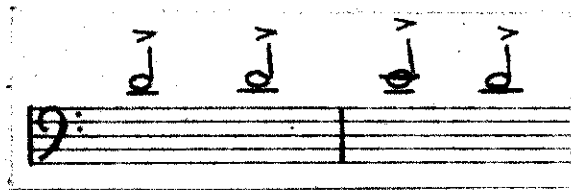


Fig. 67--Augmentation, mm. 149-150

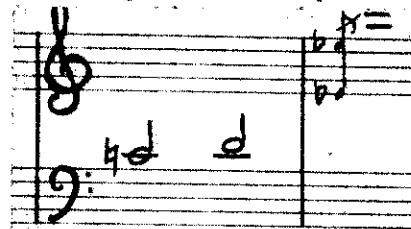


Fig. 68--Augmentation, mm. 152-153

Theme 1 from group I appears in measures 155-158 (treble clef) (Fig. 69).

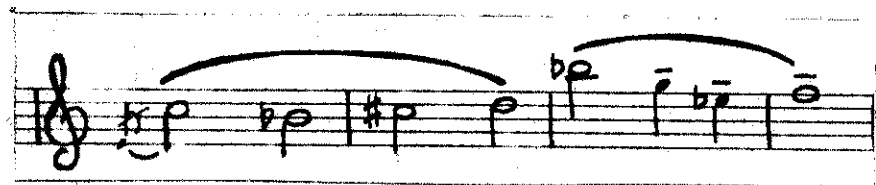


Fig. 69--Theme 1, group I, mm. 155-158

The first phrase (Fig. 64) is again seen in combination with its own augmentation in half notes (Figs. 70 and 71).

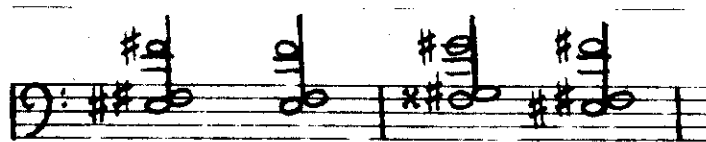


Fig. 70--First phrase and augmentation, mm. 159-160



Fig. 71--First phrase and augmentation, mm. 161-162

Further development of theme 1 from group I occurs in measures 165-168 (Fig. 72).

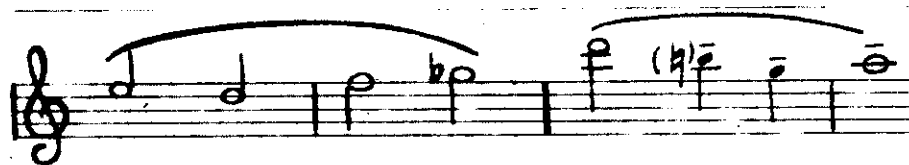


Fig. 72--Further development of theme 1, group I, mm. 165-168.

The accented notes (mm. 169, 173 and 177) are taken directly from the first motive of the thematic material in group II, measure 61.

The octaves in contrary motion, measure 178, tend to reiterate the passages in measures 53-56.

The third section of development beginning in measure 183 (Andante) contains material that holds very little melodic relationship to any of the ideas presented in the first movement.

There is much added tension, not only in the harmony but in the complexity of rhythm. This section is a definite contrast to all previous measures. The origin of the motives in measures 196-205 can be traced to measures 84-89 (Fig. 73).

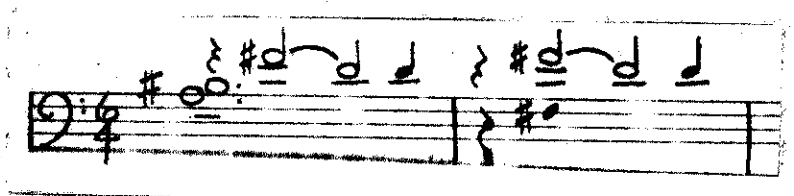


Fig. 73--Motives of third section, mm. 196-197

Measures 196-203, (bass clef) as arranged according to their various degrees of intensity, are so written as to prepare both the dynamics and tempo for a smooth connection with the section of recapitulation (m. 206).

Part A' (Recapitulation) mm. 206-295.--Measures 206-230 form a contrasting double period, an exact duplication of measures 1-25. The eight-measure repetition that follows measure 25 in the exposition is omitted in the recapitulation.

The section, measure 231, (corresponding to measure 35 in the exposition) commences in a different style---the motives being doubled in the left hand. The connection of this passage with the contrapuntal passage (taken from measures 54-60) eliminates a repetition of the allegro running passages as seen in measures 42-54 (exposition).

Group II is slightly altered by the omission of an irregular 2/4 measure (measure 64 of the exposition). The effect of this change is only noticeable in the two succeeding measures after

which the original meter is rhythmically re-located within the measure bar. It is peculiar that such a treatment also occurs in the Seventh Sonata in the identical corresponding section. There is a noticeable repetition of the thirty-second note groupings in measure 259 that is not present in the exposition. Only one phrase of the second period in group II is used after which there is a return without hesitation in tempo to the final allegro passages.

The final section (allegro) is related to the "Allegro moderato" section, page seven. After two measures of duplication, however, the running passages find their way to keys that express final recapitulatory movement. The complexity of measures 282-285 is representative of the expansion that occurs prior to the final cadence (Fig. 74).



