

**THE KRZYSZTOF PENDERECKI
ACADEMY OF MUSIC
IN KRAKOW**

Katarzyna Pietrzko

**Sergei Prokofiev as an inspiration
for the contemporary jazz pianist**

**Description of the artistic doctoral dissertation as part
of the procedure for awarding a degree of doctor in the field of
arts, in the artistic discipline: musical arts**

Supervisor: Prof. dr hab. Dominik Wania

Krakow 2024

Contents

PREFACE	3
CHAPTER I	
SERGEI PROKOFIEV – PROFILE OF THE COMPOSER AND EARLY WORKS (<i>SARCASMS, SCYTHIAN SUITE</i> AND <i>VISIONS FUGITIVES</i>)	5
CHAPTER II	
KEY CONCEPTS	16
Tonality: the approach to a concept with elements of contemporary discussion of the concept.....	19
Prokofiev's Harmony	23
Melodies in Prokofiev.....	24
Rhythm and Related Concepts in Music: A Basic Approach.....	26
Characteristics of rhythmic in the work of Sergei Prokofiev – sources and properties of elements of the artist's style	30
CHAPTER III	
ANALYSIS OF THE WORK	34
Sarcasm III – Allegro Precipitato	35
Unidentified Swing or Not – Composition inspired by S. Prokofiev	40
Scythian Moon – Composition inspired by S. Prokofiev	47
Sarcasm V	57
Night	66
I Vision Fugitive / Impression	71
Conclusions.....	77
BIBLIOGRAPHY	79
NETOGRAPHY	82
LIST OF MUSICAL EXAMPLES	83

Preface

The aim of this work is to find relationships to Prokofiev's early works in the creative and intellectual process. This applies both to the source of compositional inspiration and to the attempt to capture and name the unique features of the work titled *Prokofiev*.

The work is divided into three chapters. The first is the introduction to Sergei Prokofiev's life and his early works: *Sarcasms* (1912–1914), *Scythian Suite* (1915) and *Visions Fugitives* (1915–1917) – chosen as a source of inspiration by the author of the dissertation. A special place in this part of the work is occupied by the sources of Prokofiev's work, their context – with particular emphasis on background and inspiration – and the reception of the works discussed.

The second chapter is a theoretical part, containing a discussion of selected musicological concepts. The author refers to established definitions of concepts and to selected theoretical texts of the twentieth and twenty first centuries, in particular articles by Polish and foreign musicologists and interdisciplinary considerations, in order to create a foundation for analytical purposes. The area of interest in the first part of the chapter are the issues of tonality, harmony, and melody. The second part contains definitions of rhythm, dynamics and agogics. Each part of the chapter ends with a short reflection on these aspects of music in the works of S. Prokofiev selected for the dissertation.

The third chapter of the dissertation contains a detailed musicological analysis with elements of interpretation of *Prokofiev's work*. The chapter is divided into seven parts. Six contain analyses of the pieces that make up the work: arrangements, inspired pieces and improvisation. The whole is richly illustrated with musical examples. The seventh part of the chapter contains general conclusions from the analyses.

When starting her analysis, the author of the work focused on harmony, which was her initial area of interest. As she deepened her reflection, she discovered that rhythm and agogics, as important qualities of Prokofiev's early work, became equally important factors in her work. The importance of dynamic and motor structures allowed to emphasize the resulting element of surprise and expression.

The analyses made it possible to show that – as a music creator, a jazzwoman actively looking for her own expression – she understands music first of all practically, as an action, and

then a reflection on action. This is revealed in the structures of inspired compositions, which become a free extension/variation using source material from Prokofiev. Improvisations, on the other hand, are related to inspired compositions – as evidenced by subsequent analyses.

The work contains a bibliography, netography and a list of all musical examples included in the dissertation.

The work is accompanied by the full score and a recording of *Prokofiev's work*.

Prokofiev's work was co-created by members of the Kasia Pietrzko Trio jazz band: Andrzej Świąż on double bass and Piotr Budniak on drums.

Andrzej Świąż – born in 1979, one of the leading Polish double bass players. He regularly collaborates with Adam Bałdych, Paweł Tomaszewski, and until recently also with Jan "Ptaszyn" Wróblewski (1936-2024). He has performed with Lee Konitz, George Garzon, Randy Brecker, Marek Napiórkowski, and Adam Pierończyk, among others. His debut album *Flying Lion* won two statuettes of the prestigious "Fryderyk" award in 2024.

Piotr Budniak – born in 1991, drummer and composer. Winner of numerous jazz competitions in Poland and abroad. With his original band Piotr Budniak Essential Group, he has already released 5 albums. He has performed with such artists as Piotr Wojtasik, Piotr Wyleżoł, Mike Russell, Troy Roberts.

The recording was made by Kasia Pietrzko Trio in Tokarnia Studio 2.0 in Nieporęt, and the producer was Jan Smoczyński.

Chapter I

Sergei Prokofiev – profile of the composer and early works (*Sarcasms, Scythian Suite and Visions Fugitives*)

Sergei Prokofiev, born in 1891 in Soncovka, was recognized by music critics as one of the leading avant-garde artists of Russian music as early as 1912. The premiere of the *First Piano Concerto in D flat major* contributed to this, although he had already expressed his musical explorations earlier, in 1908, at the *Evening of Contemporary Music* – one of the informal meetings of the Russian St. Petersburg avant-garde, held outside the conservatory¹. There he presented for the first time in front of a wider audience his piano work *Devil's Whispers* Op. 4 No. 4. Focused on the *Evenings...* the milieu played a significant role in the emergence of S. Prokofiev's musical innovations – it enabled him to use the inspiration and knowledge he had accumulated in childhood, accepting his bold compositional attempts.

Prokofiev was initially taught by his mother. Regular lessons began when he was only 5 years old. Maria Grigorievna was guided by two rules: not to bore the child (classes initially lasted 20-30 minutes) and not to force him to "cramm".² The result of the gentle and innovative approach to learning was the awakening of the boy's passion and creative courage. Prokofiev read the notes of many compositions with his mother (with particular emphasis on Beethoven, whom his mother adored); He played piano pieces for 2 and 4 hands. In a short time, he assimilated a large music library and gained performance experience. He saw the first opera in his life – Charles Gounod's *Faust* – as a nine-year-old boy. He was so inspired by it that he wrote his own and then exhibited it with the help of his cousins just a year later.

The greatest achievement of his mother's method of learning was the development of Prokofiev's taste and ability to judge the value of musical works and proficiency in reading musical notation; the sloppy performance that the composer fought against for several years

¹ "In addition to my own works, I played Western novelties and – as it turned out later – I was the first performer of Schoenberg in Russia" – the creators of new expressionism, expressing emotions through new means (atonality), Sergei Prokofiev, *Autobiography*, trans. J. Ilnicka, Polskie Wydawnictwo Muzyczne, Kraków 1970, p. 180

² "In the first period, that is, when I was seven years old, my mother worked with me for 20 minutes a day [...] Then, around the age of nine, she gradually extended it to an hour [...]. For lessons, she bought *Strobel's Classical Library*, in which the works are arranged according to difficulty. I read the notes easily, after a few plays the piece usually went smoothly. Fearing above all being shamed, my mother led me from piece to piece, and, in order to increase the repertoire, brought in the parallel *Classical Library of van Arek* and, I think, Czerny. In this way, the amount of music I recorded was enormous." *Ibid.*, p. 37

became a curse: "In this way, I developed an independent sense of judgment early on, and the ability to read music well and to know a large amount of music helped me to orient myself easily in the works. This also had the other side of the coin: nothing was learned, sloppiness of execution was developing. Another sloppiness was developing—the sloppiness of putting my fingers on the keyboard: your thoughts flew forward, and your fingers kept up with it sloppily. This lack of detail and impurity of technique were my whip throughout my later stay at the conservatory, and barely after the age of twenty they began to gradually disappear. But at the age of ten I had my own view on musical works and I could defend it."³ He will work persistently on the shortcomings that Prokofiev mentions in the above quote and overcome them thanks to his tendency to titanic work and his desire for perfection⁴.

Thanks to his mother's efforts, Prokofiev acquired the basics of harmony, composition and orchestration quite early. Maria Gregorievna – noticing that the child needed more than she could give him – took care of the teachers. The future composer took his first harmony lessons from Yuri N. Pomerantsev, during individual studies at home. In the summer of 1902 and 1903, also in Soncovka, he was taught musical forms, the basics of composition and instrumentation by Reinhold Glier (later a lecturer at the Moscow Conservatory; composer and conductor). In 1904, as a 13-year-old with a portfolio of his own compositions containing four operas, a symphony and several pieces for piano⁵, Prokofiev began his studies at the conservatory in St. Petersburg. In his memoirs, it was a time of rebellion because, as he writes, Nikolai Rimsky-Korsakov's instrumentation classes were conducted in an inaccessible way, harmony and counterpoint with

³ S. Prokofiev, *Autobiography*, p. 38

⁴ The commentary is an anecdote by the Soviet composer Dmitri Kabalevsky: "In 1937, when I was staying at the Hotel de l'Europe in Leningrad, one day I heard the familiar sound of a piano in the apartment next door. I didn't think about it right away, but after a while I recognized some fragments from Prokofiev's Piano Concerto No. 3. They were played so slowly, and some isolated passages were repeated so many times and with such persistence, that it was not easy to recognize the piece at first. This decisive adherence to parts of the song lasted throughout the next day. Finally, on the third day, as I was returning to my apartment, I met Prokofiev in the elevator; My neighbor was none other than him. Without wasting time, I asked why he was so diligently practicing a piece that had been played for years with extraordinary ease on all concert stages around the world. Prokofiev replied: "Concerto No. 3 cannot compare with the Fifth, which no one ever plays and which is not known; everyone knows the Third Party—that's why I have to know it perfectly." The next day, a concert of Prokofiev's work took place at the Philharmonic, where he played *the Piano Concerto No. 3 in C major*, as usual, extraordinarily." after: Claude Samuel, *Prokofiev*, Grossman Publishers, New York 1971, pp. 95-96

⁵ S. Prokofiev, *Prokofiev by Prokofiev: a composer's memoir*, ed. D. H. Appel, Garden City, New York, 1979, s. VII

Anatoly Lyadov⁶ were also difficult and irregular (he passed them with difficulty⁷). His friendship with Nikolai Myaskovsky, with whom he began a creative dialogue, and the milieu gathering at the aforementioned musical evenings, as well as his acquaintance with avant-garde artists of other arts (poetry, painting and theatre, with particular emphasis on the role of Vsevolod Meyerhold, the founder of modern theatre) stimulated Prokofiev's artistic development.

The earliest works selected by the author of this dissertation, *Sarcasm*, are a record of Prokofiev's search for his own harmonic language and exploration of the means of expressing strong emotions. It consists of five piano works written in the years 1912-1914, and premiered in 1916, also at one of the *Evenings of Contemporary Music*. This creative and progressive milieu received the young composer's next experiment (the first one was *The Devil's Whispers*) enthusiastically. After the concert, the music critic associated with the club and its leading ideologist, Vyacheslav Karatygin, characterized the cycle and its presentation in the following way: "The demons of Prokofiev's unlimited imagination indulge in orgiastic dancing over the graves of every single foundation of musical beauty."⁸ These words aptly describe Prokofiev's mixture of bitterness, contempt and irony towards the art of past centuries, as well as contemporary artists – his attitude, marked by ironic distance, will be further strengthened by his meeting with Sergei Diaghilev, and the *Scythian Suite*, about which Prokofiev will say, will become a full expression of the young artist's rebellion: "I sent all this nonsense [previous assumptions and traditions] to hell together with my *Scythian Suite*"⁹. Irony and grotesque would become the distinguishing mark of his entire compositional output¹⁰.

⁶ Anatoly Lyadov – lecturer of music theory, and later also composition at the conservatory in St. Petersburg. An efficient and demanding professional - he considered classes with students to be an unpleasant duty. Prokofiev wrote about him in the following way: "He was a rather lazy man and was in no hurry to start teaching. [...] Lyadov only explained the use of three degrees of the scale. Then, starting with the second lesson, he spent most of his time checking the students' work. He would sit at the piano, and our little group would gather around him. He had a keen eye and would immediately catch any mistake, which he would then mark with a pencil that he would take out of his vest pocket: 5 for parallel fifths, 8 for parallel octaves, and 58 (this was very bad, but sometimes it happened) for fifths and octaves at the same time. [...] He often did not meet his class, and the solfège lessons I was to take with the harmony did not begin until November." wł., in: S. Prokofiev, *Prokofiev...*, pp. 108 and 113-114

Prokofiev was threatened before the exams in harmony and counterpoint.

⁷ He described his three-day exam in his memoirs: "On the first day, I wrote quite well, but not brilliantly. On the second day [he wrote a three-part fuguetta in a given style – author's note] I did rather poorly. I got a C with a plus on each of them. But my reading from the notes in different keys was rather good, and I got a B with a plus, so I came out with an average grade of B, i.e. positive." in: S. Prokofiev, *Prokofiev...*, p. 195

⁸ Vyacheslav Karatygin – speech of 30 November 1916, quoted in: <http://www.marktaratushkin.com/news/sergei-prokofiev-sarcasms-op-17/>

⁹ Thomas Schipperges, *Prokofiev*, trans. J. M. Q. Davies, Haus Publishing, London, 2003, p. 4

¹⁰ "He repeatedly rejected the idea of imitating traditional styles and traditional techniques, 'Bacchisms and false notes', as he called it. [...] Despite this, the composer repeatedly returned to the clarity of orchestration and clarity of form, albeit with an overtone of brilliant irony." in: T. Schipperges, *Prokofiev*, p. 47. Prokofiev's artistic attitude

Sarcasms are best characterized by the programmatic note of their creator, written in the margin of the 5th piece, the last in the cycle: "Sometimes we laugh maliciously at someone or something, but when we look closer, we see how pathetic and unhappy the object of our laughter is. Then we feel uncomfortable, and laughter rings in our ears — laughing at us now."¹¹ The cycle contains both reflective and challenging elements: changes of metre, present even within a single work (the aforementioned *Sarcasm V* moves from 2/4 to 3/8 metre, in which some scholars see the influence of *The Rite of Spring*¹²), dynamic and variable tempo of subsequent works (*tempestoso*, *allegro rubato*, *allegro precipitato*, *smanioso*, *precipitosissimo*) and the distance imposed by the performance instructions (*ironico*). The pieces surprised with contrasts, non-obvious tonal combinations, melodic intervals (tritones, seconds, nones), strongly rhythmic and overwhelming harmonic intervals (4-, 5-, 6- and even 8-note intervals) and innovative chromatic changes. Prokofiev considered the last two works of the cycle, *Smanioso* and *Precipitosissimo*, to be the most successful¹³. According to some scholars, sarcasms are an embryonic form, a foreshadowing of what will find its full-scale expression in his Piano Concerto No. 2¹⁴.

After a famous debut, gaining a position in the avant-garde circles, with a diploma from the St. Petersburg Conservatory and an award in the Anton Rubinstein Competition, Prokofiev went on a journey to Western Europe. It had a great influence on the composer's artistic development, during which time m.in. watched and listened to Igor Stravinsky's *Petrushka* and strengthened his acquaintance with Sergei Diaghilev, a connoisseur and promoter of Russian art: from painting (m.in. the creator of the group of young painters "Mir Iskusstva"), through opera, to the greatest work of his life, which was the Les Ballets Russes group. In the autumn of 1914. Diaghilev commissioned a ballet from Prokofiev referring to the mythical times of Russia. Prokofiev worked quickly and effectively¹⁵ – after just a few months, in February 1915, at a meeting in Italy, he presented Diaghilev with the assumptions of *Ala i Lolly*. Diaghilev completely rejected the idea as artificial¹⁶ and too dependent on Stravinsky's *The Rite of Spring*

was also shaped by the Soviet reality – it had no influence on the period of his work discussed in the work, but undoubtedly on its later reception.

¹¹ S. Prokofiev, *Autobiography*, p. 193.

¹² cf. Steven E. Moellering, *Insights into Sergei Prokofiev's Compositional Vision*, Nebraska, 2007, p. 2 multiple access: <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1008&context=musicstudent>

¹³ Robinson Harolw, *Sergei Prokofiev: a biography*, Viking, New York, 1987, p. 115

¹⁴ C. Samuel, *Prokofiev*, p. 40

¹⁵ "He was happiest when he could put in a few hours of intense work on a project and then switch to something else. For example, in the summer of 1915 he put together *the Scythian Suite*, rewrote *Autumn*, worked on *The Jester*, refined *Sarcasms*, began to think about the opera *The Gambler* and composed a new cycle of five songs" after: R. Harlow, *Sergei...*, p. 116

¹⁶ C. Samuel, *Prokofiev*, p. 52

(which is a view that appears among researchers of Prokofiev's work¹⁷). Although he was delighted with the young composer, he claimed that he was too easily influenced. In his letter from Rome to Stravinsky, dated February 23/March 8, 1915, he commends him to the care of an older colleague and points out that Prokofiev must undergo a profound transformation¹⁸. Stephen C. S. Fiess writes interestingly about the essence of Prokofiev's submission in his analyses – pointing out that it is in fact an open technical imitation. Prokofiev remained immune to surrealist or mystical aesthetics, which were alien to his nature: "despite the Scriabin [influence] visible [...] in several *Visions Fugitives*, Opus 22 (1915-1917) [...] Prokofiev's infatuation with Scriabin's music is manifested more in the influence of his harmonic practice on Prokofiev's stylistic development than on his aesthetic, [he preferred] the mundane and solid."¹⁹

Robinson Harlow emphasizes that, in Diaghilev's view, the later *Scythian Suite* was "too imitative of Stravinsky, too primitive, and too self-conscious. Apparently, he did not consider it [Diaghilev] a revolutionary work, at least not in comparison with the music of Stravinsky or Ravel."²⁰ The critics of the time recognized the superiority of the "aristocrat and gourmet" Stravinsky, whose works are "permeated with culture", considering Prokofiev as a representative of the primitive style, and the young artist himself as a boastful artist, devoid of any doubts and refinement²¹.

