

### 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
<b>Form</b>	Process/growth	Ground bass: not supporting variation form; interpolation of material between statements	(1) Irregular lengths and (2) varied degrees of completeness of statements in expected ground bass repetition.
<b>Pitch</b>	Key/tonality	19 <sup>th</sup> -century tonal ambiguity (e.g., third relations; tonic-subdominant reciprocity)	Key of the imitative subject’s entry conflicts with the key of its accompaniment: both keys are kept viable. May involve third relations (Straus’s “axis tonality”) or even keys a major second apart.
	Harmony	Dissonant sonority substitutes for an expected cadential tonic	Functional elision – an expected resolution (consonant triad) is bypassed so a dissonant sonority follows a previous highly dissonant sonority.
		Schema theory’s flexibility in allowing a variety of inner voices	“Wrong” inner voices contained within correct (conventional) outer voices: used for (1) the lament progression’s harmonization and (2) sequences.
		“Functional extravagance” (Charles Smith, 1986)	Chordal multiplicity: a dissonant verticality accommodates at least three Roman numeral analyses.
	Voice leading	19 <sup>th</sup> -century modulatory techniques (e.g., enharmonicism, common-tone remote modulations, chromatic sequences, fleeting “tonal clusters”)	Functional chromaticism enables fluid modulations: (1) “forbidden” stepwise motion in many voices simultaneously (the resulting vertical sonorities are highly dissonant) and (2) Stravinsky’s novel common-tone techniques. In sum, in Agawu’s words: “consistent voice leading takes perceptual prominence over the actual resultant sonorities.” (1989)
Figuration	Difficulty discerning chord- versus non-chord tones in late-19 <sup>th</sup> -century chromatic writing	Ambiguity concerning non-chord tones, most saliently, questionable 2-3 suspensions in the bass, and accented passing/neighbor tones. Analysis of consonance/dissonance is contextual.	
<b>Phrase rhythm</b>	Pacing	Species counterpoint’s normal pacing is disrupted (e.g., extended; compressed)	Different voices (or pairs of voices) may arrive at the stable goal of the lament formula (V) at different times; two realizations of the same process are out of sync.
	Displacement	Soprano lags behind the bass (rarely the other way around)	The bass and the functional upper voice/voices are not aligned; either part can be the 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.
	<i>first vln</i> 2nd entry (c-)	"entry 2.5" (b <sup>b-</sup> )		
<i>viola</i> 1st entry (f-)			<i>viola</i> 3rd entry (c-)	
				<i>cello</i> 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>)

(a) prototypical harmonization

(b) viola's statement of the subject in F minor

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)

**Harmony:** unconventional inner voices

**Figuration:** bass suspension coupled with the soprano's D<sup>#</sup>-C engenders two harmonic readings

**Harmony:** voice leading: surprising turn to V/Ab via common-tone modulatory technique

**Form/process:** truncated statement of lament bass line in Ab

**Harmonic break:** +6 chord does not go back to V/Ab (i.e., bass Eb)

c-: i "P<sub>3</sub><sup>6</sup>" VI or vii<sup>0</sup><sub>5</sub> / ii<sup>0</sup><sub>4</sub><sub>3</sub> V "V<sub>4</sub>" (CT<sup>0</sup><sub>7</sub>) V<sub>4</sub><sub>2</sub> Ab: +6 "V<sub>7</sub>" (N N) +6

**Form/process:** incomplete statement of lament bass line in remote B<sup>b</sup> minor – tonal non sequitur following the +6/Ab

**Key/tonality and Harmony:** the C-minor subject conflicts with the B<sup>b</sup>-minor parallel-10ths sequence; the sequence's inner voices do not follow an exact pattern

bb-: i ii<sup>0</sup><sub>4</sub><sub>2</sub> V<sub>6</sub>  $\frac{6}{5}$  "10" 7 10 - 8 6 10 - 8

**Harmonic conflict:** B<sup>#</sup> to F chromatic ascent already anticipates V<sub>7</sub> against iv<sub>6</sub>

**Pacing:** early arrival of V/c in m. 7 followed by pre-dominant "correction"; only then does the formula arrive on a more stable <sup>^</sup>5 (m. 8)

iv<sub>6</sub> <sup>^</sup>5

Example 4: reduction of the 2<sup>nd</sup> and 3<sup>rd</sup> entries, both in C minor

Second entry (C minor)

3 4 5 6

c-: i "P<sub>3</sub><sup>6</sup>" VI or iiø4<sub>3</sub> viio6<sub>5</sub> "V<sub>4</sub>" V<sub>4</sub><sub>2</sub> Ab: δ V7 N N δ (V7)

lament bass in C minor partial lament bass in Ab minor

6 Entry "2.5" 7 8 9 10

LIP: 10 - 10 - 10 -

Third entry (C minor)

Bb-: i iiø4<sub>2</sub> V6 6<sub>5</sub> V<sub>4</sub><sub>2</sub> CTø7 V6<sub>5</sub> III i (6 repeated: "backtracking") 5 (6 repeated: "backtracking") 5

c-: "i" "P<sub>3</sub><sup>6</sup>" o4<sub>3</sub> iv6 V<sub>4</sub> iv6 (again) V<sub>4</sub> (definitive)

(only implied)

Bass implies this harmonization but upper voices remain in Bb-.

CTø7 around Bb, standing in for Bb-, a possible resolution of the previous V6/5, if one disregards the Ab.

Reasonable continuation of emerging desc. 5ths sequence; does not materialize.

Sudden inflection of previous, inferred chord. Arrival of V is "early".

Harmonic conflict: dim. 5th already outlines V7 while bass still retains iv6.

Incongruous pacing: early arrival of V followed by pre-dominant "correction".

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

**First entry (F minor)**

viola

2 3

**f-:** i ————— P<sub>3</sub><sup>6</sup> iv<sup>7</sup> - 6 iiø<sub>3</sub><sup>4</sup> δ V

Keys a 3rd apart

**Ab:** I (pedal) ————— V7 above pedal

No ^8-7-6-5 descending bass except implied in viola.

**f-:** V<sup>7</sup> δ V<sup>7</sup>

Unusual\* resolution of Eb dom.7th, leading to the premature arrival of V/f-.

\*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 1<sup>st</sup> entry in F minor

structure of viola melody alone

**f-:** i P<sub>3</sub><sup>6</sup> iv<sup>7</sup>-6 δ V

structure of accompaniment

tonic pedal

**Ab:** I<sup>5</sup> - 6 V7 **f-:** V7 δ V