Fig. 74--Expansion, m. 282

### Movement II

The second movement is a modified song form. The design can be represented by the symbols: A<sup>1</sup> B<sup>1</sup> A<sup>2</sup> C<sup>1</sup> A<sup>3</sup> C<sup>2</sup> A<sup>4</sup>. The first part (A<sup>1</sup>) begins in D flat major and modulates to D major in measure nine. The second period, (mm. 9-16) is modified

through the use of syncopation in the bass part. Part B<sup>1</sup> begins in measure 17 and extends through measure 26. It is in the key of F major which is closely related to D major. Part B<sup>1</sup> is a modified period with two measure extension. Part A<sup>2</sup> is again in the key of D major, rather than the tonic key. This part illustrates the method by which the composer modifies the style of accompaniment without altering the melodic line (Figs. 75, 76, 77). Part C<sup>1</sup> contains no prominent thematic material but continues to sound the rhythms that are maintained throughout the movement. In this part there is much grouping across the measure bars. The modulating patterns finally lead back to the key of D flat major becoming the background of the third presentation of the theme (A<sup>3</sup>). Part A<sup>3</sup> again illustrates Prokofiev's style of modification. This part can almost be called a variation of the theme even though the unaltered melody line is always to be found within the figuration. Part C<sup>2</sup> is nine measures in length. It contains a slightly varied treatment of the same motives of C<sup>1</sup> in new keys. Part A<sup>4</sup> exemplifies another technique of variation. It is supplemented by a four-measure codetta. Prokofiev's technique of variation within the smaller song forms is illustrated by the following examples (Figs. 75, 76 and 77):

Fig. 75--Variation, mm. 27-28



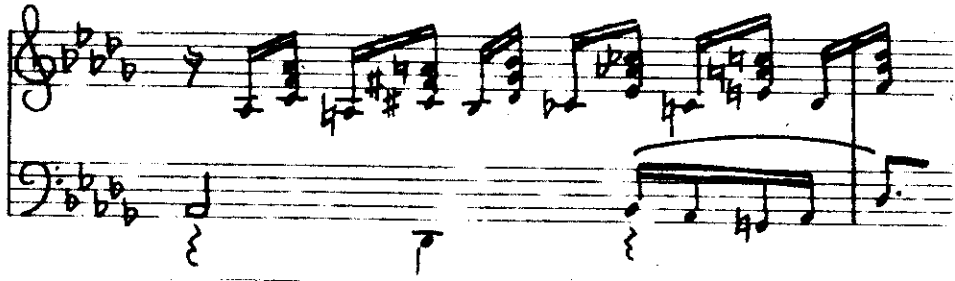


Fig. 76--Variation, m. 47



Fig. 77--Variation, mm. 67-68

### Movement III

The finale can be divided into three distinct parts. Part A consists of two strongly contrasted elements--the first in 4/4 meter and the second in 3/4. It might be said that this combination, by comparison, could represent the scherzo element in a three-movement sonata. Part B, with its various motives set over the incessant pounding of A flat pulsations, adds great power and contrast to the movement. Part A' brings the work to an exultant climax by its recapitulation of themes of both the first and third movements.

Part A mm. 1-103.--Measures 1-8 present theme 1. A brisk vivace passage in 12/8 meter is followed closely by theme 2, a vigorous ten-measure staccato passage in 4/4 meter (mm. 9-18).

The return to a tonic representation of theme 1 is seen in measure 26. A rhythmic change occurs, however, in measure 19 after which there is an appearance of theme 1 in the dominant key (measures 22-25). Measures 19-31 form a period in which both phrases are extended.

The second presentation of theme 2 follows immediately in measures 31-37. This passage in 4/4 meter is heard in A minor, a change from its first occurrence in E minor.

Measures 38-41 contain no new material. Fragments of theme 1 can be extracted from the arpeggio figures. This small section with its suggestion of dominant tonality (dominant of the new key--B major) connects the preceding section in A minor with the new section (m. 42).

This new section contains a double period with a five-measure extension. The change in key signature (m. 7) was devised only as a matter of convenience in notation. The appearance of accidentals (m. 55) justifies this conclusion. Contrapuntal technique in the form of imitation is seen in measures 44 and 45 and also appears in measures 57 and 58 (Fig. 78).



Fig. 78--Imitation, mm. 44-45



A partial resumption of theme 2 is seen in measures 78-81. This passage in 4/4 meter is immediately followed by a return to theme 1 which brings the section (part I) to its conclusion.

The final presentation of theme 1 (part A) is an exact duplication of its first appearance (mm. 1-8). The movement continues, however, beyond the eight-measure length for an additional eight measures (mm. 90-97). A transition of six measures follows, previewing themes of the new section (part B). The predominant sounding of A flat in measures 98-103 can be considered also as preparation for part II. The transition is written in order to adjust for the tempo of the new section.

Part B mm. 104-355.--The middle section, because of its unusual construction, adds great contrast and power to the movement. The repetitious A flat groupings never cease for 236 measures. The monotony of such exuberance is counteracted by a variety of inserted material which will be discussed in the order of its appearance. In this section great dynamic variety occurs. The progressive climb from piano to fortissimo (mm. 104-182) is counterbalanced by a corresponding descent (260-339).

The following analysis of part B is based on the rise and fall of dynamics and the change in treatment of the basic rhythm.

Section A mm. 104-221.--The culmination of section A is reached in measure 182 in which the basic rhythm is expressed in full harmony. The intensity is magnified by the use of triad inversions in a low bass range (Fig. 81).

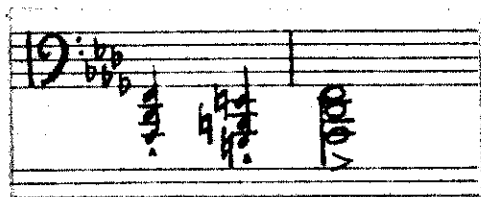


Fig. 81--Triad inversions, mm. 190-191

The basic rhythmic motive of this entire section is found in measures 105 and 106 (Fig. 82).



Fig. 82--Basic rhythmic motive, mm. 105-106

Measure 199 reveals special melodic relationship which alternates between the left and right hands.

The recurrence of this principle is seen twenty-five times throughout the remainder of section II. Notice should be given to the intervallic similarity between the material in measure 230 and the first motive from group II from Movement I (see m. 61). The complete motive is used in measures 286-287 (Fig. 83).

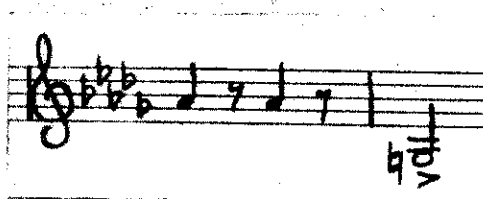


Fig. 83--Motive from group II, Movement I, mm. 286-287.