The Scythian suite was significantly different from his earlier works. It was distinguished by strong two-hand strikes, open octaves, repetitions of accentuated five-note phrases (dotted eighth notes and three quarter notes) – evoking the impression of hitting the head²². The composition achieves the stunning effect thanks to the rumble, which appears as a result of insistent and repetitive rhythmic patterns and intense *ostinatos*. The rhythmic patterns are reminiscent of *The Rite of Spring*, but they are definitely rougher than Stravinsky's gently

¹⁷ Excessive Stravinsky inspiration is mentioned by m.in. R. Harlow: "Stravinsky's works *The Rite of Spring* and *The Firebird*, also set in the pagan Slavic past, were very, even too present, in Prokofiev's mind when he composed *Ala i Lolli*" (Italian), in: R. Harlow, *Sergei...*, p. 107

¹⁸ "I want to tell you that he brought me about a third of the score of his new ballet. [...] As Prokofiev himself says, he does not look for Russian effects in his music. For him, it is simply music in the broadest sense of the word. It's just music, okay, and it's very bad music. So we will have to start all over again and therefore we must treat him with kindness and keep him with us for two or three months. I am counting on your help. [...] Prokofiev is easily influenced and kinder than he seemed after his first rough appearance on the scene. I'll bring him to you. Either he must change completely, or we will lose him forever" from Diaghilev's letter to Stravinsky, after: *Selected letters of Sergei Prokofiev*, ed. and trans. H. Robinson, Northeastern University Press, Boston 1998, p. 64.

¹⁹ Stephen C. S. Fiess, *The piano works of Serge Prokofiev*, The Scarecrow Press Inc. Metuchen, New Jersey and London, 1994, p. 3

²⁰ R. Harlow, *Sergei...*, p. 114

²¹ D. Gutman, *Prokofiev*, Omnibus Press London/ New York/ Sydney, 1990, p. 65

²² R. Harlow, *Sergei...*, p. 86

flowing polyrhythm, giving the impression of naturalness. The tonality of the suite surprises with dissonant combinations of keys. The work is full of atavism and brutality, the impression is achieved by means of sonoric and rhythmic solutions, performance and also by the use of unusual configurations of groups of instruments (the symphonic line-up has been enhanced by eight hunting horns, five trumpets and various percussion instruments²³). For some scholars and critics, this is a manifestation of a certain infantility²⁴, while others believe that strong orchestration is a manifestation of the composer's genius²⁵. A foreshadowing of the features of a mature style (grotesque, ironic, based on specific melodies) is seen by R. Harlow and other researchers only in the part "God of Evil and the Dance of Pagan Demons".

Sergei Rachmaninoff, his rival, described Prokofiev's original style as "barbaric, brazenly innovative and cacophonous".²⁶ Karatygin, on the other hand, used the term "heterophony" – to describe the inclusion of separate voices in a work, not joined together in a counterpoint, against a common background. A critic sympathetic to Prokofiev's innovation saw in the *Scythian Suite* impressionist, innovative line, rejecting neoclassicism – he positively assessed the modernist references to Stravinsky, Strauss and Schönberg. In turn, Miaskowski, a musician-friend, recognized the *Suite* for "wonderful, meaningful, alive" and "one of the best compositions".²⁷ in a similarly flattering tone was expressed in 1916 by Boris Asafiev: "Compared to *Prokofiev's Scythia*, *The Rite of Spring* is simply exotic material, the effort of a strange, sophisticated, slightly effeminate European who is trying to assimilate unknown impressions."²⁸ As C. Samuel emphasizes – apart from the level of Prokofiev's dependence on Stravinsky – the *Suite* shook the music of its time²⁹, but it was *The Rite of Spring* that defined its musical character, constituting an obvious point of reference and an original source of inspiration: "In both scores we can see the same intensity in the development of the orchestra, especially the same predominance of the rhythmic element; however, while the complex

²³ 57; C. Samuel mentions that the impresario of the time considered *the Suite* to be "the most expensive work in the world". The piece was intended for a 140-person orchestra.

²⁴ "Karatygin, a loyal supporter of Prokofiev, wrote that while Stravinsky was a 'true master' as an orchestrator, Prokofiev was still only a 'student.'" Contemporary researcher R. Harlow in the way the *Suite* is orchestrated... he sees childlike delight and lack of self-control in the use of all available instruments, at the same time appreciating the compositional decisions: "the orchestration style [of the *Suite*], heavy, brassy and full of brilliant painting effects" – translated by Italian, both quoted in: R. Harlow, *Sergei...*, pp. 114 and 119

²⁵ Natalya P. Savkina, Prokofiev, Paganiniana Publications, Neptune City, New Jersey, 1984, p. 62

²⁶ R. Harlow, *Sergei...*, p. 70

²⁷ R. Harlow, *Sergei...*, p. 115

²⁸ C. Samuel, p. 57

²⁹ "The premiere of the *Scythian Suite* on 16 January 1916 was the greatest scandal in the history of all world premieres of Prokofiev's works. [...] Reviewers flooded with scathing criticism, calling the suite "a waste of musical paper". The stormy reception of the performance, however, did not upset Prokofiev, who the next day wrote to Moscow quite calmly: "Yesterday I conducted *Ala*, which made a great noise" the crowd. owner, after: N. P. Savkina, Prokofiev, p. 62

rhythmic patterns of *The Rite of Spring*, revealed in recent research, are entirely new in our musical world and thus mark the beginning of later developments, the rhythm of the *Scythian Suite* is purely a matter of dynamics, often immoderate dynamics."³⁰ The *Suite* is a symphonic work that forms the rhythmic basis of Prokofiev's further work. The theme itself was the right point of reference for modernist music – that is, detached from the patterns of the past³¹.

Despite criticism, accusations of creative dependence, excessive imitation and lack of aesthetic sophistication, the cooperation between Prokofiev and Diaghilev developed, perhaps also because Prokofiev followed the advice of an experienced impresario, who, having found the young composer too sympathetic for an *enfant terrible*, is said to have said as early as 1915: "When it comes to art, you must learn to hate. Otherwise, your music will lose all its personality."³²

Prokofiev's youthful compositional explorations, marked by skepticism and lack of ideas, the clearest example of which are the sharp *Sarcasms* and the *Scythian Suite*, were a manifestation of soulless sophistication. Prokofiev, who was naturally inclined to express judgments about music, was passionate about the delicate art of the Impressionists. "Far too little meat" – he ironically commented on the new French music. In a conversation with Nabokov, he is said to have said: "Debussy? Gelatin, completely spineless music, Satie 'mystifier' [...] the only composer in France who knows what he is doing is Ravel."³³ In a letter from the second half of the 20s of the twentieth century. He wrote critically about Szymanowski's Violin Concerto: "it is complicated, iridescent, enormous... There is a note of provincialism in Szymanowski's tendency to waste himself in 6/4 chords and to accept dampers and harmonic harmonics. He is a cultured gentleman from a remote place."³⁴

These impetuous assessments did not prevent him from admiring the *Afternoon of a Faun*, listening to the compositions many times, or in in-depth studies of the extracts from *Pelléas and Melisingunda*. Many of Prokofiev's sound and harmonic phenomena would certainly not have appeared if it had not been for the work of Debussy, as well as Scriabin, or Ravel, consciously recognized by him.

³⁰ Crowd. owner, after: N. P. Savkina, Prokofiev, p. 62

³¹ "The idea of archaic dances and pagan blood cults, sun worship and fertility rituals must have strongly appealed to Prokofiev's ideas of what modernism in music should be. It was expressed in barbaric dissonances and strong contrasts [elements of barbarism], sharp melodies, jagged harmonies, shrill sound effects, and an emphasis on rhythm." T. Schipperling, Prokofiev, p. 43

³² C. Samuel, Prokofiev, p. 52

³³ From excerpts from a conversation with Vladimir Nabokov, cf. C. Samuel, Prokofiev, p. 93

³⁴ David Nice, Prokofiev. From Russia to the West 1891-1935, Yale University Press, New Haven and London 2003, p. 208

The presence of the young Prokofiev changed a lot in Russian musical art just before World War I. The bold introduction of a new style and opposition to the prevailing academic trends, symbolism and impressionism showed the character and music of the composer at the turn of the 19th and 20th centuries. Instead of emotional, sophisticated art, focused on recreating and evoking mystical experiences, its rough dynamism appeared. Prokofiev replaced vague musical images with logic and clarity; Starting from the initial sophistication and primitivism, the melting, understated forms turned into concise and crystalline structures. In Prokofiev's early work, special attention is drawn to the harmonically sharp effects of polytonality, bold ostinatos directing towards frivolous linearism, self-sufficient rhythmic effects, rough in their straightforwardness instrumentation and piano textures, as well as the extensive and varied use of percussion (including gaudy cymbals).

Prokofiev's contemporaries, pro-revolutionary, and Soviet analysts of his early work saw a connection between the composer's music and historical realities: revolution and war, seeing in it (*Scythian Suite, Piano Concerto No 3*) a reflection of political breakthroughs. After the premiere of the *Scythian Suite*, the aforementioned musicologist Boris Asafiev (Igor Glebov) decided that its character reflected "a joyful striving for unfettered freedom of creative expression", which he combined with the socio-political context of post-revolutionary Russia³⁵. A similar attitude was presented by the Soviet author Israel Nestev³⁶. In his autobiographical notes, however, Prokofiev emphasized above all the creative, autonomous need to search for a form of expression for strong emotions and the need to pursue individual intentions.

According to Western researchers, Prokofiev was not involved in current socio-political affairs, his life was music³⁷. R. Harlow notes that, with the exception of fragments of *Visions Fugitives*, the composer's work is not related to the revolutionary-war reality that surrounds him. It is "pure music in the strongest sense of the word. Even as the world in which he grew up crumbled around him, Prokofiev found a peaceful refuge in his craft."³⁸ The nature of the early works, which were an area of search for new forms of expression, could be treated by contemporary critics as a creative illustration of reality, for example, the vivid sonorism of the

³⁵ In July 1917, B. Asafiev published an article about the composer in the newspaper "Nowe Życie" entitled "The Road to Happiness". He considered the approaching revolution to be synonymous with universal happiness and liberation from foreign oppression, and he saw in Prokofiev the musical prophet of these revolutionary aspirations, after: T. Schippeges, Prokofiev, p. 49; B. Asafiev wrote: "Prokofiev's music, revealing to us the pursuit of free will for creative maturity, is thoroughly modern, because the whole country now longs for an active life, for real work, and believes in a bright future (...). For the fate of men depends on what they do with it!" Owner, after: N. P. Savkina, Prokofiev, p. 63

³⁶ cf. Izrail Nestev: S. Prokofiev, Muzgiz, Moscow 1957; S. Prokofiev. Matierialy, dokumenty, vospominanija. Moscow 1956, p. 296; "Musik und Zeit", Bonn 1953, No. 5.

³⁷ R. Harlow, Sergei..., p. 118

³⁸ R. Harlow, Sergei..., pp. 128-129

sounds that open and close the *Scythian Suite* "one Russian critic hears as 'wild screams, ominous incantations, the clatter of horses' hooves' [...] [for others it may be] cannons, planes, machine guns, exploding bullets, sleepless nights' that Miaskowski [a musician sent to the front] invoked to haunt his friend with increasingly gloomy news about life at the front."³⁹ Such an interpretation is justified by Prokofiev's autobiographical notes, who points out that the 19. The *Vision Fugitives* (*Presto agitatissimo e molto accentuato*) is the only one that is a musical response to the February Revolution: the less than one-minute piece is very dynamic. For R. Harlow, it is "nervous energy, frantic forward movement, athletic jumps, persistently rising and uneven chromatic line of eighth notes, rumbling *fortissimo* in the low bass — features that express Prokofiev's reaction to political turbulence".⁴⁰

The cycle of *Visions Fugitives*, undoubtedly inspired by the lines of Konstantin Balmont (a Russian symbolist poet), is read by David Niece, in turn, as a dialogue with the work of the poet Anna Akhmatova, an acquaintance of Prokofiev, for whose poems the composer created five pieces for voice and piano in 1916. can be juxtaposed with the melancholic, urban works of Anna Akhmatova and her lamentations over the civil war and revolutionary upheavals⁴¹ [notes on the third collection of poetry *White Birds*, published in 1917].

As Thomas Schipperges writes, Prokofiev was not a dissident: neither in the field of art nor in the area of politics, from which he simply ran away. He was a practical, distant person who willingly hid behind a mask of irony – which allowed him to hide his feelings, distance himself from external events so effectively that they did not directly affect his art⁴². H. Robinson, in the introduction to selected letters of the artist, confirms that this is the image of the composer's personality that emerges from the composer's surviving correspondence⁴³.

C. Samuel emphasizes that "the composer paid almost no attention to The course of events in the bloody years of 1916 and 1917". The above-mentioned works (19th of *Visions Fugitives* and *Scythian Suite* additionally *Cantata: There are seven of them*) were considered not to implement the Soviet call for realism, which was to motivate action for the benefit of the country. According to critics, they were to prove that Prokofiev "did not understand anything

³⁹ D. Nice, Prokofiev, p. 111

⁴⁰ D. Nice, Prokofiev, p. 129

⁴¹ D. Niece, Prokofiev, 129

⁴² T. Schipperges, Prokofiev, 2003, p. 7

⁴³ "Prokofiev's emotionless, thoughtless and very secretive personality is revealed in his letters, which very rarely touch on personal or romantic matters. Like his music, they are laconic, sober and wry, full of energy, musical gossip and a strange – sometimes even aggressive and voyeuristic – sense of humour. Do not look here for soul-revealing confessions, typical of doubters [...] He was not a great drunkard or reveler, Prokofiev was known for his punctuality, sarcasm, objectivity and avoidance of sentiments. He preferred practical jokes and mechanical gadgets to feverish, vodka-soaked conversations about the meaning of life" from the introduction to: S. Prokofiev, Selected letters..., p. XVII

of the true meaning of the events he witnessed"⁴⁴. No doubt. One of the Russian researchers, Wiktor Seroff, emphasizes, however, that under the mask of sarcasm there was a man whose inner, creative freedom had been destroyed by the Soviet apparatus of violence and terror⁴⁵.

Visions Fugitives are musical miniatures, atmospheric and mysterious, reminiscent of the compositions of Debussy and Satie (of which Prokofiev was ironic). They were built between 1915 and 1917. Apart from humorous, sarcastic moments (*Ridocolosamente, Feroce*), they are above all an expression of a reflective and melancholic mood. They present a wide range of technical solutions, also in terms of rhythm and performance tempo (*allegretto tranquillo, Con eleganza*). In contrast to the *Scythian Suite*, creative attention is concentrated primarily on harmonic solutions. They are a direct forerunner of *the Classical Symphony*, which is the result of his admiration for the nature of Siberia, to which Prokofiev fled from Moscow in turmoil. According to D. Nice and C. Samuel, the most important value of the series is its purely artistic value. They are the seeds of subsequent compositions⁴⁶; they are microscores showing "the creative possibilities of the artist and the potential of the instrument; [reveal] sophistication through the deliberate purification of the means of expression, achieving an effect of focus and seriousness and precise rhythms."⁴⁷ The works were meticulously described and then arranged in an order corresponding to the artistic idea, which was given primacy by chronology. In his analyses, David Gutman emphasizes the relationship between *Visions Fugitives* and *Sarcasm*. According to him, both cycles are connected by freedom and courage in experimentation. *Visions Fugitives*, however, are much milder in nature, more reflective and subdued: "Brightness and elegance are key qualities; harmonic experiments are more discreet."⁴⁸

Daniel Jaffé notes that *Visions...* They are memorable thanks to their great melodic invention. It manifests itself, among other things, in the well-thought-out and at the same time subtle harmonic connection between the successive miniatures. The scholar sees in them a clear influence of Ravel – he hears in them *Noble and Sentimental Waltzes* from 1911, in particular in the notes of the ending of Prokofiev's second work: "strikingly similar to those that end Ravel's waltz suite; [interrupted] by a bit of irony or sour humour."⁴⁹

The experimental, open and embryonic nature of *Sarcasms* and *Visions Fugitives* makes them particularly valuable works in the area of inspiration for artists of subsequent generations.

⁴⁴ C. Samuel, p. 59

⁴⁵ Cf. the theses of Victor Seroff, *Sergei Prokofiev, a Soviet tragedy: the case of Sergei Prokofiev, his life & work, his critics, and his executioners*, Funk & Wagnalls, New York 1968

⁴⁶ D. Niece, *Prokofiev*, pp. 156, 173 following.

⁴⁷ C. Samuel, p. 63

⁴⁸ David Gutman, *Prokofiev*, Omnibus Press London/ New York/ Sydney, 1990, p. 70

⁴⁹ Daniel Jaffé, *Sergey Prokofiev*, Phaidon, London 1998, pp. 54-55

The works contain a wealth of motifs, suggestions, undeveloped harmonic, tonal and rhythmic proposals. An important area in Prokofiev's oeuvre for contemporary composers who engage in creative dialogue with him, in particular those associated with jazz (such as the author of this dissertation), is *Sarcasm V* and *the Scythian Suite*, which open up space for rhythmic and performance explorations.

Chapter II

Key concepts

The beginning of the twentieth century brought a breakthrough in Western European music. The search for harmony, initiated in the Middle Ages⁵⁰, culminating in the transition from modal to tonal harmony at the turn of the Renaissance and Baroque, gave character to European music. Harmony in the area of tonality became a field of exploration until late Romanticism, exhausting itself at the turn of the nineteenth and twentieth centuries.

