## Rethinking Stravinsky's Neoclassicism: the Ode's Reinvention of the Lament Bass

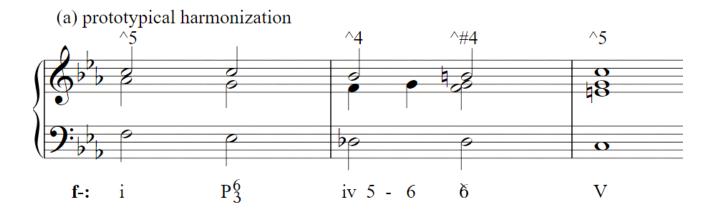
Table 1: Stravinsky's extension of existing "non-default" formal, harmonic, voice-leading, and phrase-rhythmic techniques from the common practice

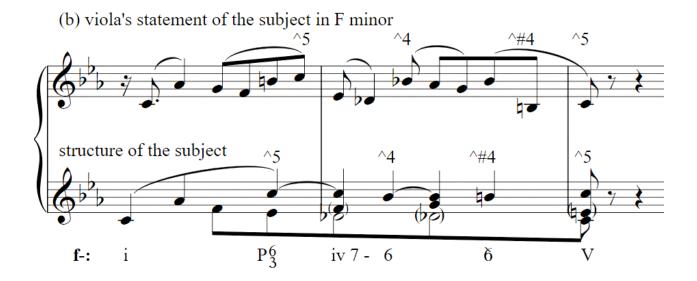
Category	Parameter	Existing non-default technique in the 18 <sup>th</sup> -19 <sup>th</sup> centuries	Stravinsky's extension/"deformation" of said technique
	Process/growth	Ground bass: not supporting variation form;	(1) Irregular lengths and (2) varied degrees of completeness of statements in expected
Form		interpolation of material between statements	ground bass repetition.
	Key/tonality	19 <sup>th</sup> -century tonal ambiguity (e.g., third	Key of the imitative subject's entry conflicts with the key of its accompaniment: both keys
		relations; tonic-subdominant reciprocity)	are kept viable. May involve third relations (Straus's "axis tonality") or even keys a major second apart.
	Harmony	Dissonant sonority substitutes for an	Functional elision – an expected resolution (consonant triad) is bypassed so a dissonant
	Trainiony	expected cadential tonic	sonority follows a previous highly dissonant sonority.
		Schema theory's flexibility in allowing a	"Wrong" inner voices contained within correct (conventional) outer voices: used for (1)
D:/ 1		variety of inner voices	the lament progression's harmonization and (2) sequences.
Pitch		"Functional extravagance"	Chordal multiplicity: a dissonant verticality accommodates at least three Roman numeral
		(Charles Smith, 1986)	analyses.
	Voice leading	19 <sup>th</sup> -century modulatory techniques (e.g.,	Functional chromaticism enables fluid modulations: (1) "forbidden" stepwise motion in
		enharmonicism, common-tone remote	many voices simultaneously (the resulting vertical sonorities are highly dissonant) and (2)
		modulations, chromatic sequences, fleeting	Stravinsky's novel common-tone techniques. In sum, in Agawu's words: "consistent voice
		"tonal clusters")	leading takes perceptual prominence over the actual resultant sonorities." (1989)
	Figuration	Difficulty discerning chord- versus non-	Ambiguity concerning non-chord tones, most saliently, questionable 2-3 suspensions in
		chord tones in late-19 <sup>th</sup> -century chromatic	the bass, and accented passing/neighbor tones. Analysis of consonance/dissonance is
		writing	contextual.
	Pacing	Species counterpoint's normal pacing is	Different voices (or pairs of voices) may arrive at the stable goal of the lament formula
Phrase rhythm		disrupted (e.g., extended; compressed)	(V) at different times; two realizations of the same process are out of sync.
	Displacement	Soprano lags behind the bass (rarely the	The bass and the functional upper voice/voices are not aligned; either part can be the
		other way around)	regulatory voice.

Example 1: schematic of the four "fugal" entries

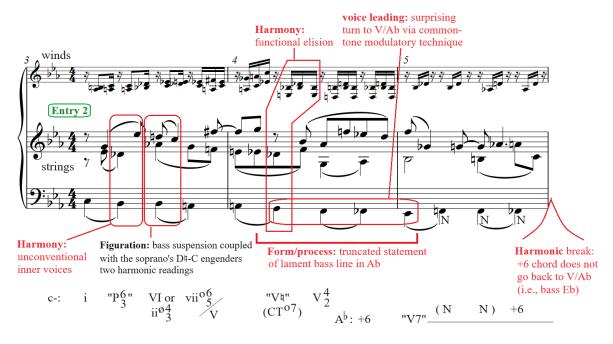
mm. 1-3<sup>1</sup> mm. 3-5 mm. 6-7<sup>1</sup> mm. 7-10<sup>1</sup> mm. 10ff. 
$$^{first\ vln}$$
 2nd entry (c-) "entry 2.5" (b<sup>b</sup>-)  $^{viola}$  1st entry (f-)  $^{viola}$  3rd entry (c-)  $^{cello}$  4th entry (f-)