The first appearance of two successive G-naturals, an alteration of the basic meter (mm. 210-211), provides the principle of rhythm upon which the next 117 measures are formulated (mm. 222-339) (Fig. 84).

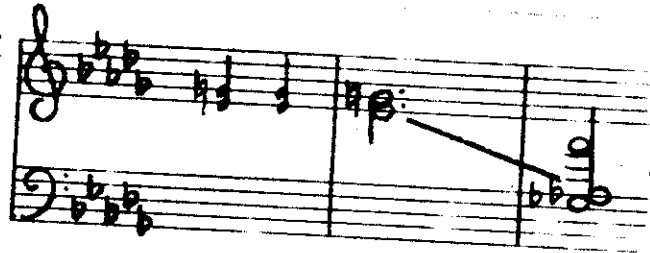


Fig. 84--Appearance of G-naturals, mm. 210-211

Sequential material occurs in measures 212-217.

Section B mm. 222-286.--The basic rhythm in its new form is found in measures 222 and 223 (Fig. 85). The stepwise movement to B double flat is not new, having been heard in measures 145, 172, and 198 (Section A).



Fig. 85--Basic rhythm in new form, mm. 222-223

The short passage from measures 246-249 is characterized by the absence of the principle rhythmic motives. The running passages, however, are actually a prolonged embellishment, having been catapulted from the basic rhythm (m. 245) to which they find their return (m. 249).

The trills and sixteenth note patterns that embellish the primary rhythmic motives give additional variety. The use of these ornaments in different registers results in a gradual decrease in dynamic intensity (mm. 252-262).

This decrease is prolonged by a persistent use of doubling and accented passages which eventually become less forceful (mm. 263-280).

Section C mm. 286-339.--The unique combination of the rhythmic motives with theme 1, group II, of the first movement is worthy of comment. The first example is seen in Figure 86.

Fig. 86--Theme 1, group I (Movement I) in combination with rhythmic motives, mm. 286-293.

Fragments of the theme appear in the ten preceding measures and prepare its complete statement (Fig. 87).



Fig. 87--Fragments of the theme, mm. 275 and 279

The second entrance of theme 1, group II from Movement I is displayed in a more descriptive harmony (Fig. 88).

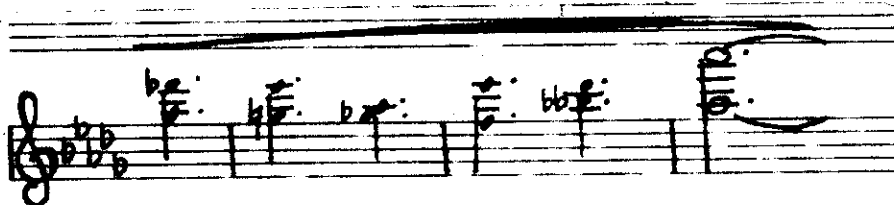


Fig. 88--Theme I, group II, Movement I, mm. 302-305

There are two more instances in which this theme is present. The first occurs in measures 310-319 with a two-measure extension and the second in measures 323-334.

The separation of sections II and III is based on the following observations: the motives used in measure 340 and throughout the following measures are taken from an extension of theme 3, part I, of the third movement (mm. 49-52). The triplet background rhythms are descriptive of the previous section also. The marking "andantino," however, suggests that perhaps it was the intent of the composer to follow the preceding section (utilizing considerable melodic material from the first movement) with supplementary phrases that correspond



respectively to those motives present in the original construction of theme 1, group II, of the first movement. The corresponding motives can be located in measure 70 of Movement I (Fig. 89).

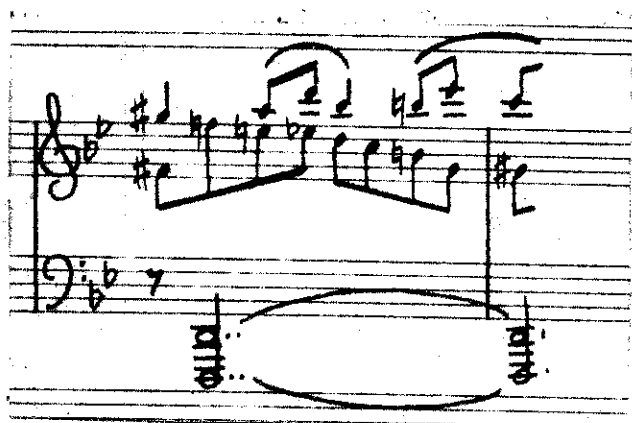


Fig. 89--Corresponding motives, mm. 70, Movement I

These observations indicate that part A' begins with the change of tempo in measure 356.

Part A' mm. 356-486.--The opening bars of the final section, although modified by the use of extension and modulation, reflect theme 2, part A (mm. 356-373).

The portion of the recapitulation exemplified by exact repetition of part A can first be recognized in measure 374. The corresponding section of part A begins with measure 19. After nine measures of this repetition there are two measures which are not exactly the same. The exact repetition is resumed in measure 384. It is interesting to note also that the section

bounded by measures 377 and 384 is an exact repetition of measures 1-8. A close examination of these comparisons reveals the possibility of associating the passage, measures 377-384, with two keys--the key of E (first example) and the tonic of B (second example). The exact repetition seen in measures 385-388 is related to that in measures 28-31. Measures 392-400 are an exact repetition of measures 89-97. It should be noted that the recapitulation borrows musical ideas from all three presentations of theme 1, part A.

This explanation appears feasible upon considering the material in measures 401-422 and 430-437 since the departure from repetition in measures 423-429 does not prevent repetition in measure 430.

Measures 438-445 represent measures 76-81 in regard to their respective position in the movement. However, the first seven measures of this passage repeats the material in a new treatment of alternation (part A', mm. 364-371).