The beginning of the twentieth century was associated with the creation of many avant-garde trends, which were the result of a departure from tonal harmony, the extremes of which can be determined, on the one hand, by the atonality of Schoenberg and his successors, and by the "new Romanticism",⁵¹ which includes the work of Sergei Prokofiev.⁵²

Roman Ingarden, a twentieth-century philosopher and researcher of the ontology of works of art, commented on this as an aesthetic transformation, leading to the creation of works "that are so new in their kind that they can confuse us as to the essence of music. It is not the new contemporary music, but rather the so-called classical music in the multiplicity of its forms and styles, and the related regularity of internal relationships in the work – that has become a real peculiarity. In the music of modern times, one encounters – as it seems – such a far-reaching breakdown of the uniformity of the structure of the work, such a radical disorganization of musical time and such a great diversity in the purely sound material itself, that it is very difficult to grasp the general essence common to 'classical' and new music".⁵³ This was certainly due to

⁵⁰ The search for harmonics in European music, identical with theoretical reflection, is linked to the medieval notion of "contrapct": "The relationship between counterpoint and harmony is both fundamental and complex, with counterpoint serving as an early exploration of how many voices can interact musically, ultimately contributing to the theoretical framework of harmony. The practice of counterpoint highlighted the potential of polyphony—multiple voices singing different lines at once—which laid the groundwork for the emergence of harmonic thinking." Quoted in: Michael Filimowicz, *Understanding Harmony in Music Theory*, <https://soundand.design/understanding-harmony-in-music-theory-7e998c1f2c63>, multiple access.

⁵¹ The term "new Romanticism", describing a combination of Romantic elements with modern musical language, was used in relation to the work of S. Prokofiev by m.in. B. Asafiev, S. Press and other historians and musicologists.

⁵² In his lecture, Tomasz Jasiński points to the initial three paths – Impressionism, Expressionism and Neoclassicism, which led to the outbreak of extreme atomization of creative attitudes in Western European music after World War II: "Debussy performed the formula of musical impressionism, [...] Schönberg's expressionist works and Stravinsky's neoclassical compositions sounded [...]. In this case, talking only about the birth of the next stylistic phase does not reflect either the scale or the seriousness of the phenomenon. Over the course of a dozen or so years [the beginning of the twentieth century], an extreme and unprecedented breakthrough took place, incomparable to any other caesura in the history of sound art [...] The creative activities of the time [...] shook the foundations of the centuries-old composer's tradition." in: T. Jasiński, *A Short Lecture on the Music of the 20th Century*. Didactic Compendium, *Annales Universitatis Mariae Curie-Skłodowska Lublin – Polonia*, Vol. XII, 2 Sectio L 2014, p.61

⁵³ Roman Ingarden, *Creative Behaviour of the Author and Co-Creation by the Virtuoso and the Listener*, in: *Studia z estetyki*, vol. III, Państwowe Wydawnictwo Naukowe, Warsaw 1970, p. 147

the redefinition of harmony and the related change in the internal hierarchy (m.in. harmonic directionality organizing the path of development of the work and the tonal center), rejecting the superiority of certain chords that were supposed to express an objective ("divine") order⁵⁴. The tonic, which became a form of expression that enabled artists from the sixteenth to the end of the nineteenth century to express the entire spectrum of emotions by creating a sense of tension and relaxation⁵⁵ based on the major-minor order, ceased to be a sufficient means at the beginning of the twentieth century.

Daniel Barenboim combined the above-mentioned transformations in music with the reproduction of the prevailing social structures in art: "We have a republic where instead of tonics, dominants and subdominants reflecting order and hierarchy, atonality appears – each of the twelve sounds has equal rights".⁵⁶ Prokofiev's contemporary José Ortega y Gasset, in his influential essay "Dehumanization of Art", distinguishes 7 tendencies that, according to him, characterize the new art of the time. According to the philosopher, it strives to: "1) dehumanize, 2) avoid forms that are reflected in life, 3) make a work of art nothing more than a work of art, 4) treat art as fun and nothing more, 5) an attitude that is ironic in principle, 6) avoid falsehood and scrupulously implement the work. After all, 7) according to young artists, art has no transcendent meaning."⁵⁷

In this context, it is also worth presenting the attitude to art, in particular to the phenomenon of tonality and tonic, presented by Stravinsky, a contemporary artist who was an important point of reference for Prokofiev during the creation of *the Scythian Suite*, *Sarcasms* and *Fleeting Visions*. Igor Stravinsky wrote: "We have no [...] in oneself a feeling [...] of tonality in the scholastic sense of the word, [...] but it becomes [...] desirable to succumb [...] to the eternal necessity [...] of becoming aware of the fact of the existence of certain poles of attraction. Tonality is [...] a means of directing music towards these poles. [...] For me, composing is nothing more than arranging a certain number of sounds in a certain order [...]. This exercise leads to the search for the center where the series of sounds involved in my undertaking should converge. [...] The discovery of this center determines the solution."⁵⁸

⁵⁴ Music as an expression of a higher reality - that is, its idealistic approach is, according to Nicolas Cook, the prevailing approach in the academic world, resulting from the dominant system of musical analysis in this circle by H. Schenker, cf. N. Cook, *Muzyka*, trans. M. Łuczak, Prószyński i S-ka, Warsaw 2000, pp. 40-41.

⁵⁵ Cf. M. Filimowicz, op. cit., <https://soundand.design/understanding-harmony-in-music-theory-7e998c1f2c63>

⁵⁶ D. Barenboim, E. W. Said, *Parallels and Paradoxes. Conversations on Music and Society*, trans. A. Laskowski, National Publishing Institute, Warsaw 2008, p. 44

⁵⁷ José Ortega y Gasset, *The Dehumanization of Art*, p. 5; Online access

⁵⁸ Igor Stravinsky, *Musical Poetics*, trans. S. Jarociński, Państwowe Wydawnictwo Muzyczne, Kraków 1980, p. 28. 30

The contemporary search for the essence of harmony, and in particular tonality, against a historical background, confirming the intuition expressed by Stravinsky, is captured by Professor Krzysztof Guczalski. In his considerations, he shows that harmony and the most consistent consonances do not result from mathematical order (external, objective and constant; "divine"; it is a tradition from the Pythagoreans to the falsification of this tradition of thinking, e.g. in Eduard Hanslick: "in a piece of music nothing is mathematically calculated"). In K. Guczalski's opinion, consonances and dissonances result from the properties of human hearing⁵⁹, not from mathematical calculation. The tension between them gives a sense of satisfaction: dissonances determine dynamics, and consonances give a sense of stability (the target resting point, resolving dissonant sounds). At the same time, he emphasizes that there is an ongoing dispute about the perception of emotional meanings of music (whether it takes place through cognitive/mental or emotional competences) and whether descriptions of music using terms appropriate for emotions have the value of metaphors, or whether they allow naming the properties of the music itself. The latter dilemma is a part of the analytical-descriptive part of this dissertation.

The turn of the nineteenth and twentieth centuries was a time of significant changes in music, both in styles and in the approach to composition. Establishing the key theoretical concepts for the purposes of this work requires a brief introduction to their traditional approaches and selected references to ongoing discussions.

⁵⁹ Krzysztof Guczalski, *Harmony Is Not in Numbers: On the Pythagoreans, Tunings and Consonant Chords*, *Scontri: Scientific Journal of the Karol Szymanowski Academy of Music in Katowice*, No. 2, pp. 51-108

Tonality: the approach to a concept with elements of contemporary discussion of the concept

Since the nineteenth century, the concept of tonality has been one of the key concepts in Western European musicological discourse, indispensable for the analysis of a musical work. The Encyclopedia Britannica states: "Tonality in music is the principle of organizing musical compositions around a central note (tonics). In a general sense, it manifests itself in every music of the Western European cultural (or other) circle, which periodically returns to the central or focal tone, showing a key. Tonality refers to a particular system of relationships between notes, chords, and keys (sets of notes and chords) that dominated much of Western music from c. 1650 to c. 1900 and still governs most music."⁶⁰ As Alicja Jarzębska notes in European theoretical texts, "tonality" is a concept referring to human vocal-instrumental activity and the revealed "relationship between sounds (of different pitches) put together in **successive or successive-simultaneous** arrangements referred to as melodic lines, polyphonic entanglements or harmony (associated with a sequence of polyphony and harmonic cadenza)"⁶¹. Tonality is related to musical notation – enabling the recording of the work, and thus its presentation (experience) as well as analysis, independent of the moment of creation. The researcher of the concept emphasizes that these two key areas are the basis for two different approaches to tonality: hearing/listening to a piece of music and abstraction, in the form of musical notation subject to description and evaluation with the use of theoretical constructs (assumptions) concerning the interdependence between sounds.

The second level on which the differentiation of the concept of tonality is revealed is the philosophical and psychological level: revealing diverse, historically and scientifically conditioned approaches. It assumes that tonality is a manifestation of the cognitive capabilities and processes of each person combined with individual predispositions to purposeful and coherent combination of sounds⁶².

As A. Jarzębska emphasizes, the "crisis of romantic harmony" – meaning the passing away of major-minor harmony – was captured by the musicologist of the early twentieth century, Ernst Kurth⁶³. The researcher emphasized the presence of polyphony and the growing importance of dissonances, expanding the means of expression enabling a variety of colors and

⁶⁰ Crowd. on, from: <https://www.britannica.com/art/tonality>, accessed May 20, 2023.

⁶¹ A. Jarzębska, Around the Concept of Tonality in the History of Thought on Music. *Theory of Music* 12 (2018), Kraków, p. 11 (distinction - author of the dissertation).

⁶² The approach derives from the views of Francois Fétis, a nineteenth-century Belgian composer and musicologist <https://archive.org/details/encyclopaediabri10chisrich/page/294/mode/2up?view=Fetis>

⁶³ *PWM Encyclopedia of Music*. Vol. 5. The biographical part of the cl. Kraków: Polskie Wydawnictwo Muzyczne, 1997, pp. 247–248

greater power of expression. E. Kurth defined the "impression of tonic" and "the impression of tonality" (*Tonika-und Tonarts- empfinden*) – emphasizing the difference between the conscious completion of a deliberate sequence of chords (tonic) and the sound coherence of musical phrases (key), devoid of the solution called tonic (equivalent to the above-mentioned effect of rest, described in the aforementioned psychological research). He emphasized the value of combining music theory and psychological research. He observed and commented on the increasing presence of dissonances and the avoidance of consonant chords (tonics) in contemporary composers – which was an empirical confirmation of his thesis about the disappearance of tonality understood as major-minor harmony⁶⁴.

The second approach is idealistic – it assumes the existence of an objective and external prototype that defines the rules of music. A related theory (but not identical: seeing the source of patterns in convention/tradition), derived from the Baroque period, assumed the existence of established principles that should be assimilated (education), thought over and applied. In this sense, high art assumed conventionality and elitism. The Romantic breakthrough (calculated in philosophy and theory of art from Rousseau's aesthetic texts), consisting in the undermining of convention, enabled the emergence of modernist freedom of expression.

Nowadays, the concept of "tonality" has been included in the field of research of cognitive psychologists (becoming one of the concepts in the field of neuroaesthetics). Currently, "tonality" in psychological terms is associated with "the experience of tension and relaxation and the impression of a teleological sound course while listening to almost any melody".⁶⁵_{tags} The tension is evoked in the listener by the interval structure of the diatonic scale, best illustrated by the **"tritone interval between degrees IV and VII, because no other pair of notes is separated by this interval. the listener of a melodic sequence, such as degrees IV-VII-VIII in the major scale, can recognize the last note as the final resting place – the**

⁶⁴ Quoted in: A. Jarzębska, op. cit., p. 29

⁶⁵ "In short, it makes sense for brains to experience a sense of repose or quiescence whenever the implications cease. The relative absence of expectation defines of perceptual chunks: segmentation is primarily statistical. The same time the absence of expectation evokes a sense of closure"; "In short, it makes sense for the brain to feel calm or calm when the need to guess/surprise is stopped. If there is a statistically predictable fragment, there is a relative lack of expectations; The brain reads patterns. The lack of surprise therefore evokes a sense of closure" – paraphrase Italian, after: David Huron, *Sweet Anticipation: Music and the Psychology of Expectation*, MIT Press, Cambridge – London 2006, p. 157. A sense of closure and fulfillment, achieved through the transition from dissonance to expected consonance, "the movement from tension to relaxation is one of the most effective ways of conveying emotions in music. [...] A dominant seventh that is highly dissonant usually resolves to a tonic chord, a consonant triad [...]. This solution not only provides a harmonic closure but also reflects the emotional journey from conflict and resolution [...] In this way, harmony becomes a narrative tool, guiding the listener through a series of emotional states that are adequate to the processes of human experience." On.; in: M. Filimowicz, *Understanding*, op. cit., multiple access.

tonic."⁶⁶Psychologists also point to another specific property of the diatonic scale. Well, each chromatic scale formed from successive degrees has all but one note in common with the scale that begins at its fifth degree. This situation allowed the concept of scale affinity to be introduced into music theory. It has been proven that there is a very limited number of artificial scales that have properties in common with the diatonic major scale. Moreover, according to psychologists, the feeling of ordering sensory impressions, including sequences of sounds of different pitches, depends on the possibility of relating them to a stable "central impression" that attracts the listener's attention. Research on this issue shows that this function can be performed by sounds (or sound confinements) that appear more often or last longer than others. In the theory and practice of many cultures, there is a belief that music is realized taking into account the constant "*reference pitches*". The basic reference height (or heights) is maintained constantly in the form of a (usually instrumental) bourdon. Even if the bourdon is missing, we can usually see that certain heights are "privileged" in the sense that the music often returns to them and revolves around them. Ethnomusicologists represent this feature by deriving weighted scales for a given piece of music, with weights assigned to each degree."

Nowadays, the phenomenon of grouping sounds of different pitches into a coherent "stream of sounds" (*pitch streaming phenomenon*) is referred to by psychologists as the "*scale illusion*". John A. Sloboda, a contemporary researcher of issues related to the creation and reception of music from the point of view of psychology, states that "Perhaps [...] Many common musical sequences move within limited ranges of pitch precisely because pitch grouping is a fundamental auditory phenomenon."⁶⁷ According to A. Jarzebowska, this justifies describing melody as a line – metaphorically capturing the transformation in time, while maintaining continuity.

The cognitive perspective thus allows for the existence of universals defining human musical preferences⁶⁸, linking tonality with the innate predispositions of the human mind, regardless of the cultural circle in which a person is born and grows. Music – like religion and any manifestation of art – is treated as an adaptive ability, strongly supporting human consolidation. "Recognition of tonal relationships and adequate vocal expression can support the process of consolidation of human groups. The ability to consolidate is often treated as a

⁶⁶ Quoted in: A. Jarzębska, op. cit., pp. 19-20.

⁶⁷ John A. Sloboda, *The Musical Mind. Cognitive Psychology of Music*, trans. A. Białkowski, E. Klimas-Kuchtowa, A Urban, The Fryderyk Chopin Academy of Music, Warsaw 2002, p. 194

⁶⁸ The research of contemporary cognitive scientists is consistent with the intuition expressed by Stravinsky, who emphasized the essence of "auditive experience in the search for new, coherent, auditory sound systems that satisfy the sense of hearing" in: A. Jarzębska, op. cit., p. 39.

trait that gives benefits."⁶⁹ Strengthening a group through music – creating a community, and thus strengthening the well-being of individuals – is the simplest in tonal arrangements⁷⁰.

On the one hand, contemporary research by music psychologists presents clear evidence confirming that there are musical predispositions of people and certain expectations regarding the musical message, so the full freedom postulated by modernism is not possible (i.e. Stravinsky, and with him Prokofiev, was closer to the "truth" about musicality than Schoenberg). On the other hand, however, the modernist breakthrough was possible precisely because man is at the same time a flexible being and "the acquisition of culturally specific features causes many musical elements to become popular regardless of the aforementioned aesthetic predispositions of man, and many of them are shaped only under the influence of environmental factors".⁷¹

⁶⁹ Piotr Podlipniak, On the Evolutionary Sources of Some Musical Aesthetic Preferences, *Rocznik Kognitywistyczny* V/2011, p. 171

⁷⁰ P. Podlipniak suggests in the conclusions of his article "On evolution...", that tonality could belong to the same category as proportions and symmetry, the presence of which is a signal of health/balance/cohesion, and thus human well-being – thus a "hidden advisor" to biologically beneficial choices: "If so, tonal music would owe its extraordinary popularity not so much to an arbitrary social contract, but rather the innate preference shaped in the process of evolution, characteristic of the entire species of *homo sapiens*. It seems that this preference is one of the main causes of the crisis of contemporary atonal art music, and the elites' demand for artistic music is partially satisfied in today's Western society by an increased interest in the musical work of past epochs, unprecedented in the scale of the history of our culture, in which the tonal order dominated." in: P. Podlipniak, *O ewolucyjnych...*, p. 172

⁷¹ P. Podlipniak, *On the Evolutionary...*, p. 168.

Prokofiev's Harmony

Sergei Prokofiev introduced an innovative approach to harmony that combined tradition with new techniques. His harmony, although diverse and saturated with dissonances in many respects, was not the main means of expression, as was the case with the Impressionists or Expressionists. The stimulus to search for his own harmonic expression appeared in the artist quite early: it resulted from the combination of many elements (a rich, internalized music library, long and varied performance experience, and early education in music theory), but the trigger seems to be the criticism that the young, about ten-year-old composer heard from Sergei Taneyev (already a recognized Russian composer, pianist, conductor, music theorist and teacher). Prokofiev himself recalls the consultations of his first compositional attempts, the moment of criticism and its effects: "he [Taneyev] noticed that something too simple harmony: still the first, fourth and fifth degrees. and laughed. It touched me. [...] Somewhere deep down there was a thought that harmony was too simple. The microbe penetrated the body and required a long incubation period. It was only after four years that my harmonic search attracted the attention of those around me, and when I played Taneyev's *Etudes Op. 2 eight years later*, he said dissatisfied: 'There are too many false notes here'. I recalled the conversation I had had told him of my old conversation, and S. T., not without humour, took his head and exclaimed: 'Could it be I who pushed you down such a slippery road!'"⁷²tags. He drew inspiration primarily from Beethoven, Liszt and Wagner, while he rejected Chopin⁷³. Among his contemporaries, an important role – regardless of the composer's declarations and sympathies – was played by Debussy, Ravel and Stravinsky.

