

Stravinsky: Juxtaposition, Collage, and Motivic Cells

Spring Rounds (in class)

After making your reduction, look and listen again. Describe the musical processes you hear.

- What are the different musical ideas or elements—whether distinguished vertically (different layers of the texture) or horizontally (successive segments)? List them with clear reference by measure number and with clear descriptions of what characterizes each idea. Count measures from rehearsal numbers: the first bar is “rehearsal 48,” the sixth bar is “reh. 48 + 5” or “1 before reh. 49.”
- How do the different musical ideas relate to or contrast with each other?
- How are the ideas developed or transformed across time?
- What is the resulting musical form? Does it resemble a traditional form? If so, how is it different?

Procession of the Sage (homework for Thursday)

1) How many different motives or musical gestures can you distinguish? Describe each one. (Staff notation is often the most clear and concise way to do this, perhaps with a few words of explanation.) One “idea” may include multiple different instruments; you don’t have to list separately each instrumental component as a different motive. Don’t overlook the percussion section.

You may use the 2-piano reduction **but do not overlook the missing motives/parts!** Check the full score (and your ears) to be sure you’ve included the parts not in the reduction. You may want to pencil them into the piano score.

As is typical with Stravinsky, gestures are often of flexible duration as motivic cells are repeated varying numbers of time, or are extended or cut short by a fraction. However, around rehearsal 70, the various patterns settle into mostly consistent repetitions.

2) List and describe all the different patterns that are in action between reh. 70 and 71 (8 measures total). Write out the rhythm of each one (without regard to pitch). What is the length of each pattern? How long does it take for all of them to cycle back to the same relationship (phase) with one another?

Print all your responses. (Your musical notation may be handwritten as long as it’s neat.)