The coda of this final movement extends from measures 446-486. The first seventeen measures are patterned after theme 1, group I. The chromatic scale lines that accompany these passages lend a feeling of finality to the movement. There is a definite return to thematic motives of the first movement in measures 466-470.

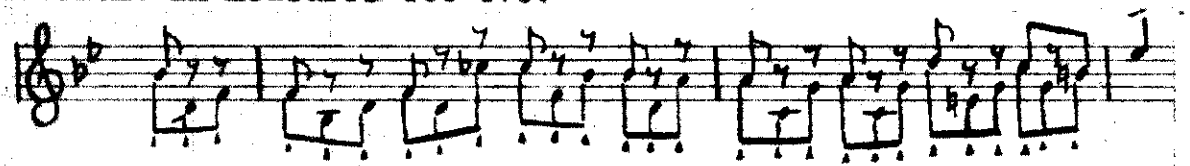


Fig. 90--Motives from Movement I, mm. 466-469

This passage bears close relationship with measures 6-8 of the first movement.

The resumption of fragments from theme 1, group I, of the third movement is followed by ten measures of repeated note passages (mm. 473-482). The origin of these repeated patterns can be found in measures 458 and 461-462. There is a two-measure recurrence of motives from theme 2, group I (mm. 483 and 484). The final two measures represent theme 1, group I (Fig. 91).

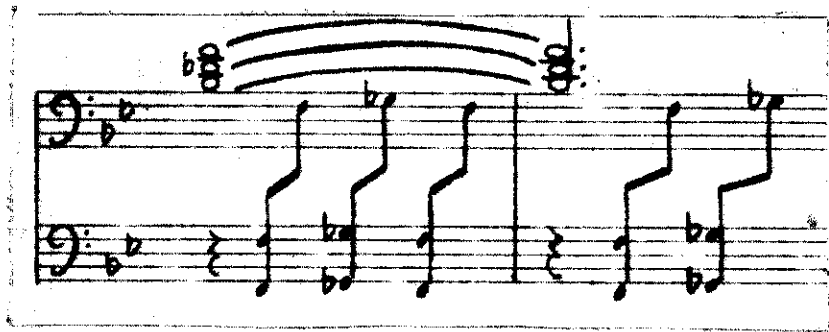


Fig. 91--Motives from theme 2, group I, mm. 483-484

## CHAPTER III

### COMPARISON OF CLASSIC AND MODERN FORMS

Prokofiev himself has provided an analysis of his style in the April, 1941, issue of Sovietskaya Musica:

The principal lines which I followed in my creative work are these: The first is classical. . . . It assumes a neoclassical aspect in the sonatas and concertos, or imitates the classical style of the eighteenth century as in the Gavottes, the Classical Symphony, and, in some respects, the Sinfonietta.<sup>1</sup>

This return to classic form as illustrated in the sonatas is important since it represents the first appearance of rebellion against the free structures of Romanticism and Impressionism. In Prokofiev's music there is a strict adherence to the basic sonata-allegro and rondo forms as well as an abundant use of contrapuntal devices.

It is the purpose of this chapter to discuss the basic forms which correspond to those used in the sonatas of Prokofiev and to point out any trends of deviation or modification.

#### Sonata-allegro Form

##### Traditional Form

"Of all the forms employed by the greatest masters of music, sonata form is by far the most important."<sup>2</sup> This form

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<sup>1</sup>Milton Cross, Encyclopedia of the Great Composers and Their Music, (New York, 1953), Vol. II, p. 579.

<sup>2</sup>J. Humfrey Anger, Form in Music, (New York, 1900), p. 51.

has appealed to all the great composers as a suitable foundation for musical organization. This great form was established by Haydn even though its beginnings can be observed in the sonatas of Scarlatti. In the hands of Beethoven the principles of sonata-allegro structure were perfected.

The construction of the sonata-allegro form is illustrated by the following table:<sup>3</sup>

TABLE I  
THE SONATA FORM

Part I.	Part II.	
Exposition	Free Fantasia	Recapitulation
Subject I, Tonic, Bridge, Subject II, Dom.? Codetta	or development of previously heard themes in other keys.	Subject I, Tonic, Bridge, Subject II, Tonic, Codetta, Coda

Exposition.--The first group of the exposition is usually a two or three-part song-form. In broader forms, a separate transition passage occurs; in more concise forms the transition is developed from material from group I.

The second group is written in contrast to group I. It asserts equal importance and is usually about the same length as the first group.

The codetta is employed as a coda to the second group. Its purpose is to provide balance to the transition and thereby

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<sup>3</sup>Ibid., p. 52.

afford symmetry to the exposition. Often there are two or more codettas, each growing successively shorter. Some authorities regard the codetta as part of group II.

Development.--The development section is an elaborate manipulation of figures, motives, and phrases from the exposition. During the process there is an intermingling of new material that often becomes predominant. The characteristic feature is free modulation. All keys are at its disposal but these must be handled with logic and consistency. The modulation is finally led to the dominant which provides a natural return to the recapitulation. The development section is approximately the same length as the exposition in order that the symmetrical structure may be maintained.

Recapitulation.--In the recapitulation, groups I and II of the exposition are repeated in the tonic key. The transition is altered so as to conclude with the dominant of the original key and thereby modulate smoothly to group II in the tonic key. The recapitulation may be a nearly exact repetition of the exposition, excepting the necessary modifications in key relationship. Sometimes, however, this section is considerably altered, becoming a more independent part of the overall design.

The coda is an appendix at the end of a sonata movement or any other form. There are two species. The shorter coda reviews motives or phrases from group I with variable elaboration. The large coda is usually classified as a separate

part of the sonata form. It contains a development section that is comparable to the first development. Sometimes the coda is omitted. Many sonatas are ended by the addition of a few intensified measures to the final cadence.

Prokofiev's Treatment of the Sonata-allegro Form

Sixth Sonata, Movement I.--The exposition is modeled after the traditional form with the following exceptions:

(a) The second group suggests the key of F major as related to group I in A major.