Prokofiev managed to use existing harmonic techniques, enriching them with his own innovative ideas, which can be seen especially in works such as *the Scythian Suite*. One of the key elements of Prokofiev's harmony is chordal parallelism. This technique involves transferring the same chord form to different pitches, which allows for the creation of uniform harmonic textures. Chords can be shifted by any interval, which creates diverse and surprising harmonic effects. Chordal parallelism is often used in conjunction with ostinato, which introduces harmonic stability through repeated motifs. The ostinato also bridges the gap between the harmonic element and the rhythmic and agogic factors that create Prokofiev's unique style.

⁷² S. Prokofiev, *Autobiography*, p. 246 One of the researchers, D. Niece, observes: "His already established and lifelong habit of omitting adjacent keys is perpetuated by cadenzas in piano pieces in the style of 'catch-me-if-you-can' – e.g. from C major, a quick escape in D minor, before the appearance of D flat major, on the pianist's terms, creating his own, carefree melody." Quoted in: D. Niece, *Prokofiev*, p. 76

⁷³ S. Prokofiev, *Autobiography...*, p. 174

Prokofiev was a pioneer in the use of polytonal techniques, which were used to sharpen the sound and emphasize the expression of music. In *the Scythian Suite*, aggressive bitonal sections are used to create an atmosphere of barbarism⁷⁴ and archaism. Political was a sound technique and a tool for creating emotional tension.

The harmonic center in Prokofiev's compositions is often created by an ostinato, which brings its own sonic content. In particular, the multi-storey ostinato promotes the formation of bi- and polytonal superstructures. These effects are most audible when the orchestral palette is shaded, allowing you to fully appreciate the complexity of the harmony he uses.

Prokofiev took advantage of the full emancipation of dissonance, which led to the elimination of traditional harmonic tensions. The use of dissonances as autonomous sound elements, without the need to solve them, is related to trends initiated by the Romantics and developed by artists who were particularly important to the composer: the late Romantic Wagner⁷⁵ and Debussy. The composer himself speaks of *the Scythian Suite* as belonging to the group of the most chromatic of his works, precisely because of contemporary French compositions and the atmosphere of the capital: "It was not without the influence of the atmosphere of Paris, where they were not afraid of complications or dissonances, thus somehow sanctioning my tendency to think in a complicated way"⁷⁶. The use of dissonance ceased to be only a means to relieve tension, but became an integral element of the sound.

Melodies in Prokofiev

Melodies in Sergei Prokofiev's work are a key element of his compositions and are closely related to harmony and texture. It is diverse, rich and often surprising. Prokofiev's melodies take the form of simple, childish naïve themes or developed, complex structures called "endless melody". The composer often began with a singing theme, which he developed through rhythmic differentiation and development, rarely using symmetrical and regular cantilena melodies. In larger works, such as symphonies and sonatas, we can observe impressive polymelodic layers, which give the pieces a specific, emotional atmosphere. Imitation in

⁷⁴ *Barbarism* – also known as *vitalism*, a term from the history of music describing a trend in music at the beginning of the twentieth century, characterized by rhythmic violence and harmonic sharpness. He broke with the traditions and patterns of creating European music, looking for inspiration in folklore and primitive rituals. An article by R. T. Daniel in the Encyclopaedia Britannica links the emergence of *barbarism* to the work of I. Stravinsky: "Stravinsky's revolutionary style, variously called 'dynamism', 'barbarism' or 'primitivism', focused on metric imbalance and percussive dissonance and ushered in a decade of extreme experimentation <https://www.britannica.com/art/Western-music/Advent-of-electronic-composition>."

⁷⁵ The role of Wagner and Liszt in the artist's life is best evidenced by the fact that in June 1914, after graduating from the St. Petersburg Conservatory, he won the A. Rubinstein University Competition, performing Wagner's overture to *Tannhäuser* transcribed by Liszt after: S. Prokofiev, *Autobiography...*, p. 184

⁷⁶ S. Prokofiev, *Autobiography*, p. 223

Prokofiev's music appears as an episodic revival of the musical narrative, not as strict polyphonic forms.

Its melodies often oscillate between major and minor, which gives it a characteristic tonal ambiguity. This feature is an artistic procedure consciously used by the artist to strengthen expression and obtain a specific expression of composition. The aspect of melody is strongly related to harmony in the context of the use of polyphonic or polymelodic texture. It is revealed precisely in the process of the flow of melody between major and minor in polyphonic structures, which do not always maintain a linear course: Prokofiev often used polymelodic techniques, in which different voices lead independent melodic lines.

Despite his textural richness, his work is also full of examples of asceticism and economy of musical means. One of the most common effects used by the composer is a simple duet, sometimes supported by single bass sounds, and other times a subtle, expressive monody.

The melody in Sergei Prokofiev's work is diverse and complex, closely related to harmony and texture. He oscillates between simplicity and complexity, often using tonal ambiguity and polymelody as a means of expression⁷⁷.

⁷⁷ Jerzy Jaroszewicz, Prokofiev, State Music Edition, Kraków 1983, p. 298

Rhythm and Related Concepts in Music: A Basic Approach

In addition to melody and harmony, rhythm is the key – and perhaps primal building block of music. It is a concept explored and described by philosophers, psychologists and musicologists – it is both a specific element of a musical work and a way of satisfying the fundamental needs of structuring/ordering time by man⁷⁸. Rhythmic instruments are among the oldest inventions of mankind⁷⁹. The latest scientific considerations indicate rhythm as a necessary condition for the existence of consciousness⁸⁰.

Musical rhythm is defined as "a sense of order"⁸¹ indicates the length of notes and pauses, as well as their starting point. It is the most important component of music (it can be an independent element of improvisation), which defines its temporal structure. It is a sequence of sounds and silences, creating patterns in time. Rhythm is what makes music flow and has its own dynamics. It can be seen as the skeleton of music that organizes sounds into regular, repetitive patterns. The following are presented terms naming aspects of rhythm, taking into account references to jazz music (including the attribution of English equivalents to Polish concepts), which is the key formal aspect of the work analysed in the dissertation. For a work of jazz rhythm, it is a "separate epic"⁸²

As Bartosz Pernal notes, although the dominant form of individual expression in jazz works is the use of melodic and harmonic means, the mastery is evidenced by the free and conscious shaping of rhythmic expression: "At a mature stage of artistic development, rhythmic issues

⁷⁸ Iwona Alechnowicz-Skrzypek, Time is Rhythm, *Tekstoteka Filozoficzna* 2/2013, pp. 24-30, accessed May 14, 2023 <https://www.ceeol.com/search/viewpdf?id=445216>

⁷⁹ Percussion (rhythm) instruments were initially used for long-distance communication, Lt. Bo Lawergren., *The Origin of Musical Instruments and Sounds*. Anthropos, 83(1/3) 1998, 31–45. <http://www.jstor.org/stable/40461485>, accessed July 5, 2023.

⁸⁰ "The reference to the concept of music is by no means accidental. Both music and consciousness are characterized by a clear discontinuity. Every note heard, every perceived feature of a given object (perception) is unchanging within a single processing period (frame). In other words, what we experience at a given moment in time is unchanging, constant, even if the stimulus undergoes further changes (the note E major turns into F minor). [...] As in music, in the brain we can observe a complex temporal synchronization of numerous populations of nerve cells, which undergo rhythmic oscillations, varying depending on the characteristics of ongoing cognitive processes. Correct and efficient cognition, learning or intentional movement depend on the undisturbed process of synchronization of oscillations in specific systems of the central nervous system, in particular the neocortex" after: Aleksandra Brzostek, Piotr Dźwiniel, *How Neurobiological Mechanisms Underlying the Formation of Rhythm Correlate with the Existence of States of Consciousness?*, *Młoda Psychologia*, Vol. 1, SWPS, Warsaw, pp. 497 https://www.researchgate.net/profile/Piotr-Dzwiniel/publication/320403035_Jak_neurobiologiczne_mechanizmy_lezace_u_podstaw_powstawania_rytmu_koreluja_z_istnieniem_stanow_swiadomosci/links/59e23a25458515393d57ee06/Jak-neurobiologiczne-mechanizmy-lezace-u-podstaw-powstawania-rytmu-koreluja-z-istnieniem-stanow-swiadomosci.pdf

⁸¹ The author understands that the definitions of basic concepts are subject to constant interdisciplinary discussions, this also applies to the concept of 'rhythm': "a precise, universally accepted definition does not exist. [...] The problem is undoubtedly as old as music. [...] Rhythm is a feeling of a certain order." Diana Deutsch (ed.), *Psychology of music*, Academic Press, New York, 1982, p. 149

⁸² Stefan Kisielewski, *Perspectives of Jazz*, in: L. Tyrmand, *U brzegów jazzu*, Warsaw 2008, p. 8.

(apart from sound and technical capabilities) have a significant impact on the individual style of playing, on the creation of individual features of the artistic expression of a jazz musician."⁸³

Elements of rhythm

Pulse (beat) – means the basic unit of time on which rhythm is based. It can be compared to a heartbeat. This primary association makes it easier to understand the connection between the mood of the music read by the listener and its pulse. In most songs, the pulse is constant, which allows you to easily follow the rhythm and become aware of the resulting feelings. The pulse in jazz music is one of the key means of expression that allows us to obtain the aesthetic value characteristic of this type of music:

time (timing) – the conscious use of rhythm in relation to the actual *beat* (i.e. the metronome indication), refers to playing in relation to *the beat*. Perhaps it would be performed as playing *behind the beat, on the beat, ahead of the beat* – it constitutes a precise expression (pulsation) in tension to the proper rhythm, making up the range of stylistic devices of the jazz artist. *Time* is an element of rhythmic improvisation, enabling the expression of emotions – it is associated with *accentuation*. Its use enhances the attractiveness of the melody, increasing the satisfaction of the audience by strengthening the dynamic opposition of tension and calmness;

swing – the realization of rhythmic pulsation in relation to superior metric values, built through the elements *of time*, builds the range of performance means of the jazz artist (rhythmic signature);

feeling – a way of interpreting the rhythmic layer⁸⁴.

Meter – a method of counting, enabling the rhythmic organization of the band. The most common meters are 4/4, 3/4, 6/8, etc. 4/4 time signature means that there are four beats (pulse) in each bar, and each of them is a quarter note. Time signature gives structure to the music and allows you to compose and read notes more easily. In improvisation, it allows you to determine the strengths and weaknesses of the bars – it is the basis for agogics, *the* use of time and polymetry.

Polymetry – superimposing different metrical divisions in the voices of a piece played in parallel (in the parts of one, many instruments or groups of instruments).

⁸³ Cf. Bartosz Pernal, Selected Rhythmic Issues in Jazz Education, Teaching Jazz. History, theory and practice, University of Zielona Góra, Zielona Góra 2023, p. 146

⁸⁴ B. Pernal, The Selected..., p. 147

Accent Accent is the distinction of certain pulses by playing them stronger. In traditional 4/4 metre, the first pulse in each bar is usually stressed. Accents can also be irregular, which creates more complicated rhythmic patterns.

Syncopation – a conscious shift of emphasis from the strong part to the weaker part in the bar

Rhythmic patterns – repetitive sequences of sounds and silences, creating structures. In rock music, a popular rhythmic pattern is *the backbeat*, where accents are placed on the second and fourth beats in a 4/4 bar. In jazz music, rhythmic patterns are a means of individual musical expression; are built using *time*, and *polyrhythm*

Tempo – is the number of beats per minute per unit of time, expressed as the number of beats per minute (bpm – *beats per minute*). A slower tempo (e.g. 60 bpm) gives the music a calm/gentle character; A faster pace (e.g. 100 bpm) gives the impression of stimulating energy and increasing dynamics. The characteristic variability of tempo can strengthen the unique rhythmic patterns that are the idiom of the jazz artist.

Types of rhythms

Simple rhythm – is based on regular patterns and fixed meters, e.g. 4/4 meter with evenly distributed quarter notes.

Complex rhythm – is built of irregular or heterogeneous rhythmic patterns; its elements are unusual accents and changes in metre. An example is the rhythms used in jazz, which often contain syncopations – shifting the emphasis to the weaker parts of the bar.

Polyrhythm – the use of several different rhythms at the same time. It can be achieved by consciously distributing accents, giving the impression of metric variation. Polyrhythm blurs the division into bars, affects the audience's sense of fluidity of the work.

Concepts of dynamics and agogics

Dynamics – a term for all phenomena related to the volume of sounds and its changes in a work; signs of dynamics: *pianissimo*, *piano*, *mezzopiano*, *mezzoforte*, *forte*, *fortissimo*, *crescendo*, *diminuendo*, *sforzato*, *sforzando*.

Agogy is a concept introduced by Hugo Riemann. According to Jerzy Habela's dictionary of musical terms, it is a term describing all phenomena related to changes of tempo in a musical work, e.g. *accelerando*, *ritardando*, *ritenuto*, *rallentando*, *ritardando*, *tenuto*, *rubato*; or a term describing all phenomena related to tempo in a musical work⁸⁵. According to

⁸⁵ Jerzy Habela, *Słownik muzyczny*, Państwowe Wydawnictwo Muzyczne, Kraków 1998, p. 7

Adam Fulara, the term is used in the field of improvisation, as it defines the "mobility" of the musician conducting the solo part (cf. *shredding* in rock music).⁸⁶

As in the case of tonality, rhythm is also of particular interest to contemporary researchers of the essence of music and musicality. The findings of cognitive scientists on the nature of rhythm are very similar to those of tonality. Rhythm also has a consolidating value; it gives the opportunity to experience the pleasure resulting from synchronization and the sense of community created in this way. [...] Motor synchronisation with music often leads to so-called 'musical rhythmic entrainment', when people dance, sing or listen to music together. During this activity, their gestures, muscle work, brain waves and breathing are synchronized, which often leads to altered states of consciousness, revitalization and well-being."⁸⁷

According to the psychologists' findings, the agogic aspects of the performance of a piece are extremely important in enabling and enhancing the aesthetic experience (sense of satisfaction) in the audience (and the musical groups) by supporting the process of adaptation and the impression of connection: "The manner in which [the musical work] is performed (e.g. by means of accents associated with slight changes in intensity, intonation, duration and/or timbre) serve as a good indicator of the temporal order of the music [...] The appearance of accent acoustic cues helps you recognize a specific metric pattern. Therefore, small changes in intensity, intonation, duration, and/or timbre improve the recognition of the metric structure [...] facilitate synchronization. In other words, stressing individual tones at equal intervals and regular phrasing makes the periodicity of the music's progression easily recognizable and causes people to synchronize faster and more effectively."⁸⁸ This observation explains how the use of rhythmic means of expression characteristic of jazz (*time, polymetry, swing, syncopation*), which make up complex rhythms, affects the achievement of a special synchronization in jazz performers and that it can affect the perception of unusual/different states of perception and well-being in the audience.

Rhythm is a key element of music that gives it structure and dynamics. Through a combination of pulses, metres, accents, rhythmic patterns and tempo, rhythm defines the character and emotions of the piece and the audience. Regardless of the genre of music, rhythm

⁸⁶ Adam Fulara, The Model of Polyphonic Improvisation Against the Background of Popular Methods of Improvisation in Popular Music", *AVANT. Pismo Awangardy Filozoficzno-Naukowa*, Vol. III, 2/2012, Warsaw, p. 430

⁸⁷ Translated into: Piotr Podlipniak, The biological function of musical performance features, *Rocznik Kognitywistyczny* 8/2015, p. 51

⁸⁸ P. Podlipniak, The biological..., p. 51

plays a fundamental role in the creation and reception of music – having a strong impact on people.

Characteristics of rhythmic elements in the work of Sergei Prokofiev – sources and properties of elements of the artist's style

Rhythm plays a fundamental role in Prokofiev's work, often taking the form of intense motorics: staccato progressions of chords, octaves, double notes and unison figurations, tremolandas, repetitions and arpeggios, and martellato to emphasize the rhythmic energy of his works. The composer also introduced a variety of rhythmic divisions of fast figurations and polyrhythmic figures with the use of opposing articulations. Motor fragments, full of repetitive, rhythmic motifs, create a characteristic, uninterrupted dynamic. His toccatas and *sarcasms* are examples of works in which rhythm dominates over other musical elements, giving the compositions a pulsating, energetic character.

Prokofiev often used polyrhythm and ostinato to enrich his works. Structures built of opposing rhythms and accents give his music complexity and variety. Ostinatos, or repetitive rhythmic motifs, form the basis of many compositions, creating a stable backdrop for the more variable elements of melody and harmony. In many of his works, Prokofiev emphasizes rhythmic counterpoint, when different parts of the instruments lead independent rhythmic lines, entering into complex interactions. This technique contributed to the creation of rich rhythmic textures, so characteristic of his music.

He consciously and provocatively strengthened elements of agogics and rhythmic elements, especially in his early work (1912-1917), undoubtedly becoming one of the most important composers of the modernist breakthrough. The new approach to rhythm and tempo, which was marked in his early work, although it quickly lost its sharpness in favor of lyricism, became the basis for the idiom distinguishing his style.