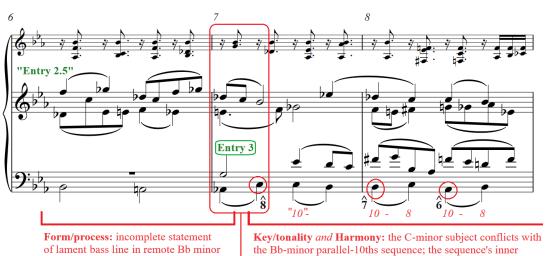
Example 2: (a) standard harmonization of the "lament" schema in F minor; (b) analysis of the subject's polyphonic structure (mm. 1-3<sup>1</sup>)





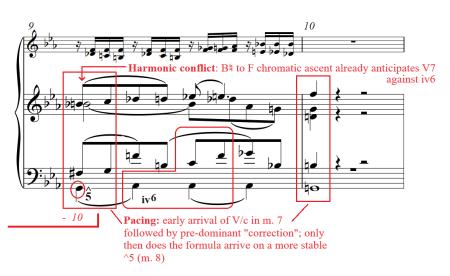
Example 3: annotated condensed score of the 2<sup>nd</sup> and 3<sup>rd</sup> subject entries, both in C minor (mm. 3-10)



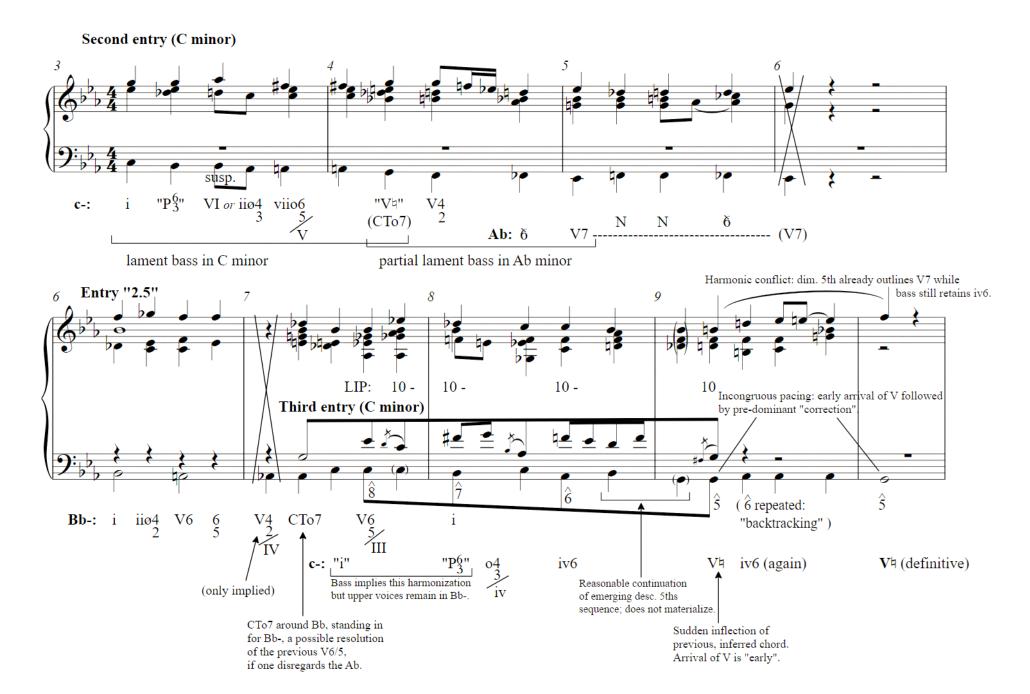


ii  $^{6}$   $^{2}$   $^{6}$   $^{5}$  Functional multiplicity: three competing readings emerge around (1) the bass, (2) the CTo7 around Bb, and (3) the C-dominant 9th chord

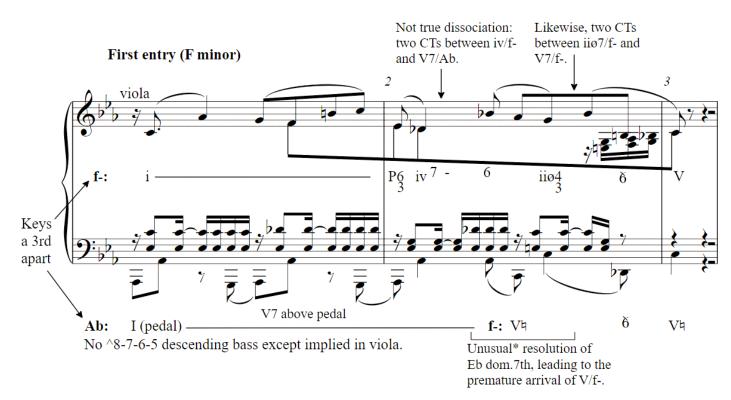
voices do not follow an exact pattern



- tonal non sequitur following the +6/Ab



Example 5: annotated condensed score of the 1<sup>st</sup> entry in F minor (mm. 1-3<sup>1</sup>)



<sup>\*</sup>This constitutes a third way of resolving a Mm7 chord, the others being V-I and +6 reinterpretation. See Aldwell/Schachter (5th ed.), page 450.

Example 6: reduction of the 1st entry in F minor