(b) A second theme of group I is F major (the same key as group II).

(c) Group II is expanded into an episode that introduces new patterns which are used extensively in the development.

In constructing transitions, Prokofiev often places a sustained note in the bass which is tied over into the first measures of the new theme. Examples of this technique can be found in the transition between groups I and II, and in the transition that precedes the development.

The development (mm. 92-216) is only a few measures longer than the exposition. In the developmental process, both groups I and II appear in augmentation frequently. Four basic ideas are developed--group I, themes 1 and 2; group II; episodic material from group II; a final motion toward dominant harmony

occurs in the final section of development which is accompanied by bitonal harmonies.

The recapitulation is about sixteen measures shorter than the exposition. Group II appears in the subdominant key, a definite exception to traditional form. The simple accompaniment of the exposition is replaced by more complex chromatic backgrounds. The melody of group II now is played in octaves rather than single notes.

The final return to tonic tonality is accomplished by the use of a coda that repeats the last chords of the development section. It should be termed a short coda since no extensive development occurs.

Seventh Sonata, Movement I.--The numerous themes of group I (mm. 1-124) are so closely related that their isolation is impracticable. This section is bitonal, representing the keys of C major and possibly B flat major. The transition to group II is definitely established by the sustained "A" in measure 104. It is suggested even in measure 91. Group II is in the key of A flat minor.

There is no cessation of motion between the exposition and the development section. These two divisions can only be separated by an imperfect resolution in measure 153 after which repeated bass notes set a new tempo. These repeated notes could also be thought of as a transition passage preceding the main development.



The development section (mm. 153-295?) is 142 measures in length as compared with 148 measures of exposition. The recurrence of group I in measure 183 is similar to the first presentation, almost establishing recapitulation. Consequently, there is no discernable line of separation between the development and recapitulation. The last portion of development evolves into a note for note repetition of the exposition, becoming the transition to group II. The second presentation of group II is a note for note repetition of the exposition, transposed into the key of B flat minor. It is seven measures shorter.

The coda (mm. 360-413) restates motives from group I. It should be termed a short coda since the same expansion of motives was used in the exposition.

Eighth Sonata, Movement I.--The exposition (mm. 1-115) is constructed in successions of double period groups which are separated by episodic running passages. The transition to group II is constructed from motives of the new theme. Group II is constructed in double period groups in the key of G minor. It is followed by more episodic running passages which are used to balance the section between groups I and II.

The first section of development (mm. 116-139) is a more expanded treatment of the previous episodic material. The second section (mm. 141-182) is filled with the devices of augmentation and diminution. The motives are related to those in group I. The third section (mm. 183-205) contains much

rhythmic material that is unrelated to the entire movement. The transition to the recapitulation is based on material that supplemented group II in the exposition. The modulation is pivotal.

The recapitulation (mm. 206-295) begins with a note for note repetition of group I. The section beginning at "L'istesso tempo" is a representation of the episodic passages in slower tempo. Group II is only four measures long. It is in the traditional tonic key.

The coda passage (mm. 261-295) (allegro) is again based on the episodic running passages that have characterized the entire movement. There is, however, much elaborate treatment and expansion in this final section. It should be classified as a small coda.

### Rondo Form

#### The Older Rondo

The rondo was originally a dance. "The music began with a chorus; one of the dancers then sang a solo, after which the chorus was repeated as a refrain. Other solos followed, the chorus being repeated after each. The chorus itself was called the 'Rondeau,' and the various solos 'Couplets.' The dance itself is long since obsolete; but the name and the musical form remain to this day."<sup>4</sup> A rondo, then, may be defined as a piece of music in which the principal subject

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<sup>4</sup>Ebenezer Prout, Applied Forms, (London, 1895) p. 107.

recurs at the end of each division of the piece. It is found both in vocal and instrumental music.

The rondo form as designed by composers from Haydn on can be best understood as an extension of the ternary form.<sup>5</sup> The older rondo is actually comprised of the ternary form with a second episode and return to the chief subject.

In the older forms the episodes are almost always in different keys from the original subject. "The most frequently employed keys are the following:"<sup>6</sup>

For a rondo in a major key (1) the subdominant, (2) the relative major, (3) the tonic minor, and, somewhat less frequently, (4) the dominant.

For a rondo in a minor key (1) the relative major, (2) the tonic major, (3) the submediant major, (4) the dominant minor.

There are rare cases of episodes in keys of secondary relationships. In Beethoven's Rondo a Capriccio in G, Op. 129, one of the episodes is in E major.

### The Rondo Sonata

The fusion of the larger rondo with the sonata-allegro often occurs. The character of the development in these forms is so well-defined that it can not be mistaken for any other factor in the design and therefore termed as an irregularity of the basic rondo structure.

The use of the development section is seen more often in the Third Rondo form.<sup>7</sup> It is not logical to insert development

<sup>5</sup>Ibid., p. 112.

<sup>6</sup>Ibid., p. 113.

<sup>7</sup>See Chapters VII, VIII, and IX of Percy Goetschius's "Larger Forms of Musical Composition" for the definition of 1st, 2nd, and 3rd rondo forms.

in the First Rondo form since the thematic members could not maintain their integrity. "It is nevertheless practicable to create the impression of a 'developing' section, even in the First Rondo form, by spinning out the retransition, after a specific manner of a Development."<sup>8</sup>

The rondo with development closely resembles the type of regular sonata-allegro form in which the development begins with a partial statement of the principal theme in the same key as the exposition. These two forms can be differentiated only by discovering the purpose of the composer, "whether the form is to be 'Rondo'(exhibiting the principle of Alternating Themes), or 'Sonata-allegro'(Exposition of Associated Themes)."<sup>9</sup>

The opening of a modern rondo form closely resembles sonata-allegro form. The subject is followed by a transition which leads to the dominant or relative major keys which introduce the second subject.