In *his Autobiography*, Prokofiev distinguished four stages/layers of his work, assigning them specific weights: "The first line – classical, beginning in early childhood, when I heard Beethoven's sonatas performed by my mother. This line sometimes takes on a neoclassical form (sonatas, concertos), and then imitates the classics of the eighteenth century (gavottes, classical symphony, partly sinfonietta). The second line – innovative, begins with this meeting with Taneyev, when he hooked my 'simple harmonies'. Initially, it was a search for one's own harmonic language, then it turned into a search for a language to express strong emotions (*The Revenant, Despair, Vision, Sarcasms, Scythian Suite*, something about *Romances op. 23*, in *The Player, Seven of Them, Quintet, Symphony No. 2*). Although it concerns primarily harmonic language, it also includes novelties in the intonation of melodies, in instrumentation and

dramaturgy. The third line – the tokcata line or, if you prefer, the motoric line, probably flowing from Schuman's *Toccata*, which in its time made a great impression on me (*Etudes op. 2, Toccata in the Fifth Concerto*, also again overwhelming figures in *the Scythian Suite, Steel Leap* or passages in *the Third Concerto*) This is probably the least valuable line. The fourth line – lyrical: at first it appears as lyrical and contemplative, sometimes not entirely related to melody, at least to a long melody (*Fairy Tale Op. 3, Dreams, Autumn Sketch, Romances Op. 9, Legend Op. 12*), and sometimes associated with a longer or shorter melody (choruses to Balmont's texts, beginning of *the Violin Concerto, Granny*⁸⁹'s Fables). This line went unnoticed or was noticed after a period of time. For a long time, lyrics were denied to me altogether and, unfueled, developed slowly. But later I paid more and more attention to it."⁹⁰

The lyrical note that ultimately prevails, determining the specific expression of Prokofiev's phenomenal technical style, appears very early, according to careful critics⁹¹. Rhythmics, while remaining its specific carrier, at the same time conveys the second, dominant element of the composer's style: grotesqueness⁹² – the source code of which are both *Sarcasms* and *the Scythian Suite*.

In *Sarcasms*, Op. 17, the composer uses rhythm to build dynamics, but also to create an ironic and grotesque mood. The very first bars of these miniatures show strong dynamic contrasts, characteristic of Prokofiev's style, and motoric sequences that give them intense expression.

⁸⁹ S. Prokofiev, *Autobiography...*, p. 195

⁹⁰ *Ibid.*, pp. 185-186

⁹¹ Cf. D. Nice, Prokofiev, p. 129; V. Karatygin, a contemporary critic, wrote in his correspondence about *Fleeting Visions*: "Prokofiev and tenderness — don't you believe? You will see for yourself when this charming suite is published" in: *Zeszyty Naukowe V. Poznań 1994*, pp.29-30

⁹² Prokofiev did not agree with the use of the term *grotesque* in relation to his work, he proposes the term "scherziness": "With regard to my music, I would suggest replacing it with the term "scherziness", or if you prefer, with three Russian words giving its gradation: 'szotka, smiech, naslaughi' (joke, laughter, irony)." In: S. Prokofiev, *Autobiography*, pp. 185-186.

The author of the work decides to use the terms "grotesque/grotesque", more established in art theory, and at the same time broader than "scherziness/playfulness". A useful, contemporary, minimalist definition of "grotesque" is given by *Britannica*: "extremely different from what is expected; unusual" (translated by Italian, from: <https://www.britannica.com/dictionary/grotesque>, accessed March 23, 2023). The author will use the term mainly as an aesthetic category, encompassing the presence in works of art (including music): "fantasy, a predilection for peculiar, monstrous, exaggerated and deformed forms; the lack of a uniform system of rules governing [the subject matter of the work]; the heterogeneity of mood[...] foolishness with motifs of despair and terror, demonism with triviality; satirical with disinterested aestheticism; **provocative attitude towards the established vision [...]** disregard for the prevailing decorum and parodic attitude to the prevailing artistic conventions" – elements of the definition after: Michał Głowiński (ed.), *Dictionary of Literary Terms*, Ossoliński National Institute - Publishing House, Wrocław 2000, p. 188.

The justification for the use of the term *grotesque* can be found in the author's assessment in the self-commentary from the "Autobiography", in which the composer writes about *Sarcasm V*: "Sometimes we maliciously laugh at someone or something, but when we look closely, we see how pathetic and miserable is what has been ridiculed by us; then we feel stupid, laughter sounds in our ears, but now it is laughter at ourselves." S. Prokofiev, op. cit., p. 193.

Prokofiev entered the world of composition at a time when a new aesthetics in European music was strengthening⁹³, resulting from the Romantic exploration of harmonic devices leading to the decay of the major-minor system⁹⁴. The process initiated in the Romantic period, as Sophia Lissa, a scholar of Prokofiev's work, writes, "forced composers to seek support in other factors of musical construction, as far as possible from the harmonic factor [...] they found it in agogic-rhythmic moments, least dependent on harmony."⁹⁵ As the author emphasizes, the changes in style, as evidenced by the *Scythian Suite*, created the basis for new relations between the elements of musical construction in Prokofiev's work. They led to the emancipation of rhythm: from a position of dependence on harmony (melody) to the role of a foreground element⁹⁶. These changes were undoubtedly inspired by the works of Stravinsky, with particular emphasis on the premiere of *The Rite of Spring*, but they became the basic element of the original means of expression: Prokofiev's rhythm⁹⁷. It consists of accentuating the colour and percussion features of the piano⁹⁸, thanks to which the composer achieves a "novelty" that guarantees aesthetic authenticity⁹⁹.

The repository of raw material from which Prokofiev created his language for expressing strong emotions was *the Scythian Suite*, which was accused of a lack of melodiousness, the use of

⁹³ In Fisher's musicological approach, this is a breakthrough that gives rise to two disjoint tendencies: opposing late Romantic music and the consistent development of its experiments up to the emergence of dodecaphony – note after: Bogumiła Mika, Novelty and its value in music, or following the trail of Dahlhaus, *Values in music 3/* 2010, University of Silesia Press, Katowice, p. 72

⁹⁴ A. Kopińska, The Universe of the Piano in Contemporary Music – Axiological Reflection, in: J. Uchyla-Zroski (ed.), *Values in Music: Contemporary Music: Theatre: Media*. Vol. 6., University of Silesia Press, Katowice, 2014, p. 145

⁹⁵ Zofia Lissa, Rhythmic Integration in the Scythian Suite of S. Prokofiev, in: *On the Works of Sergei Prokofiev. Studies and materials*. Collective work, secr. ed. Andrzej Chodkowski, Polskie Wydawnictwo Muzyczne, Kraków 1962, p. 50

⁹⁶ Z. Lissa, *Integration...*, p. 50

⁹⁷ Prokofiev did not write much about Stravinsky in his memoirs, but the fact that his *Ala i Lolli* were rejected by Diaghilev because of their excessive resemblance to *The Rite of Spring* confirms how strongly Stravinsky influenced him. In the early phase of his work (*The Firebird*, *Petrushka* and *The Rites of Spring*), Stravinsky revealed a bold approach to rhythm (as a tool of strong expression) and innovations in harmony and instrumentation, opening the way for further experiments on an alternative path to Schoenberg's atonality – in Stravinsky – as Jarociński writes – for the first time there appear "tonal poles" creating a sense of harmony in a new way. The scholar also writes directly that the Russian equivalent of "The Rite of Spring" (which premiered in Paris in 1913) in Russia is *Prokofiev's Scythian Suite*. *Essays on Music and Musicians of the 20th Century*, Kraków 1974, pp. 23-24

⁹⁸ "Liveliness, ingenuity, 'stratagems' interested me immensely, but I refused to give these works [*Ravel's Daphnis et Chloe* and Stravinsky's *Petrushka* and *The Firebird*] real thematic material. In these ballets, the material was so different that I simply did not perceive it as material – a phenomenon that is probably common among listeners who come into contact with my music for the first time." S. Prokofiev, op. cit., p. 188. A. Kopińska attributes the creation of the foundations of this style to Stravinsky and Bartók, without enumerating Prokofiev: "A breakthrough for the aesthetics of the twentieth century, and at the same time lying at the foundations of modern pianism, turned out to be the stylistic line created by Igor Stravinsky and Béla Bartók, which emphasized the role of rhythm and the accentuation of the color features of the piano.", in the same, *Universe*, p. 145

⁹⁹ Carl Dahlhaus, *Early and New Music*, in: Carl Dahlhaus, Hans H. Eggebrecht: *What is Music?* D. Lachowska, National Publishing Institute, Warsaw 1992, p. 105.

wild harmonies and the mechanicality of rhythm. Expression – as Carl Dahlhaus emphasizes in "The Aesthetics of Music" – has a paradoxical character, at the same time "forcing us to create novelties through ever faster changes, but on the other hand — to preserve works from past stages of development [...]. The fact that musical expression, once obtained, becomes unique, motivates the desire for change; and the fact that, in order not to remain misunderstood, it must be repeated, justifies the maintenance of the past."¹⁰⁰

In this sense, in the rhythmic and agogic field, the *Scythian Suite*, *Fleeting Visions* and *Sarcasms* are the compositional and performance inspiration for the work analysed in Chapter III of this dissertation.

¹⁰⁰ Carl Dahlhaus, *The Aesthetics of Music*, trans. Z. Skowron, University of Warsaw Press, Warsaw 2007, p. 26

Chapter III

Analysis of the work

The chapter presents an analysis of *Prokofiev's* musical work, inspired by selected works by the Russian composer in the context of the role of rhythm, harmony, melody and phrasing.

TITLES OF THE COMPOSITIONS ON THE CD AND ANALYSED ON THE CD:

1. Sarcasm III
2. Unidentified Swing Or Not
3. Scythian Moon
4. Sarcasm V
5. Night
6. I Ephemeral Vision / Impression

Of all the compositions created for the dissertation, four are arrangements: *Sarcasm V*, *Sarcasm III*, *Vision*, *Ephemeral Vision I/Impression*, *Night* (3rd movement of *the Scythian Suite*). The other two: *Scythian Moon* and *Unidentified Swing Or Not* are compositions inspired by the characteristics of Prokofiev's work – primarily the harmony, rhythm and mood conducted by the Jazz Trio ensemble.

The following symbols and terms **will be used in the analyses**:

- minor chord

-7 dominant minor chord (with minor seventh)

Maj7 – major chord with major seventh

B – flat (e.g. B5, lowered fifth)

– sharp (e.g. #5, #4 – elevated fifth, elevated fourth)

B – note or H chord

Bb – note or B chord

alto – altered chord

Locrian – Locrian Rock

harm – harmonic scale

Sarcasm III – Allegro Precipitato

The first work selected for the dissertation on the work "Prokofiev" presents almost all the features of the Prokofiev style. The bitonal composition is a kind of toccata with turbulent dynamics with a calm part in the middle, and after the explosive return of the melody from the first movement, it ends with an ostinato motif *of a decrescendo*.

The original fragments of this work were deliberately left in the arrangement, because the sum of the means used creates a unique stylistic effect and builds its expression. The dynamic structure of the piece consists of sudden changes in sound intensity and accents, which is generally considered to be a procedure to strengthen tension and anxiety.

The octal ostinato of the piano part originally left is preceded by a four-bar introduction on a drum kit, also played in ostinato motorics, giving the effect of surprise. The drummer prepared individual parts of the drum kit, which involves the use of an additional membrane on the floor tom, so that the instrument resonates in a characteristic "imperfect", dull way. In addition, Janissaries and belles, which are cut-out domes of metal bowls, were placed on the toms. It is worth paying attention to the damping of the cymbal by hand, which significantly shortens the decay – this is not a common technique in playing a drum kit.

On this rhythmic figure in the key of F#- appears the bitonal melody Bb- played staccato in unison by the piano and double bass. Each beginning of a phrase in the melody is emphasized by a chord, an accent and additionally a sudden change in dynamics.

The turning point, however, is the next part based on the Locrit F# scale, which completely changes the character of the work. This movement withdraws the tension by using an interesting ostinato structure and thinning out the rhythmic passages in the piano part. Dynamic muting and fading energy in this part give the impression of relieving tension. The drum part emphasizes the effect by exiting the rhythmic accompaniment at 180bpm to an abrupt transition into a *rubato*, which uses expressive variations throughout the drum kit, emphasizing the loss of energy from the previous part until a complete stop. The double bass realizes the note of F sharp arco, consolidating the harmony and using *decrescendo* until the sound goes out completely. This excellent compositional device by Prokofiev takes us to a lyrical fragment in which the original left-hand part is preserved, looped into a four-bar open improvised double

bass movement. It is based on the harmony of the left hand of the second movement *Sarcasm: Un poco largamente*: Gb/F, Gb/Fb, Gb/F, Gb/Fb, F#-/Eb, Ab-/Eb, Dmaj7.

45

49 accel. na cue

Example 1: Form of the improvised part of the double bass and piano

Octal accompaniment (*Example 2*) of the piano emphasizes the lyricism of the melody led by the double bass. This introduces the effect of suspension in time, of being in a vacuum. It is a part that refers to the original accompaniment of the part *Un poco Largamente*.

Immediately afterwards, the improvised piano part emerges, which is based on the

Example 2: Octal accompaniment on the improvised piano part

harmony taken from the further section. Interestingly, these are the same harmonic solutions, transposed by a minor third downwards: Eb/D, Eb/Db, Eb/D, Eb/Db, Eb-/C, Abmaj/C, Cbmaj7.

The note example discussed above (*Example 2*) illustrates a frequent trick used by Sergei Prokofiev, who in this way exposes the colors of other tones. The improvised piano part has the

same four-bar form, with the difference that it develops gradually *accelerando*, which reaches its original pace to move on to its second Parts *Tempo Primo*.

53 solo piano open

The musical score for Example 5 consists of a four-bar harmonic progression for piano. The notation is in 2/4 time. The bass line features an ostinato rhythm of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The chords are: F#m7, G(sus4), Db/Ab, Db7/Cb, C#m7, D(sus4), Ebm, and F#7(#4). The treble clef part is mostly rests, with some notes in the final bar.

Example 5: Ostinato rhythm for every second eighth note with an ascending direction

The use of an ostinato rhythm with an ascending direction, consisting of repeated accents on the second eighth note is the culmination of the improvised part based on chords from this movement. The trio performs this fragment twice with written accents.

In the harmonic diagram above, you can see how the piano leads an improvisation that

The musical score for Example 8 is divided into two systems. The first system shows a melodic line in the treble clef and a bass line with chords. The second system shows a more complex melodic line in the treble clef and a bass line with chords.

Example 8: Ostinato opening of the second movement of the improvised piano part

begins with ostinato eighth notes. It is commonly considered to be a procedure that maintains tension and is characterized by tenacity, which in this case is a conscious reference to the characteristics of Sergei Prokofiev's style.

The last course of the improvised form of the piano with strongly rhythmic chords performed with both hands indicates the culmination of this movement and emphasizes the

transition to the next movement. The reuse of ostinato rhythm is further evidence to be consistently inspired by the work of Prokofiev.



Example 11: Ostinato chords with both hands of an improvised piano part

After the open improvised forms, another original fragment of the composition appears. Prokofiev made an interesting harmonic operation in the penultimate movement *Sarcasm* – the dissonant harmony from the leading part based on the Bb- and F#- chords he transposed by major thirds – D- and F#-.



Example 12: Excerpt from the penultimate part *Sarcasm III*

The song ends with an improvised drum part on a looped riff, characterized by dynamics, energy and a large volume of sound. Its sound refers to the four-bar introduction to the piece, where the drummer used bell. Polyrhythmic improvised phrases reinforce the insistent expression of *Sarcasm*.

The final part of the work is a quotation from the last quoted fragment of the original, based on the same two superimposed keys of F#- and Bb-. It is also worth noting the re-calming, slowing down and calming of the work with the effect of "fading energy" similar to Prokofiev's.

The musical score is divided into five systems, each with a measure number and a dynamic or performance instruction:

- System 1 (Measures 67-70):** Measure 67 is marked with *8^{va}*. It features a piano part with chords and a double bass part with a melodic line. A box labeled "solo drums" is placed above the piano staff in measure 70.
- System 2 (Measures 71-74):** Measure 71 is marked with *8^{va}*. The piano part consists of a steady eighth-note chordal pattern, while the double bass part continues with a melodic line.
- System 3 (Measures 75-78):** Measure 75 is marked with *8^{va}*. The piano part continues with the eighth-note chordal pattern. The double bass part includes a *dim.* (diminuendo) marking under a slur.
- System 4 (Measures 79-81):** Measure 79 is marked with *8^{va}*. The piano part continues with the eighth-note chordal pattern. The double bass part continues with a melodic line.
- System 5 (Measure 82):** Measure 82 is marked with *8^{va}* and *rit.* (ritardando). The piano part has a few chords before ending. The double bass part has a melodic line that ends with a fermata.

Example 13: The last part *Sarcasm III* with an improvised drum part on a riff performed by the piano and double bass

Unidentified Swing or Not – Composition inspired by S. Prokofiev

The composition was inspired by the sharp and expressive harmony and rhythmic ostinato characteristic of Prokofiev's early work. A definite Intro, parts A and B and an improvised piano part, turning into rubato, until complete silence, presents the improvised part of the double bass. In formal terms, it is a conscious reference to the style of Sergei Prokofiev's works.

The composer deliberately avoids creating exclusively on the basis of formal references, so that the music achieves the effect of a naturally coherent form and expression.

An open intro in a swing rhythm begins the composition. Its decisive character is emphasized by improvised piano phrases characterized by strong rhythms. Below are some examples that share a distinct, strong motif.



The image displays three staves of musical notation for piano. The first staff shows a sequence of chords and melodic fragments in the right hand, with a bass line in the left hand. The second staff continues this sequence with more complex harmonic textures. The third staff, starting with a measure number '7', features a prominent motif of chords with a strong rhythmic pattern, characterized by a descending line of notes in the right hand and a steady bass line in the left hand.