The second subject of a modern rondo is generally shorter than the second group of the sonata-allegro form. It seldom contains more than two sections and often only one. The cadence of the second subject always ends in the dominant, or dominant seventh of the tonic key. The only exception to this

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<sup>8</sup>Percy Goetschius, The Larger Forms of Musical Composition, (New York, 1915), p. 204.

<sup>9</sup>Ibid., p. 205.

<sup>10</sup>The terms, rondo sonata and modern rondo are used interchangeably in Chapter 10 of Applied Forms, by Ebenezer Prout.

rule is the rare case of minor movements in which the second subject ends in the relative major and is followed by a codetta modulating back to the tonic key, and ending in its own dominant harmony.

The modern rondo differs from the sonata-allegro form in that "the whole exposition is never repeated while the first subject invariably is so."<sup>11</sup>

Another basic distinction between the two forms is seen in the second parts. The second part of the sonata-allegro form consists of the development of motives from the exposition and the introduction of episodic material that occupies only a subordinate position. In the modern rondo, on the other hand, the second part of the movement begins with a new episodical subject in a different key than those used for the previous subjects. The keys generally employed for the episode are, in major movements, the subdominant major, the relative minor, or the tonic minor; in minor movements, the submediant major, the tonic major, and occasionally a major key in the second degree of relationship.

The end of the episode is so written as to modulate back to the dominant harmony of the tonic key--the same method as used in the close of the development section in sonata-allegro form. The recapitulatory portion of the modern rondo differs from the corresponding sonata section in that the first subject is more frequently ornamented on its reappearance. The

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<sup>11</sup>Ebenezer Prout, Applied Forms, p. 214.

transition is followed by the second subject in the tonic key and a coda in which the first subject frequently reappears for a fourth time.

Prokofiev's Use of the Rondo Sonata in the  
Sixth Sonata, Movement IV

The first subject is in the key of A minor. The transition which is evolved from the first subject introduces the second subject in the key of the relative major. A short episode is used between the two representations of the second subject. The standard rule of returning back to the tonic through the dominant is violated. The second appearance of the first subject is in the key of B flat minor. There is, however, a return to the tonic key ten measures later. A series of consequent motives separate this second presentation of first subject. A third subject is introduced in the key of G sharp minor. The length of this section is approximately the same as the first two subjects. It closes with a return to motives of the first subject which may be of sufficient length to be termed a third presentation.

The "Andante" section that appears between the exposition and the development is composed of motives from the first movement, group I. There is also a review of material used in the development section of the same movement.

The first section of the development (mm. 228-288) of this modern rondo is based on the first subject. The section

begins in F sharp minor. The second section (mm. 288-302) is a note for note statement of the third subject in the new key of A minor. The third theme is not presented in its entirety, but is followed by a further development of thematic material that was first heard in measures 99-113. The transition is bitonal. The sounding of dominant chords in A flat major, measures 331-339, is accompanied by chords that lead to the key of A major.

The second subject is now in the key of the tonic major. This can be considered as the beginning of the recapitulation. The accompaniment of the second subject is constructed this time in broken chord progressions of minor seconds, ninth and tenths. The coda (mm. 369-431) is sixty measures in length. It is constructed from the allegro passages of the first subject and the opening motives of the first Movement.

### Scherzo Form

#### The Minuet and Trio

The scherzo form is a development of the minuet. The minuet is the most important of all dance forms for it is the only one which has survived as an integral part of modern instrumental compositions. The older minuet was a stately dance in 3/4 or 3/8 meter, beginning with an accented note on the first beat of the measure. The minuet was often followed by a second minuet which was called a trio. The trio could be written in the same key or in a related key. There was seldom

any rhythmic irregularity in the older minuet forms. The minuet with trio can be considered a ternary form. Occasionally more than one trio is introduced. In this case the form becomes a rondo.

There is much difference in the older minuet and those written by modern composers (from Haydn onwards). The tempo (always in 3/4 meter) is much faster and the feeling of stateliness is replaced by merriment and jollity. It is to Haydn that this change must be credited since he was the first to begin the form on the third beat of the measure, giving greater lightness to the music.

### The Scherzo

In the works of Beethoven, the character of the scherzo or minuet is changed. Only an examination of the works themselves can reveal the fantastic nature of this composers scherzos that separate them from the smaller minuet forms. Frequently the form is so enlarged that it approaches the complete sonata-allegro form.

Beethoven introduced the idea of writing the scherzo in meters other than 3/4.

In the string trio in C minor, Op. 9, No. 3, the Scherzo is in 6/8 time; while in the piano sonatas in E flat, Op. 31, No. 3, and A flat, Op. 110, the Scherzo is written in 2/4 time, and in the quartetts in B flat, Op. 130, and C sharp minor, Op. 131, the two Prestos are really scherzos of the Pastoral and Choral Symphonies, both of which are in 3/4 time, Beethoven writes the trios in common time.<sup>12</sup>

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<sup>12</sup>Ibid., p. 46.



As in the older minuet forms, more than one trio is frequently introduced in the scherzo. Examples of this style may be found in the Serenades and Divertimenti of Mozart. The first composer to introduce two trios in the symphony was Schumann. "If more than one trio is introduced, it is advisable, for the sake of variety, that at least one of them should be in a different time from that of the scherzo."<sup>13</sup>

In the modern scherzo the ternary form of the older minuet is frequently abandoned. Specimens of scherzos in this form may be found in the "Scotch" symphony by Mendelssohn and the piano sonata in E flat, Op. 31, No. 3, by Beethoven.

Prokofiev's Use of the Scherzo Form in the  
Sixth Sonata, Movement II

Movement II is a variant of the scherzo form. It is written in a much freer style than the scherzi of the classical period. The first section (part A, mm. 1-92) can be symbolized as A<sup>1</sup>, (E major) A<sup>2</sup>, (C major)A<sup>3</sup>, (G major) and A<sup>4</sup>, (E major). These A presentations are joined together with contrasting thematic material which itself assumes melodic significance. The treatment of this material in its second and third repetitions is varied only by the change of tonality (C major, G major, D major). The principal theme on the contrary is displayed each time (excepting A<sup>3</sup>) in a different style consisting of new background rhythms and counter melodies.

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<sup>13</sup>Ibid., p. 46.

The trio section (part B, mm. 93-130) begins in B flat minor and continues in D minor (m. 104), frequently using motives that appeared in the contrasting material that connected the smaller divisions ( $A^1$ ,  $A^2$ , etc.) of part A. The first motives of part B are not heard again in the tonic key for 24 measures. The transition is based on a pedal B flat (bass clef) which would normally prepare for a modulation to the key of E flat major. However the chromatic descent in mm. 129-130 leads back to the expected key of E major.

The final section (part A', mm. 131-160) is shortened containing only one presentation of the theme (in the style of  $A^2$ ) and contrasting thematic material related to that in part A. Part A' is supplemented with a 10 measure codetta (mm. 159-160).

## Binary and Ternary Forms

### Traditional Forms

The simple binary form is understood to be a composition consisting of two musical sentences. The construction of the binary form is illustrated by the following table:

TABLE II  
SIMPLE BINARY FORM<sup>14</sup>

Part I.	Part II.
Sentence ending usually in a nearly related key.	Sentence ending in the tonic key (Coda)

<sup>14</sup>Anger, Form In Music, p. 39.

Parts I and II are usually separated by a double bar. Either part may be repeated and part II is often extended.

The ternary form is explained by the following table:

TABLE III  
SIMPLE TERNARY FORM<sup>15</sup>

Part I	Part II	Part III
Sentence ending usually in the tonic key.	Sentence in a nearly related key.	Sentence ending in the tonic key. (Coda)

Modern Binary and Ternary Forms  
and Their Hybrids

There has been much confusion in the use of the names binary and ternary as a result of the great variety of types. According to Donald Tovey,<sup>16</sup> the first half of a binary form must always end with a modulation to some key other than the tonic, and therefore requires both a contrasting section and a return. The disappearance of tonality, however, has made these rules less applicable.

To understand the primary forms of modern music it is necessary to realize that there are many modifications, hybrids, and extensions of the basic structure. A single period, even when extended, is not considered large enough to represent a part. There are three possible methods of part construction:

<sup>15</sup>Ibid., p. 39.

<sup>16</sup>Karl Eschman, Changing Forms In Modern Music, (Boston, Mass., 1945), p. 131.

(1) the period may be repeated (and this may demand a variation); (2) an answering period may be presented; or, finally, (3) a contrasting period may follow which demands some kind of a return for the sake of unity.<sup>17</sup> The second half must offer contrast which is often more a matter of direction than idea due to the logical return from dominant to tonic. When there is a great contrast at the beginning of the second part there is also more demand for a return. Several types of hybrids have developed from this partial return:<sup>18</sup>

A		A		is still binary
a	a* <sup>19</sup>		a	in shape, but
16	8		8	ternary in content;
A	A*	:	A	is a binary
16	16	:	8	with enlarged
				second part;
A	A*		A'	is the ternary
				form with a
				modified reprise.

The binary repetition of a ternary form illustrates the evolution of forms in general.<sup>20</sup> In many of Beethoven's piano sonatas there are repeat signs around the development and recapitulation together. The origin of this method of repetition can be traced back to the older binary forms. A further evolution of the binary repetition is the A::BA: form.

<sup>17</sup> Ibid., p. 132.

<sup>18</sup> Ibid., p. 132.

<sup>19</sup> Material that has been developed from part A.

<sup>20</sup> Eschman, op. cit., p. 133.

When the second repeat is written out the form becomes A B A B A, which closely resembles the early rondo. Often B<sup>2</sup> is developed from B<sup>1</sup> becoming C in which case the form may be considered a rondo.

The binary method of repeating can be found in many different kinds of ternary forms. When the middle section is smaller than those parts which enclose it, the form is ternary (A a\* A). Often the middle section through development becomes much larger than the first and third sections. It may present both new material and development of ideas from part A, but if there is balance between the first and third sections, the form is of the ternary species.

The ternary form evolved as a result of the disturbance of balance within the binary form. After the middle section (B) the third section (A) seemed necessary. The same principle was involved in the evolution of the five-part song forms and the rondo. The second development of the sonata-allegro also exemplifies this procedure. An attempt has been made by certain composers to reconcile the claims of A and B in the final section.<sup>21</sup>

Codas have had an interesting effect on the equilibrium of the ternary form. The coda aids in balancing the middle section in which there is a general movement away from the tonic. Codas are constructed in phrases rather than complete sentences.

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<sup>21</sup>Busoni, Sonatina (first part).

The width of their swing away from the tonic becomes successively smaller on reaching the final measures.

Prokofiev's Use of the Binary  
and Ternary Forms

Sixth Sonata, Movement III.--Part A (mm. 1-41) exemplifies the composer's technique of inserting sudden unrelated key changes. The theme begins in C major and progresses through D major, C major, A flat major, D major and A flat major. This entire part is based on the initial eight-measure theme.

Part B (mm. 42-96) can be divided into two sections. The first is in A flat major. The themes of part B are contrasted with the previous part by a change of meter. The two sections of part B are approximately the same length. The first section contains two periods, the second of which is extended. The second section is built on a new melodic idea presented in measure 66 of the preceding section, is characterized by increased tension, and is climaxed with material based on the theme from part A.

Part A' (mm. 97-125) is shortened by the omission of the lengthy A flat representation of the theme. There is a return to the beginning measures of part B in measures 117-120. The most noticeable change of treatment in this part is the use of new chords (bass part, mm. 101-102 and 109-110) which produce bitonal harmonies and added tension.

Seventh Sonata, Movement II.--Movement II contains three parts. In part A (mm. 1-31) the theme is stated in E major and expanded in D major. There is a return to the E major tonality in measures 17-23 which is followed by a contrasting passage in B flat major providing the basis for part B.

Part B (mm. 32-97) suggests development, since its basic motives are taken from part A. This part is climaxed with ostinato passages after which there is a short return to the E major theme of part A.