Example 14: An improvised piano part with a strong motif

The open form of the intro is an introduction to the two main themes of the A and B movements, based on chords that occur at distances often found in Prokofiev's works: in the example presented below, one can find chord successions at the distance of minor and major thirds.

A harmonic progression based on the downward distance of the major third is evident in the first bar of the A movement between 1-2 (C6) and 3-4 (Ab#5) the sound of the melody and the base of the chord. An analogous combination, but with a minor third, also occurs in bar 4

and combines the chords Eb and Cmaj6⁷. At the turn of bars 9 and 10, the same procedure takes place, built on the chords Dmaj and Bmi6 spaced apart again by a major third. Although the chordal parallelism in the above combinations does not take place as directly as in Prokofiev's, the influence of the solutions used in his compositions is visible – similar interval jumps do not have the hallmarks of symmetry as in the works of the Russian composer, they constitute a creative transformation of the source of inspiration. Prokofiev and his work set in motion in the created and analyzed work a process analogous to the process they initiated at the time of their creation. The harmony used in *Unidentified Swing or Not* on the tonality, ambiguity, oscillating between major and minor, characteristic of the sources of inspiration. The author of the work continues Prokofiev's legacy, refusing to create artificial copies of his harmonic and melodic devices.

The left-hand and right-hand dialogue in the main theme is conducted after chords that have appeared many times in previously analysed works, such as as: minor chords with an augmented seventh, augmented chords, chords with an elevated fifth and with the use of two thirds.

The melody led by the right hand overtakes the bass line in many places, which creates an effect of intrusiveness and gives the composition an anxious mood. Prokofiev took a liking to this device in the third movement of *the Scythian Suite*, which is presented in musical examples (*Examples 40 and 41*).

Unidentified Swing or Not

Kasia Pietrzko (inspired by S.Prokofiev)

Very fast ♩ = 210

INTRO -walking around C 1/2 1

A

Piano

Double Bass

7

Pno.

Db.

12

Pno.

Db.

Example 15: Part A of the inspired work Unidentified Swing or Not

The polyrhythmic structure in part A is based on two superimposed ostinato rhythms: a quarter-note melody of the right hand with an opposing quarter-note rhythm with a dot in the double bass, and the left hand of the piano. The rhythmic device used creates emotional tension – the ostinato character is a means of expressing strong feelings, fixed in Prokofiev's context.

The bridge between parts A and B is the two-bar motif exhibited below (*Example 10*), which stylistically refers to one of the *V Sarcasm* (*Example 11*). Both in the original and in the inspired piece, both examples show analogous dynamics, a descending arrangement of melodies and a "rough" character. The motif also has atonal features.



Example 16: Two-bar junction of parts A and B in 3/4 time signature of the composition *Unidentified Swing or Not* (3-4 bars)



Example 17: Bars 3-5 of *Meno mosso subito V Sarcasm* S. Prokofiev

The B movement (presented in *Example 12*) is based on a *groove* in 5/4 with the use of Gb/F and Emaj/C chords. This adds a strong dissonance and harshness to the whole sound, which, combined with the asymmetrical meter, strengthens the sarcastic expression of the inspired composition.

2

16 **B**

Pno.

Db.

20

Pno.

Db.

24

Pno.

Db.

27

Pno.

Db.

Example 18: Part B of the inspired work *Unidentified Swing or Not*

After the improvised part of the piano passing through rubato to complete mute, an improvised double bass part emerges based on the two functions Cmaj7, Bb/F. Notated chord arrangements in the piano score (*Example 13*) are a reference to the original fragment of the *V Sarcasm*, cited below (*Example 14*).

Example 19 shows a musical score for piano (Pno.) and double bass (Db.). The piano part is in 4/4 time, and the double bass part is in 3/4 time. The score includes chord symbols (C, D, Gb/F, E/C, Cmaj7, Bb/F) and performance instructions like "do rubato, zostaje sam fortepian", "70bpm", "dołącz, gdy pojawi się puls", and "rubato".

Example 19: Bars 3-6, fragment in 3/4 time signature *Unidentified Swing or Not* presenting a notation of chord patterns for the improvised double bass part

Example 20 shows a musical score for piano (Pno.) and double bass (Db.). The piano part is in 4/4 time, and the double bass part is in 3/4 time. The score includes dynamic markings (pp, mp, f con Ped., sf) and performance instructions like "veloce".

Example 20: Bars 3-5 of *V Sarcasm* S. Prokofiev

In the analysed fragment, the double bass leads the melody primarily along the written functions, but the appearing swings, directed towards Prokofiev's characterization, give the whole a greater depth, strengthening the listener's curiosity.

In the following example (*Example 15*) it is worth paying attention to the 3rd bar, in which the double bass player uses an augmented fifth, often present in Prokofiev's works.

Example 21 shows a musical score for double bass (Db.) in 3/4 time. The score includes chord symbols (Cma7, Bb/F, Cma7) and a performance instruction "8".

Example 21: The use of an augmented fifth in the improvised double bass part

In the next sequence of the double bass part below, in the first bar, we can see the notes d, c sharp, a, which indicate the use of the Dmaj7 chord, which is a major second of the notation function. In the third bar of the example, the same deflection is applied again. The third proof is the analogous use of harmony in the sixth bar below.

Unidentified Swing Or Not is crowned with a presentation of the melody from the A movement, this time in a rubato tempo with acceleration in the middle part of the theme until the effect of blurring the last note and the scattered chord Fmaj7#5.

The image shows two staves of musical notation for a double bass part. The first staff contains three measures. Above the first measure is the chord 'Cma7', above the second is 'Bb/F', and above the third is 'Cma7'. The notes in the first measure are D, C#, and A. The second measure has a triplet of notes: G, F, E. The third measure has a triplet of notes: D, C#, and A. The second staff contains three measures. Above the first measure is 'Bb/F', above the second is 'Cma7', and above the third is 'Bb/F'. The first measure has a triplet of notes: Bb, Ab, G. The second measure has a triplet of notes: F, E, D. The third measure has a triplet of notes: C, B, A.

Example 23: The use of a chordal deflection by a major second in the double bass part, bars 1,3,5.

Scythian Moon – Composition inspired by S. Prokofiev

Prokofiev reached for the effects of bitonality, which were initiated by Debussy and Strauss, and developed by Ravel and Stravinsky. In *the Scythian Suite*, aggressive bitonal fragments and sharp sounds emphasize the barbarism so characteristic of this particular work, at the same time becoming autonomous effects, creating the aesthetics of the composer's later works.

It is widely believed that *the Suite* is one of the most important works on the way to Prokofiev's search for a unique expression. Barbarism manifests itself in raw dissonances and energetic rhythms.

Prokofiev's characteristic ostinato creates centralization, which is conducive to the construction of higher bitonal harmonic structures. Thanks to it, harmony is exposed, which in fragments of greater mobility, saturated with sound, is a manifestation of building sound mass and usually lead to a motor-dynamic climax, which draws attention to itself.

In the selected fragment, which is an element of inspiration, the motif is based on several registers, and the melody is chromatic and descending. As is well known, rhythm in *the Scythian Suite* became the key binder, which influenced the role of the above-mentioned factors. As already mentioned in Chapter I, in 1914. Diaghilev commissioned Prokofiev to provide music for the ballet *Ala i Lolly*, which was rejected. The composer successfully transformed it into symphonic music, in which the elements of the programmatic nature that made up the composer's unique style were preserved. The harmonic qualities of the work balance the rhythm, which undoubtedly leads the way, becoming in the general perception the main area of innovation and the leading means of expressing strong emotions.

The fragment of the *Scythian Suite* selected for the purposes of this dissertation illustrates the path of energy discharge and tranquillity, stimulated the author's imagination to write a theme based on chords taken from the indicated fragment. In the case of a composition intended for the Jazz Trio, the colour factor of the music is weaker and is not able to resonate as strongly as in the symphony orchestra, which became a challenge and meant that the work on works inspired by the work of Sergei Prokofiev also focused on finding a new quality of sound in the Trio ensemble.

In the selected fragment of the first movement of *the Suite*, the melodic material is visibly uniform, although the melody is not the main link in this work. However, in the author's opinion, it is the sum of the compositional concept.

During the preparation of the composition, the author of the analysis used Sam Raphling's piano transcription, published by the Lyra Music Company.

The image displays a piano score for the first movement of *Scythian Suite*, consisting of four systems of music. Each system is marked with a measure number in a box at the beginning: 34, 38, 42, and 46. The score is written for piano, with a treble and bass clef. The right hand (RH) plays chords and arpeggiated figures, while the left hand (LH) plays a steady eighth-note accompaniment. Performance instructions include *fff* (fortissimo), *ped. ten.* (pedal tenuto), *simile*, *dim.* (diminuendo), and *ped.* (pedal). The key signature is one sharp (F#), and the time signature is 4/4. The music features a consistent melodic material in the RH, which is the focus of the analysis.

Example 24: Piano score of the first movement *Scythian Suite* Issue 4-5

6

50 *mf* *ped.* * *ped.*

53 *dim.*

56 *p* *mp*

59

Example 27: Piano score of the first movement Scythian Suite Issue 6-7

The composition *Scythian Moon* is a ballad inspired by the harmony of a fragment of the first movement of *the Scythian Suite: The Adoration of Veles and Ala* from the 4th to the 7th

number in the score. After the improvised introduction of the ensemble, there is an ostinato rhythm c g performed by the double bass and the low register of the piano.

On the basis created in this way, the main theme appears, based on the harmony of a selected fragment. The melody is led by bitonal chords in the right hand of the piano part. The motif used in the main theme of movements A and B is strong, and the melodic is clear and spare. Analyzing the harmony of part A of the song *Scythian Moon*, you can see that the second chord is B-maj7b5 placed on C5. Such consonance can also be found in number six in the score of the first movement of the *Scythian Suite*. This is the fourth chord in the first bar.

In the third bar of part A of the inspired piece, we find the chord Bbmaj7#5 based on C5. This bitonal chord is taken from the first movement of the *Suite* under the fourth number of the score in the third bar – it is the first chord (*Example 17*). In the 7th bar of the inspired work, the inspired work is the same chord, except that the chord in the right hand is placed in a seventh inversion.

Another proof of inspiration is the intriguing chord in the eighth bar of part A – Fmaj7#5 placed on C5. An analogous consonance can be seen at number 6 in the score of the first movement of the *Suite* in the fourth bar.

The next chord of the analyzed fragment is Gmaj7#5 located on C5 a tone higher. In the *Scythian Suite*, the same chord is a bar further – in the fifth bar under number 6 in the score of the piano score (*Example 18*).

Scythian Moon

Katarzyna Pietrzko/inspired by S.Prokofiev

The musical score is divided into three systems. The first system, measures 1-6, is for Piano and Double Bass. Both parts are marked 'Moderato' with a tempo of 95. The Piano part begins with a 'free impro' section, followed by a 'smoothly come in to groove' section, and ends with a first ending bracket. The Double Bass part follows a similar structure. The second system, measures 7-12, is for Piano and Double Bass. It features a section labeled 'A' in a box. The Piano part has a first ending bracket over measures 7-10 and a second ending bracket over measures 11-12. The Double Bass part also has a first ending bracket over measures 7-10 and a second ending bracket over measures 11-12. The third system, measures 13-18, is for Piano and Double Bass. The Piano part has a first ending bracket over measures 13-16 and a second ending bracket over measures 17-18. The Double Bass part has a first ending bracket over measures 13-16 and a second ending bracket over measures 17-18.

Example 28: Part A of the inspired work *Scythian Moon*

The B movement is rich in equivalent chords, and one of them appears in this composition for the first time. In the fifth bar of the B movement, the Dbmaj7#5 chord draws attention, which is based, like all chords, on the ostinato C5. This chord begins with 1 bar under the 7th number of the piano score *Suites*. The exposition of the theme is followed by an improvised

In the following musical examples, selected phrases from the improvised piano parts are presented, which present the use of harmony inspired by a fragment of the first part of *the Suite* from the 4th to the 7th number of the score, selected by the author.

The improvised piano part opens with four passages in the upper register, which show motivic features. All of them have an ascending arrangement and end with an interval pointing downwards. They are based on harmony, which is also present in the theme of the source track presented above, and these are Dmaj7/C and Bb5#/C.

In the analyzed fragment, the execution technique was used *ad libitum* on the ongoing rhythmic ostinato performed by the double bass. Thanks to this technique, the effect of blurring and harmonic spot was obtained.

The image shows two systems of musical notation for piano and double bass. The first system is labeled 'Dmaj7/C' and the second 'Bb(#5)/C'. Both systems feature sixteenth-note runs in the upper register of the piano part and a rhythmic ostinato in the bass part. Fingerings are indicated by numbers 6 and 3.

Example 30: The beginning of the improvised form of the piano based on the first chord of the Dmaj7/C form

As the improvisation develops, it begins to gain character and determination. In the example below (*Example 22*) we see the notation of a fragment of an improvised piano part based on the Bb#5/C chord, which is based on octal runs showing motivic features. The last chord appearing in the *upbeat* (the last eighth note of the fourth bar) and introducing the next chord is a procedure often used in jazz music to strengthen (*turn up*) the rhythm and increase the harmonic gravity.

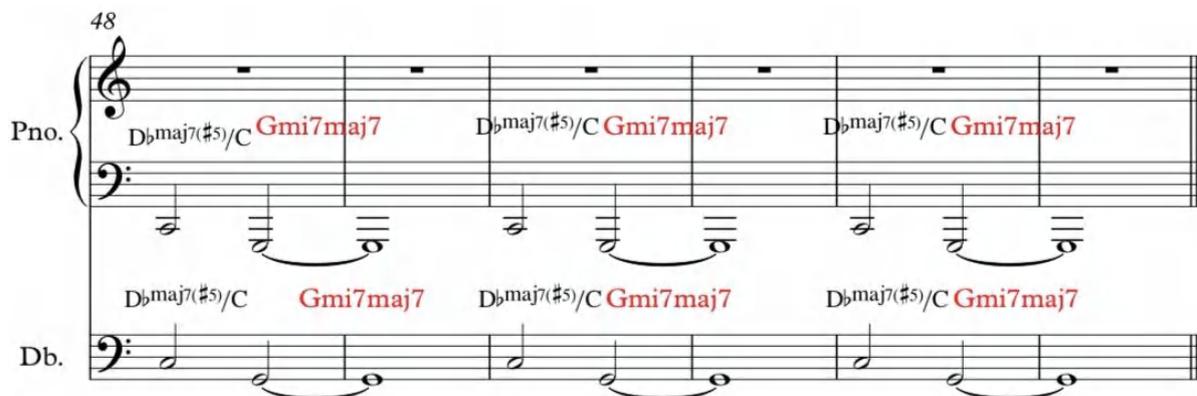
In Prokofiev's work, such a procedure occurs in a slightly different light and in a different role – in the third movement of *the Scythian Suite: Night* (*Examples 40 and 41*). Here, the melody follows more the harmony that appears in the eighth note before its presentation.

The density of rhythm in the advanced phase of improvisation on the chords Fmaj7#5 and Gmaj7#5 testifies to its natural development. The phrases are based on hexadecimal and thirty-binary passages arranged linearly or passage. It is commonly believed that the use of chords with an increased fifth builds tension, which is undoubtedly happening in the presented extract from the improvisation part.



Example 33: Fragment of an improvised piano movement based on the chords Fmaj7#5/Ci Gmaj7#5/C

The improvised part is followed by a bridge that merges the part just discussed with the last exposition of the theme. The linkage is designed to calm down the mood and reintroduce mystery and rhythmic ostinato to the melody of the main theme of the composition. Its harmony is based on a fragment of the I part of *Scythian suite* at number 7 of the score. (Example 17 and 18)



Example 34: A bridge that merges the improvised part with the last exposition of the main theme

The last fragment that is worth paying attention to in the analysis of *Scythian Moon's composition* is the following four-bar ostinato at the beginning before the A movement in the high register of the piano, played in piano dynamics. Two ostinatos can be seen occurring at the same time, because in the discussed introduction there is also an ostinato of the double bass and the left hand of the piano.

It is a peculiar combination of the features of the aforementioned bridge and the introduction before part A. It has the function of stabilizing the mood, calming down, creating a foundation before the entrance of the final melody.



Example 35: Ostinato before the last presentation of the theme

Sarcasm V

Although S. Prokofiev did not like to describe his music as grotesque, *Sarcasm V* is undoubtedly an example of such a composition. It is a song of a dual character with an intense avalanche of chords with a dissonant sound in a polymetric course. The composition affects the performer and the recipient thanks to the means of expression that strengthen the tension: motor skills and shortening and lengthening ostinato forms. W. Andrzejewski, following Zofia Lissa, calls the procedure of tightening the metre present in the opening fragment of *Sarcasm V* a "rhythmic stretto".¹⁰¹ The technique was also used in the arrangement for piano trio.

In the first example, we observe a figure-eighth movement, uniform with accented chords and variable metre 2/4 by 3/8 and then 4/4 by 3/8 is an excellent means of building tension and creating an expression of "irony", or as Prokofiev himself called it, "malice"¹⁰². In the leading fragment *V Sarcasm* The motor ostinato becomes the basic building block.

Sarcasm V

Piano

Prokofiev/ arr. Kasia Pietrzko

A = 158

6

Example 36: V Sarcasm t.1-12

¹⁰¹ W. Andrzejewski, *Scientific Papers V*, I. J. Paderewski Academy of Music in Poznań, Poznań 1994, pp.32-36

¹⁰²Cf. the commentary in the "Autobiography" and the observations of T. Schipperges and R. Harlow quoted in the first chapter of this work, cf. p. 10 with footnotes.

Another example shows the melodic course of the piano part played in unisono with the double bass. The course ends the first quick part of *Sarcasm*, it passes *Attaca* into an improvised percussion part, which is an impressionistic commentary, emphasizing the rhythmic and emotivously mood of the piece. After this passage, the following part *Andantino*, which is introduced in unisono by the piano and double bass on a percussion solo that is still ongoing. Twinkling, the four-note seconds with an *ostinato* they are the material for the smoothly occurring piano improvisation. Applied simultaneously *accelerando* opens a four-bar, open form of improvisation.

2 Piano

28 **B**

32 accel.

36 =158

39 **C** Ab7phrygian

solo open piano around groove swing/even 8ths)

Example 37: *Sarcasm V*, parts B and C, arrangement by K. Pietrzko

This fragment provokes an interaction in ensemble – it begins the improvised piano part, where at the very beginning we can find chords taken from the base piece and transform them into a rhythmic motif (*Example 29*).

Example 38: Entrance of the improvised piano part C

The beginning of this movement refers through ostinato rhythm to the repeated chords in the *Andantino V Sarcasm* (*Example 30*).

Example 39: Fragment *V Sarcasm* part *Andantino*, with a presentation of chords in the 14th bar.

These are double-played chords shifted at different intervals, which reinforces the character of "insistence" in the presented interpretation. They are also the basis for a temperamental entry into the improvised part and emphasizing the style of the piece. The first chord used in the last measure of the first bar is a chord taken from the original piece, a fragment of which is presented below. It is a four-note scale based on the A flat scale in Phrygian major, consisting of the notes A, B, Gb, Ab. The next two are based on the G-b6 and F-b6 chords, the former of which is the chromatic deflection often found in Prokofiev. They can also be treated as an inspiration by the arrangement of a chord, in which case they can be interpreted as Ebmaj7 and Dbmaj7 chords. Such an arrangement can be found in some *Andantino* in G7 #5 (Example 31).



Example 42: Fragment V *Sarcasm*, part *Andantino*, with a presentation of the chords used from the 3rd to the 6th bar

The shape of the first phrase of the improvisation (Example 32) and the consideration of the fast tempo of the performance show a reference to the motif from the *II Sarcasm*, which is given below for comparison (Example 33).

Both in the fragment of the source work by Prokofiev and in the presented improvisation, the first notes are based on a major chord with a major seventh. In both cases, the phrase ends with a perfect quarter.

In the second part of the bar, the harmonically modified beginning of the phrase is visible, while the ascending form, ending with a simple, descending interval, indicates a motivic work.



Example 43: Fragment of an improvised part referring to the motif from *Il Sarcasm*



Example 44: Fragment *Il Sarcasm* – ascending phrases ending with a fourth

Below is presented another fragment of improvisation confirming consistency and tenacity in leading the melody. An additional advantage is *comping* left hand, which harmonically enriches the melodic line with chords in an ascending motion. These are the chords F-6, F-maj7, in the second bar Bb-maj7 appears (used by Prokofiev in the I movement

Scythian suite – Example 34) *Comping* of the left hand of the third and fourth bars of the selected fragment is based on seventh and non chords without the prime of the chord. Against the background of the accompaniment, the right hand expands melodies and chromatic notes and additionally transitions from eighth notes to triplets, which accelerates the melody and gives it a "tenacious" feeling.

Example 45: Score of the first movement *Scythian Suite* at number 7 presenting the use of a minor chord with a major seventh

Example 46: The uplifting, unyielding character of the improvised piano melody with the use of chords from the works of S. Prokofiev

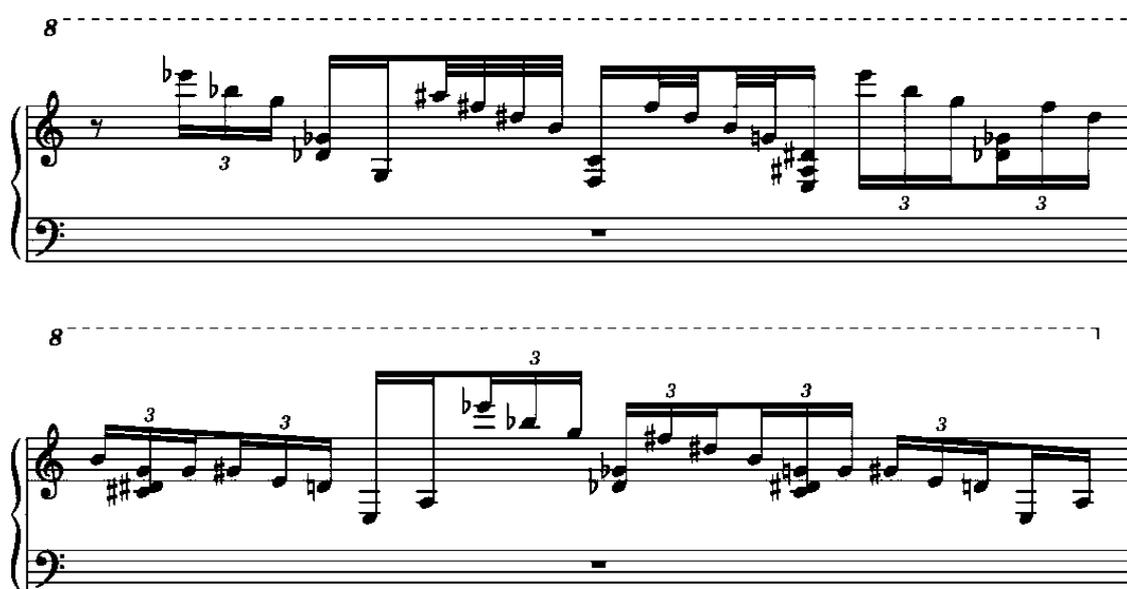
The following example, it bears the marks of energy and unpredictability. The stormy violence is emphasized by the rhythmic ostinato that lasts throughout the bar. Although this is only a fragment of the solo, it clearly refers to Prokofiev's early music, characterized by insistence – references were used by the author to achieve the effect of unpredictability.



Example 47: Rhythmic ostinato in the improvised part, marked by energy and violence

The next excerpt (*Example 37*) shows the use of a cycle of passages after the distributed chords Eb, B and Gmaj7#5 in a descending course. It is generally accepted in studies that this type of repetition – visible in the above-mentioned section of improvisation – is one of the basic means of sound stabilization in Prokofiev's work. It is worth noting that these three chords are located at a distance of the major third from each other. Such a procedure can also be seen in the penultimate part *III Sarcasm* analysed on the basis of the page 38 (*Example 6*).

It can be assumed that it is moving along an augmented chord, which divides the octave into three equal parts¹⁰³.



Example 48: A cycle of passages after the staggered chords Eb and B and Gmaj7#5 in a descending course in the improvised piano part

¹⁰³ A similar procedure can be found in the work of John Coltrane, who borrowed the idea of dividing the octave into three symmetrical parts from Nikolas Slonimski. There are many indications that John Coltrane took the harmonic idea used in the composition *Giant Steps* from there. There he implemented the concept of tonal planes based on dividing the octave into three equal parts.

The last presented fragment of piano improvisation is characterized by high energy (*Example 38*). It results from the dynamism based on a strongly accented ostinato motif, which is shifted by a triplet eighth. The repeated sequence, also based on the imposition of two values, eighth notes and triplets, gives the impression of moving in a different rhythm than the eighth note accompanying the entire improvised part *swing feeling*. This device is used in Prokofiev's work at the very beginning of the first movement *Scythian suite* (*Example 39*) In the chords, intervals of seconds were additionally used, which is a common procedure in Prokofiev's work, visible in the quoted fragments of his work (cf. *Examples 30, 33,34*).

The image displays two systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by a complex rhythmic pattern involving eighth notes and triplets. Many notes are marked with accents (v) and slurs. The key signature has one sharp (F#). The first system spans two measures, and the second system spans two measures as well, ending with a double bar line.

Example 49: Energetic fragment based on an accentuated ostinato motif

Сергей Прокофьевъ } Op. 20.
Serge Prokofieff }
1914.
Edited by F. H. Schneider.

Allegro feroce.

The musical score is arranged in a system of staves. The top section consists of a grand staff (piano) with five staves, followed by a violin staff, and then a percussion section with staves for Piatti I, Triangles (Trigl.), and Tambourines (Tamb.). The bottom section returns to a grand staff for the piano. The tempo is marked 'Allegro feroce.' at the beginning and end of the page. The score is characterized by a driving, rhythmic pattern of eighth and triplet values, creating a complex and energetic texture.

Example 50: Part I *Scythian Suite* superimposition of rhythmic octal and triplet values

Night

The analysed work is a mysterious ballad based on two motifs from the third movement of the *Scythian Suite*, crowned with a composed theme, the task of which is to extinguish emotions after the restless and mystical harmonies of the original. *Night* avoids dominant solutions and harmonic gravitations.

The composition begins with four repeated chords from the highest register up to the minor octave in *rubato* tempo in the A movement, followed by a solution on the locrtic chord in the key of A. The musicians stay on an open four-bar improvised form to build the mood for the following part B. To this end, numerous colouristic devices were used – delicate passages in the upper register of the piano, repetitions, motifs of repeated major seconds transposed into various registers. The improvised piano part proceeds to the interpretation of the harmony of the B movement, which is presented in the score below (*Examples 40 and 41*). The mystical aura of the piece is complemented by the drums, which freely accompany the drums in a *rubato* tempo, with the use of preparations in the form of rustling pieces of paper, arousing the cymbal with fingers. The double bass and percussion follow the piano, leaving it space to interpret the phrase freely.

A *Rubato*

Piano

Double Bass

A *Rubato*

E \flat /D \flat C/E G \sharp 7(b5) F \sharp /E E \flat /D \flat C/E G \sharp 7(b5) F \sharp /E E \flat /D \flat C/E

6

Pno.

impro
Alocrian

4

Db.

G \sharp 7(b5) F \sharp /E *Alocrian* *impro* *Alocrian* 4

B

12

Pno.

D(sus4) Bm/D E A/C \sharp Am/C A \flat /C F \sharp m/E B \flat -harm/A C(sus4) F/C D/F \sharp

Db.

B

D(sus4) Bm/D E A/C \sharp Am/C A \flat /C F \sharp m/E B \flat -harm/A C(sus4) F/C D/F \sharp

Example 51: Part A and B (bars 12-14) of the work *Night*

2

Pno.

15

Ab/C F#m/E Bbm/A C(sus4) D/A Gm/Bb Ab/C F#m/E Bbm/A

Db.

Ab/C F#m/E Bbm/A C(sus4) D/A Gm/Bb Ab/C F#m/E Bbm/A

Pno.

18

C7(b9) Am B/F# Am/C G#m6/4 A/E F#m/A C(sus4) D/C D/F#

Db.

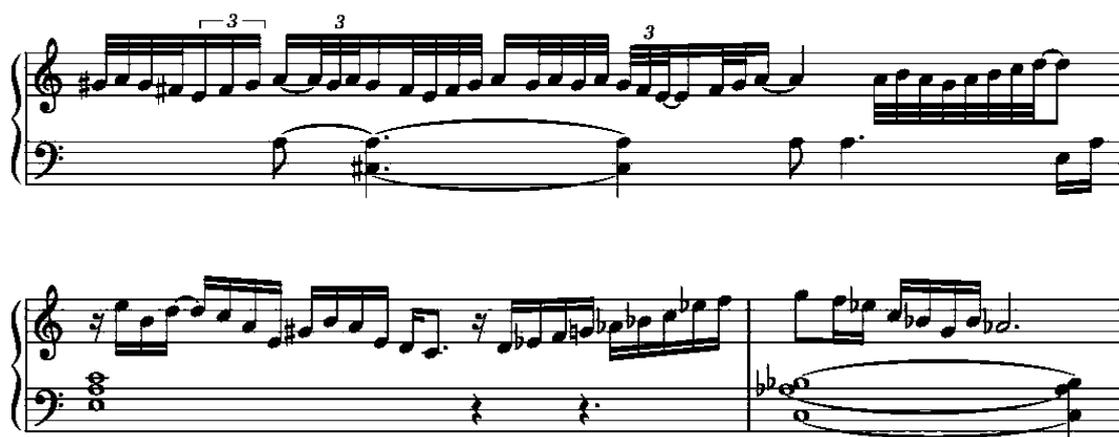
C7(b9) Am B/F# Am/C G#m6/4 A/E F#m/A C(sus4) D/C D/F#

*Example 52: Part B 2 side (bars 15-20) of the work *Night**

The improvised piano parts are characterized by romanticism, lyricism and linearity. Two fragments played in rubato tempo were selected for further analysis, as was the entire B movement of the piece *Night*.

The first one contains a motif repeated at the beginning with slides on one chord.

In the second part of the second bar, it is worth noting the leading of the melody based on the chord that appears in the last bar, which increases the harmonic gravity and tension.



Example 53: Fragment of an improvised part with a repeated motif and slides, harmonic gravity between the second and third bars

In the second extract of the improvised part, the leading of the melodic line with repeated notes is in a descending direction, performed with a gentle sound, announces the end of this movement and the transition to the presentation of the main theme.



Example 54: Melodic line of an improvised piano part with a descending direction

After the improvised part in the B movement, the Trio moves on to the presentation of the main theme. Interestingly, to emphasize the unique harmony of the composition, a vocalise was added to emphasize the melody, which in the original is performed by flutes, oboes and clarinets.

The composition ends with a minimalist theme in the C movement based on four chords that occur in the A movement of this piece: Eb/D \flat , C/E, G \sharp -5 \flat , F \sharp /E repeated three times.

The image shows two staves of music for Part C of the song 'Night'. The top staff is for Piano (Pno.) and the bottom staff is for Double Bass (Db.). Both staves are in the key of C major and 4/4 time. The music is a minimalist theme consisting of four measures, each with a specific chord and a corresponding bass line. The chords are Eb/D \flat , C/E, G \sharp 7(b5), and F \sharp /E. The bass line in the Pno. staff consists of quarter notes: Eb, C, G \sharp , and F \sharp . The Db. staff has a similar bass line: Eb, C, G \sharp , and F \sharp . Above the first measure of each staff is a box containing the letter 'C' and the instruction 'solo piano/bass'. The number '21' is written above the first measure of the Pno. staff. The music ends with a double bar line and repeat dots.

Example 55: Part C of the song *Night*

I Vision Fugitive / Impression

The work crowning *Prokofiev's* work is the first of a series of 20 piano miniatures, *Visions Fugitives*, performed in its original notation. It is an ethereal and quiet composition with a short form. Although it does not show technical difficulties, it requires a subtle maintenance of sound balance and careful chord extraction in the *PPP dynamics* in the lower register of the piano.

The greatest advantage of *the I Vision Fugitive* is its beauty and simplicity, which is stylistically far from the other works by S. Prokofiev selected for the dissertation. The inclusion of a minimalist piece at the end is deliberate: it is an attempt to obtain an in-depth perspective on the harmony used in the composer's selected source works in the form of impressions. The improvised material after the presentation of the *Vision* was not planned in any way, it is a collection of thoughts, associations and their creative interpretation.

After the presentation of the original work of the *I Vision Fugitive: Attaca*, the pianist begins the second, improvised movement, the notation of which is presented below (*Example 45*). Already in the first bar, the bitonal harmony of G-/E-7 is visible. This is a reference to the two superimposed chords in *Sarcasm III* (*Example 6, 7*). The descending passage appearing in the next fragment moves along this harmony, progresses to the third and fourth bars, presenting a major chord with an augmented fifth C and chordal swings – Emaj7, Dmaj7, Dbmaj7, B7b5 and B-maj7#5, G#-7 which can be found in the first movement of the *Scythian Suite* (*Example 18*). Another conscious reference to this source piece is the way the melody is conducted: in the second and third bars of the quoted fragment of the improvised part, the melody is led in chords.

Example 56: I fragment of the improvised part *Impression* with the use of chords from the first part *Scythian Suite*

The second fragment presented is analogously based on the same harmony. In a way, it is a return of the melody motif from the previous example. In the third bar, there is a consonance, also $Bbmaj7\#5/C$, also appearing in the first movement of the *Scythian Suite*.

Interestingly, despite the performance of the improvised part in *rubato* tempo, ostinatos appear, but not as insistent as in the previous analyses.

Example 57: Part II of the improvised part *Impression* with the use of chords from the first part *Scythian Suite*

In the following first bar, it is worth noticing another inspiration used in its course. This is the Eb/A7 chord, which can be found in the sixth bar under number 2 of the enclosed fragment of the extract of the first movement of the *Scythian Suite* underscore numbers 2 and 3 (*Example 48*) representing a selected harmony. Interestingly, the chords are spaced apart by a tritone, which in jazz music means a tritone substitute.

The second bar features the A-/G harmony, which occurs analogously in bar 7, the 2nd number of the first movement of the *Suite*.

The last F chord in bar 8 of the *Scythian Suite* without a third is used in the improvised part in the third and fourth bars of the following improvised part.

A linear improvised melody follows the harmony of the E7b9/G# chord, introducing a romantic character.

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The first system shows a melodic line in the treble with trills and triplets, and a bass line with chords and triplets. The second system continues the melodic line with trills and triplets. The third system features a melodic line with a triplet and a bass line with chords. The fourth system shows a melodic line with triplets and a bass line with chords and a sextuplet.

Example 58: The second fragment of the improvised part *Impression* with the use of chords from the first part *Scythian Suite*

Example 59: Piano Score I Part *Scythian suite* under numbers 2 and 3 depicting the selected harmony

The discussed section of the improvised part *Impression*, based on a variety of harmony, has a mysterious character, and its interpretation is led by a strong melody in the right hand. The final section transforms into brighter tones and simpler solutions based on graceful major chords and simpler harmonic combinations, which return in mood to the colour of Sergei Prokofiev's *I Vision Fugitive*, Op. 22 (*Example 50*)

Interestingly, in the following fragment in the second bar there is a related harmonic combination: Dbmaj, Ebmaj, Fmaj fused in a more lyrical and emotional way.