Movement II may be classified as a two-part form if the last ten measures (mm. 98-107) are considered as a codetta referring briefly to part A.

Eighth Sonata, Movement II.--This movement appears to be a song form comprising a group of seven parts (each in sentence structure). It is an excellent example of the evolution of the binary and ternary forms. The form may be represented by the following symbols:  $A^1$ ,  $B^1$ ,  $A^2$ ,  $C^1$ ,  $A^3$ ,  $C^2$ ,  $A^4$ . The relationship between this movement and the rondo form is evident. It should be noticed, however, that presentations of parts  $A^1$ ,  $A^2$ ,  $A^3$ , and  $A^4$ , are highly variable (the thematic line remains the same).

The frequent change of key throughout this movement is a characteristic found in other works by the composer. The following key relationship is used: ( $A^1$ ) D flat major, and D major, ( $B^1$ ) F major, ( $A^2$ ) D major, ( $C^1$ ) D minor, D flat major, ( $A^3$ ) D flat major, ( $C^2$ ) D flat major, ( $A^4$ ) D flat major.

Eighth Sonata, Movement III.--The form of the third movement of the Eighth Sonata is ternary. Part A (mm. 1-103) resembles the rondo form because of its alternation of themes. Part A could be symbolized as  $A^1$ ,  $B^1$ ,  $A^2$ ,  $B^2$ ,  $C^1$ ,  $B^3$ ,  $A^3$ . There is also an alternation of 12/8 and 4/4 meters. The following key relationship is used: ( $A^1$ ) B flat minor, ( $B^1$ ) E minor, ( $A^2$ ) B flat major, ( $B^2$ ) A minor, ( $C^1$ ) B major, ( $B^3$ ) E minor, ( $A^3$ ) B flat major.

Part B (mm. 104-355) is not thematically related to part A. There is a strong contrast between the two parts due to the rarely used ostinato treatment of part B. The practice of employing motives and themes from the first movement and therefore unifying the entire work is exemplified in this part. The accumulation of chords of greater tension gives part B a feeling of development. It is impossible however to consider this part as a variant of sonata-allegro form since the material developed is not presented in part A. Part B, like some development sections can be divided into three sections even though some rhythmic form of the ostinato bass is always in the background.

Part A' (mm. 356-486) can be symbolized as:  $B^1$ ,  $A^1$ ,  $A^2$ ,  $C^1$ ,  $B^3$  and coda. The following key relationship is used: ( $B^1$ ) G sharp minor, ( $A^1$ ) E flat major, ( $A^2$ ) E flat, ( $C^1$ ) E major, ( $B^3$ ) D minor, Coda, B flat major. The notable characteristic of part A' is the exact repetition of part A. This final part, if isolated, could be called a simple rondo. The coda, (mm.



455-486) however, is more comparable in length and style to the type used in the rondo-sonata.

## CHAPTER IV

### SUMMARY AND CONCLUSIONS

This study of the late piano sonatas of Prokofiev provides ample evidence of the factors which govern the style that has been described as Neo-Classicism. It is difficult, however, to define clearly the principles of the classic style itself and thereby determine what has been borrowed and used as a basis of the new (New-Classic) style. Prokofiev's return to classic form consisted specifically in his strict adherence to the principles of sonata, song-form, and rondo structure as perfected by Haydn, Mozart, and Beethoven. His style of composition is more similar to that of Beethoven since both composers realized the possibility of retaining freedom of expression within the laws of formal structure. The contrapuntal devices so abundantly employed by Prokofiev need not be traced back to the Baroque period since Beethoven, himself, in spite of his denials, used counterpoint freely.

It is in the sonata-allegro forms of Prokofiev that we find the greatest amount of "Classic" style. Within these structures there is much exact repetition of entire sections. This procedure is most frequently used in the recapitulatory treatment of group II themes. It is not unusual to find such repetition in the rondo sonata or other last movement forms. Prokofiev's style of development might be compared with that

of Beethoven's later works, since he frequently blends the latter portion of his development sections with the recapitulation (e.g. Seventh Sonata, Movement I). In developing themes Prokofiev generally employs the older methods of counterpoint such as augmentation, diminution, and stretto, giving a feeling of complexity and strict organization. The development sections are usually about the same length as the exposition and can be divided into three distinct sections on the basis of style and tempi change. The codas of the sonata-allegro movements can be compared in size with those found in the earlier sonatas of Beethoven. In a few cases (such as the rondo sonata from the Sixth Sonata, Movement IV) the coda is expanded to such length that it approaches the style of a second development.

The smaller song forms of the second (and sometimes third) movements exemplify a freer type of construction. In these forms there is much modification in the use of tonalities, rhythms, and harmonic structure. It would not be correct, however, to say that Prokofiev's method of organization is much more evolutionary than some of the comparable forms of Beethoven.

There are some characteristics in the slow movement forms that must be described as peculiar to Prokofiev's own style. Perhaps the most important is that of inserting sudden changes of tonality in unexpected (foreign) keys. This might be considered one of the basic principles underlying all of his music.

Another characteristic that is sometimes found in these movements is the use of ostinato passages which aid in balancing or terminating the increased tension of development sections. This treatment is used in the second movement of the Seventh Sonata, and also in the first movement of the Third Piano Concerto. The abundant use of multi-meter, as seen in both slow and fast movements, is associated with the modern style of writing and therefore cannot be identified as a classical element of Prokofiev's style.

There are some movements which are so constructed as to become a basic element of more than one formal species. There are still others that can hardly represent, authentically, any basic form other than the evolutionary conception of the binary form. Among these examples are Movement II of the Sixth Sonata and Movements II and III of the Eighth Sonata. These movements by themselves are not criteria for judgement in determining Prokofiev's Neo-classic style but they do illustrate the ratio of differentiation or modification that is used in the scope of these three sonatas. It is perhaps this type of modification in addition to Prokofiev's own style of harmonic tension distribution that results in a concrete distinction between the original classic school and its successor, Neo-classicism.

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