The image displays four systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The first system features a treble staff with a melodic line containing several triplet markings and a bass staff with a long, sustained note. The second system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of triplets. The third system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of triplets. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of triplets. The notation includes various musical symbols such as clefs, notes, rests, and triplet markings.

Example 60: The third fragment of the improvised part referring to the *I Vision Fugitive*

The improvised movement is crowned with a creative and free interpretation of the last five bars of the *I Vision Fugitive*. It is a kind of bracket that closes the whole work of *Prokofiev*.

1

Lentamente (1917)

pp con una semplicità espressiva

ppp misterioso

p semplice ppp

ppp misterioso

ppp misterioso

Example 50: Sergei Prokofiev's I Vision Fugitive, Op. 22

Conclusions

S. Prokofiev is a composer who is characterized by both rebellion against tradition and the norms of creating classical music prevailing at the beginning of the twentieth century, as well as faithfulness to the vision of a composer expressing authenticity and creative freedom, imposed on Western European culture by the late Romantic L. Van Bethoven¹⁰⁴.

The early work of S. Prokofiev is an experiment that defined the key elements of individual musical expression. The author of this dissertation was interested in identifying and exploring them. The result of her work was *Prokofiev's* work, including a performance part, an inspired part and improvisation, performed by the author and the Jazz Trio, of which she is the leader.

The aim of the first part of the work was to preserve the expression and shape of the arranged works, while expanding the area of inspiration and going beyond purely formal references in other areas of the created work. An in-depth analysis of the *Scythian Suite*, *Visions Fugitives* and *Sarcasms* refreshed the author's approach to the issues of composition.

The harmony of the works selected for the dissertation, subjected to a deep analysis, became the building blocks of the inspired works. The creative approach to harmony included the use of bitonal chords, chordal deviations, four-note chords with an increased fifth in a complex system, chordal progressions, atonal melody leading and anticipating the melodic line of harmony aimed at increasing harmonic tension.

Research and practical application of the harmonic elements that make up Prokofiev's style contributed to the development and strengthening of the expression of the leader of the Trio – a PhD student.

It was also important to analyse and then apply the solutions in the field of rhythm and agogy present in the studied works by Prokofiev (*Sarcasms*, *Scythian Suite*, *Visions Fugitives*). Created as a result of reflection and research, the work is a combination of two musical styles from different eras, the common denominator of which is the strong role of rhythm. The trio, expressed through the jazz idiom, manifested in swing and open improvised parts, entered into a dialogue with the ostinatos and insistence of Prokofiev's phrases, creating musical material open to the creative inspiration of each of the musicians. It was evident in strongly stressed, repeated rhythmic patterns, double ostinatos, and tenacious phrases based on strong motifs. The extensive elements of agogy in the created work strengthened its insistent character and tenacity – confirming the connection with the original.

¹⁰⁴ N. Cook, *Music*, p. 28 et seq.

The distinguishing features of the original band, which has been touring for nearly 8 years, have so far been its lyrical melody and strong message. The confrontation with *Prokofiev's* material surprised each of the band members, contributing to the creation of a new artistic creation in the compositions. The enriched harmonic palette, the use of tonal ambiguity and the expansion of the palette of dynamic means, in particular by introducing an intense ostinato (giving an insistent character) in the compositions, developed the language of expression of each of the ensemble members.

The broadening of the means of expression had a particular impact on piano improvisations, confirming contemporary beliefs that the work of a contemporary pianist is based not only on excellent technique, but above all on the symbiosis of composition and improvisation – in the history of contemporary improvised music, composition defines later improvisation, which makes them symbiotic elements. In K. Pietrzko's improvisations, a new position was taken by the relentless rhythm of runs, ostinatos, melodic lines based on sharp, Prokofievian harmony, lyrical, economical melodies, expressive phrasing, sudden changes in the registers of the instrument, strong accentuation and extensive motifs. This resulted in the development of the technical aspects of the author's jazz pianist and a change in the area of evaluation and selection of means of expression – both composition and improvisation.

The entire Trio underwent a process of transformation, consisting in shifting the accents in creative activities: from explorations focused on the area of harmony to rhythmic, agogical and dynamic explorations, which strongly influences the formation of the unique idiom of the formation, most fully expressed in improvisations.

The presented work and dissertation were created with the hope of capturing the issue of inspired composition and piano improvisation in jazz based on selected early works of S. Prokofiev in a new perspective. The author believes that the work defends the thesis of inspiration flowing from selected works of S. Prokofiev (*Sarcasms*, *Scythian Suite* and *Visions Fugitives*) for the contemporary jazz pianist.

Bibliography

- T. W. Adorno, *Filozofia nowej muzyki*, tłum. F. Wayda, PIW, Warszawa 2021.
- D. Barenboim, E. W. Said, *Paralele i paradoksy. Rozmowy o muzyce i społeczeństwie*, tłum. A. Laskowski, Państwowy Instytut Wydawniczy, Warszawa 2008
- N. Cook, *Muzyka*, przekł. M. Łuczak, Prószyńskai i S-ka, Warszawa 2000
- C. Dahlhaus, H. H. Eggebrecht: *Co to jest muzyka?* tłum. D. Lachowska, Państwowy Instytut Wydawniczy, Warszawa 1992
- C. Dahlhaus, *Estetyka muzyki*, tłum. Z. Skowron, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2007
- D. Deutsch (ed.), *Psychology of music*, Academic Press, New York, 1982
- Encyklopedia Muzyczna PWM*. T. 5. Część biograficzna KLL. Kraków: Polskie Wydawnictwo Muzyczne, 1997
- S. C. S. Fiess, *The piano works of Serge Prokofiev*, The Scarecrow Press Inc. Metuchen, New Jersey and London, 1994
- A. Fulara, Model improwizacji polifonicznej na tle popularnych metod improwizacji w muzyce rozrywkowej, *AVANT. Pismo Awangardy Filozoficzno-Naukowej*, Vol. III, 2/2012, Ośrodek Badań Filozoficznych w Warszawie, s. 422-458
- M. Głowiński (red.), *Słownik terminów literackich*, Wrocław 2000
- K. Gucałski, Harmonia nie tkwi w liczbach: o pitagorejczykach, strojach i zgodnych współbrzmieniach, *Scontri: pismo naukowe Akademii Muzycznej im. Karola Szymanowskiego w Katowicach*, Nr 2, 2015, s. 51-108.
- D. Gutman, *Prokofiev*, Omnibus Press London/ New York/ Sydney, 1990
- Jerzy Habela, *Słowniczek muzyczny*, Polskie Wydawnictwo Muzyczne, Kraków 1998
- R. Harlow, *Sergei Prokofiev: a biography*, Viking, New York 1987
- D. Huron, *Sweet Anticipation: Music and the Psychology of Expectation*, MIT Press, Cambridge – London 2006.
- R. Ingarden, Twórcze zachowanie autora i współtworzenie przez wirtuoza i słuchacza, w: tegoż, *Studia z estetyki*, t. III, Państwowe Wydawnictwo Naukowe, Warszawa 1970

- D. Jaffé, Sergey Prokofiev, Phaidon, London 1998
- S. Jarociński, Orfeusz na rozdrożu. Eseje o muzyce i muzykach XX wieku, Polskie Wydawnictwo Muzyczne, Kraków 1974
- J. Jaroszewicz, Prokofiew, Polskie Wydawnictwo Muzyczne, Kraków 1983
- A. Jarzębska, Wokół pojęcia tonalności w dziejach myśli o muzyce, *Teoria Muzyki* 12 (2018), Kraków, s. 11-33.
- T. Jasiński, Krótki wykład o muzyce XX wieku. Kompendium dydaktyczne, *Annales Universitatis Mariae Curie-Skłodowska Lublin – Polonia*, Vol. XII, 2 Sectio L 2014, s. 61-94
- S. Kisielewski, Perspektywy jazzu, w: L. Tyrmand, *U brzegów jazzu*, Warszawa 2008
- A. Kopińska, Uniwersum fortepianu w muzyce współczesnej - refleksja aksjologiczna, w: J. Uchyła-Zroski (red.), *Wartości w muzyce: muzyka współczesna: teatr: media*, T. 6., Wydawnictwo Uniwersytetu Śląskiego, Katowice, 2014, s. 143-145.
- Z. Lissa, Integracja rytmiczna w *Suicie scytyjskiej* S. Prokofiewa, w: O twórczości Sergiusza Prokofiewa. Studia i materiały. Praca zbiorowa, sekr. red. Andrzej Chodkowski, Polskie Wydawnictwo Muzyczne, Kraków 1962, s. 47-115
- B. Mika, Nowość i jej wartość w muzyce, czyli podążając tropem Dählhausa, *Wartości w muzyce* 3/ 2010, Wydawnictwo Uniwersytetu Śląskiego, Katowice, s. 67-79
- D. Nice, Prokofiev. From Russia to the West 1891-1935, Yale University Press, New Haven and London 2003
- I. Niestew, Znaczenie twórczości S. Prokofiewa w muzyce XX wieku, w: O twórczości S. Prokofiewa – studia i materiały. Praca zbiorowa, sekr. red. Andrzej Chodkowski, Polskie Wydawnictwo Muzyczne, Kraków 1962, s. 43-
- B. Pernal, Wybrane zagadnienia rytmiczne w edukacji jazzowej, *Nauczanie jazzu. Historia, teoria i praktyka*, Uniwersytet Zielonogórski, Zielona Góra 2023, s. 145-151
- P. Podlipniak, O ewolucyjnych źródłach niektórych muzycznych preferencji estetycznych, *Rocznik Kognitywistyczny* V/2011, s. 167-174
- P. Podlipniak, The biological function of musical performance features, *Rocznik Kognitywistyczny* 8/2015, s. 43-54
- S. Prokofiew, Autobiografia, tłum. J. Ilnicka, Polskie Wydawnictwo Muzyczne, Kraków 1970

S. Prokofiev, *Prokofiev by Prokofiev: a composer's memoir*, ed. D. H. Appel, Garden City, New York, 1979

S. Prokofiev, *Selected letters of Sergiei Prokofiev*, ed. and trans. H. Robinson, Northeastern University Press, Boston 1998

C. Samuel, *Prokofiev*, Grossman Publishers, New York 1971

N. P. Savkina, *Prokofiev*, Paganiniana Publications, Neptune City, New Jersey 1984

T. Schipperges, *Prokofiev*, trans. J. M. Q. Davies, Haus Publishing, London, 2003

V. Seroff, *Sergei Prokofiev, a Soviet tragedy: the case of Sergei Prokofiev, his life & work, his critics, and his executioners*, Funk & Wagnalls, New York 1968

J. A. Sloboda, *Umysł muzyczny. Poznawcza psychologia muzyki*, tłum. A. Białkowski, E. Klimas-Kuchtowa, A Urban, Akademia Muzyczna im. F. Chopina, Warszawa 2002

I. Strawiński, *Poetyka muzyczna*, przeł. S. Jarociński, Państwowe Wydawnictwo Muzyczne, Kraków 1980

Netography

I. Alechnowicz-Skrzypek, Time is Rhythm, *Tekstoteka Filozoficzna* 2/2013, pp. 24-30, accessed May 14, 2023 <https://www.ceeol.com/search/viewpdf?id=445216>

A. Brzostek, P. Dźwiniel, How do the neurobiological mechanisms underlying rhythm formation correlate with the existence of states of consciousness?, *Młoda Psychologia*, vol. 1, SWPS, Warsaw, https://www.researchgate.net/profile/Piotr-Dzwiniel/publication/320403035_Jak_neurobiologiczne_mechanizmy_lezace_u_podstaw_powstawania_rytmu_koreluja_z_istnieniem_stanow_swiadomosci/links/59e23a25458515393d57ee06/Jak-neurobiologiczne-mechanizmy-lezace-u-podstaw-powstawania-rytmu-koreluja-z-istnieniem-stanow-swiadomosci.pdf

Encyclopedia BRITANNICA: multiple access:

<https://www.britannica.com/art/tonality>

<https://www.britannica.com/dictionary/grotesque>

<https://archive.org/details/encyclopaediabri10chisrich/page/294/mode/2up?view=Fetis>

<https://www.britannica.com/art/Western-music/Advent-of-electronic-composition>

M. Filimowicz, Understanding Harmony in Music Theory, <https://soundand.design/understanding-harmony-in-music-theory-7e998c1f2c63>, multiple access.

B. Lawergren, The Origin of Musical Instruments and Sounds. *Anthropos*, 83(1/3) 1998, 31–45. <http://www.jstor.org/stable/40461485>, accessed July 5, 2023.

S. E. Moellering, Insights into Sergei Prokofiev's Compositional Vision, Nebraska, 2007, multiple access: <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1008&context=musicstudent>

V. Karatygin, excerpt from the speech, multiple access: <http://www.marktaratushkin.com/news/sergei-prokofiev-sarcasms-op-17/>

List of musical examples

Example 1: Form of the improvised part of the double bass and piano	36
Example 2: Octal accompaniment on the improvised piano part	36
Example 3: Ostinato rhythm for every second eighth note with an ascending direction	
Example 2: Octal accompaniment on the improvised piano part	36
Example 3: Ostinato rhythm for every second eighth note with an ascending direction	37
Example 4: Ostinato opening of the second movement of the improvised piano part	
Example 3: Ostinato rhythm for every second eighth note with an ascending direction..	37
Example 4: Ostinato opening of the second movement of the improvised piano part..	37
Example 5: Ostinato chords with both hands of an improvised piano part	
Example 4: Ostinato opening of the second movement of the improvised piano part	37
Example 5: Ostinato chords with both hands of an improvised piano part	38
Example 6: Excerpt from the penultimate part Sarcasm III	38
Example 7: The last part Sarcasm III with an improvised drum part on a riff performed by the piano and double bass.....	39
Example 8: An improvised piano part with a strong motif	40
Example 9: Part A of the inspired work Unidentified Swing or Not.....	42
Example 10: Two-bar junction of parts A and B in 3/4 time signature of the composition Unidentified Swing or Not (3-4 bars)	43
Example 11: Bars 3-5 ofMeno mosso subito V Sarcasm S. Prokofiev	43
Example 12: Part B of the inspired work Unidentified Swing or Not.....	44
Example 13: Bars 3-6, fragment in 3/4 time signature Unidentified Swing or Not presenting a notation of chord patterns for the improvised double bass part.....	45
Example 14: Bars 3-5 ofV Sarcasm S. Prokofiev.....	45
Example 15: The use of an augmented fifth in the improvised double bass part	45
Example 15: The use of an augmented fifth in the improvised double bass part.....	45
Example 16: The use of a chordal deflection by a major second in the double bass part, bars 1,3,5.	46
Example 17: Piano score of the first movement Scythian Suite Issue 4-5	48
Example 18: Piano score of the first movement Scythian Suite Issue 6-7	
Example 17: Piano score of the first movement Scythian Suite Issue 4-5	48

Example 18: Piano score of the first movement Scythian Suite Issue 6-7	49
Example 19: Part A of the inspired work Scythian Moon.....	51
Example 20: Part B of the inspired work Scythian Moon	52
Example 21: The beginning of the improvised form of the piano based on the first chord of the Dmaj7/C form	53
Example 22: Improvised piano part based on chords of the form Bb5#/Getting C.....	54
Example 23: Fragment of an improvised piano movement based on the chords Dmaj7/C and Bb#5/C.....	54
Example 24: Fragment of an improvised piano movement based on the chords Fmaj7#5Ci Gmaj7#5/C	55
Example 25: A bridge that merges the improvised part with the last exposition of the main theme	55
Example 26: Ostinato before the last presentation of the theme	56
Example 27: V Sarcasm t.1-12	57
Example 28: Sarcasm V, parts B and C, arrangement by K. Pietrzko	58
Example 29: Entrance of the improvised piano part C.....	59
Example 30: Fragment V Sarcasmpart Andantino, with a presentation of chords in the 14th bar.....	59
le 31: Fragment V Sarcasm, part Andantino, with a presentation of the chords used from the 3rd to the 6th bar	
Example 30: Fragment V Sarcasmpart Andantino, with a presentation of chords in the 14th bar.....	59
Example 31: Fragment V Sarcasm, part Andantino, with a presentation of the chords used from the 3rd to the 6th bar	60
Example 32: Fragment of an improvised part referring to the motif fromII Sarcasm...	61
Example 33: Fragment II Sarcasm – ascending phrases ending with a fourth.....	61
Example 34: Score of the first movement Scythian Suite at number 7 presenting the use of a minor chord with a major seventh.....	62
Example 35: The uplifting, unyielding character of the improvised piano melody with the use of chords from the works of S. Prokofiev	62
Example 36: Rhythmic ostinato in the improvised part, marked by energy and violence	63
Example 37: A cycle of passages after the staggered chords Eb and B and Gmaj7#5 in a descending course in the improvised piano part	63
Example 38: Energetic fragment based on an accentuated ostinato motif	64

Example 39: Part I Scythian Suite superimposition of rhythmic octal and triplet values	65
Example 40: Part A and B (bars 12-14) of the work Night	67
Example 41: Part B 2 side (bars 15-20) of the work Night	68
Example 42: Fragment of an improvised part with a repeated motif and slides, harmonic gravity between the second and third bars	69
Example 43: Melodic line of an improvised piano part with a descending direction....	69
Example 44: Part C of the song Night	70
Example 45: I fragment of the improvised part Impression with the use of chords from the first part Scythian Suite	72
Example 46: Part II of the improvised part Impression with the use of chords from the first part Scythian Suite	72
Example 47: The second fragment of the improvised part Impression with the use of chords from the first part Scythian Suite.....	73
Example 48: Piano Score I Part Scythian suite under numbers 2 and 3 depicting the selected harmony	74
Example 49: The third fragment of the improvised part referring to the I Vision Fugitive.....	75
Example 50: Sergei Prokofiev's <i>I Vision Fugitive</i> , Op. 22.....	76