

AN ANALYSIS OF THE LINEAL STRUCTURE OF  
THE FINALE MOVEMENT OF STRAVINSKY'S OCTET FOR WIND INSTRUMENTS

by

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A MASTER'S REPORT

submitted in partial fulfillment of the  
requirements for the degree

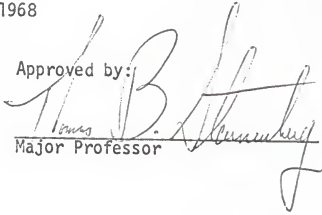
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## INTRODUCTION

Stravinsky conceives music as an abstract form consisting of related tonal designs operating in a field of time. An essential of these related tonal patterns is the importance of their lineal structure rather than their harmonic structure. Because music is an abstract form, it cannot create a specific emotion or a definite image. These are supplied by each individual and vary accordingly.

### Purpose of this Study

Stravinsky's music is essentially polyphonic in a dissonant neo-classic style. His lines have definite characteristics both rhythmically and pitchwise. The purpose of this study is to determine some of the characteristics of the lineal structure.

There are two aspects of lineal structure: the first concerns the note to note progress of the line --- an aspect of its detail --- while the second concerns the progress from accent to accent --- an aspect of its organization as a whole. This study attempts to reduce both aspects into patterns of conjunct movement.

Since the Octet is tonal (the term being used in its freest sense), this conjunct motion was studied from the standpoint of different kinds of scale forms.

The work chosen for this study is the finale movement of the Octet for Wind Instruments. This work was completed in Paris on May 20, 1923. It was first published by Edition Russe de Musique, 1924

(later by Boosey & Hawkes), edited by Albert Spalding. It was revised in 1952. This study uses the revised version (published by Boosey & Hawkes). The work is typical of the early phases of the neo-classic style.

The writer realizes that this is only one work out of a vast number of works by this composer, and all conclusions drawn by this study refer only to this work

#### DEFINITION OF TERMS

Some of the terminology in this report may need clarification.

Rondo theme The principle melodic line of the A section of the rondo. It is this line which is the basis of variation in all of the returns of section A.

Conjunct line A line moving by the intervals of major and minor seconds.

#### MATERIALS

Aside from the score mentioned above, the most important supplementary materials were Musical Form, by Robert Tyndall, Igor Stravinsky, by Alexander Tansman, and Stravinsky, The Composer and his Works, by Eric Walter White.

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The finale movement is in a rondo form: A - B - A - C - A - Coda.

Rondo

Section A

The first section, mm. 1 - 38, is constituted over a continuous bass line on the C major scale.

Ex. 1

Fagotti  
II

This ostinato pattern is repeated seven times. Since it is four and one half measures long, its starting point alternated between the measure beat and the second beat.

The pattern serves as a foundation for polyphonic treatment of thematic materials built on scale forms other than C major. An analysis of the rondo theme, mm. 1 - 10, is shown in ex. 2 below.

Ex. 2

The lydian mode is also suggested in measures 2 and 3.

A third line joins in at m. 12 built also on the C major scale. The clarinet and the bassoon line start out consonantly in m. 13 then immediately become dissonant, pushing the line to the top. They resolve to a major 3rd in m. 16, the peak of the phrase.

Ex. 3

The rondo theme resolves into a chromatic line in octaves in m. 16. This line divides in m. 20. Both lines resolve to the D in mm. 25 - 26.

Ex. 4

In m. 25, the rondo theme again starts an ascending passage, this time definitely following a C major scale line but pushed by the dissonance and the syncopation of the clarinet line.

## Ex. 5

Measure 29 leads into an episodic section which modulates linearly from C major to A major. The brass entrance in m. 38 descends down the A major chord; this descent is continued in the clarinet and bassoon in m. 39. The chord extends itself to an F and begins section B of the Rondo whose foundation is the key of F major in m. 40.

## Section B

In measure 40 an F major scale pattern begins in counterpoint in both the II bassoon and the II trombone. Both reach their peak in m. 43. However, the trombone part acts as the skeleton with the bassoon embellishing it with scale patterns.

## Ex. 6

The clarinet line moves basically in an extended chromatic figure in mm. 40 - 41 centered on B resolving into a scale pattern in m. 42 which completes the pattern began in m. 41 by the II bassoon.

## Ex. 7

Musical score for Ex. 7, showing Clarinet in C (Cl. in C) and Bassoon I (Vcl. I) parts. The score spans measures 38 to 43. The Clarinet part is marked "Solo" and "p" (piano). The Bassoon part is marked "p" and "dolce".

The solo line (so indicated by score) centers on E in mm. 40 - 41 resolving to an F major chord in m. 42. It then moves through D and E to F in m. 45.

## Ex. 8

Musical score for Ex. 8, showing the II Bassoon (II in C) part. The score spans measures 38 to 45. The part is marked "Solo" and "p" (piano).

Moving with this material centered on the F major scale is a C major scale form in the I bassoon which moves to an F# in m. 43. In m. 45 this voice starts a linear descent while the other lines move through a sequential descent also.

## Ex. 9

Musical score for Ex. 9, showing Flute (Fl.), Clarinet in C (Cl. in C), and Bassoon I (Vcl. I) parts. The score spans measures 34 to 48. The Bassoon I part is marked "p" and "dolce".



This sequence moves to a repeat of the solo line where all the lines start an ascent in m. 49. However this dissolves quickly into the linear descent again as the solo line does not move to its completion as in its first statement. The diatonic lines finally fuse into a duo line started in the I trombone in m. 54 and taken over by the II bassoon in m. 56.

## Ex. 10

The musical score for Ex. 10 consists of two systems of staves. The first system includes parts for Clarinet in C (Cl. in C), Bassoon I (Bsg. I), and Bassoon II (Bsg. II). The second system includes parts for Trombone I (Trb. I), Trombone II (Trb. II), and Trumpet (Tr.). The score features various musical notations including notes, rests, and dynamic markings such as *poco p/p.*, *dim.*, and *ben marc.*. There are also some handwritten annotations like "4 9" and "5 4" near the Trombone II staff.

## Return - Section A

This line moves into a repeat of A in m. 60 which is again built on the repeating C major scale line. This statement of A is similar to the repeat in its first statement with the clarinet line punctuating and reinforcing the rondo theme.

Again rhythmic activity increases in mm. 78 - 79 as a linear ascent moves into the repeat of A with the rondo theme basically in Db major. The associated part, however, moves from Ab major to Db major. Both move to a transitional segment leading into the C section of the Rondo beginning in m. 92.

## Section C

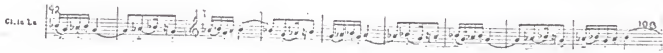
This section basically follows the form of Ab major. The bass foundation in the first bassoon has as its tonal skeleton both a ground bass and double internal pedal points. The Eb and Db are the returning pedal points with the repeated ground bass starting on A in m. 92 and moving chromatically between Bb and G. This sequence is repeated 4 times.

## Ex. 11



The clarinet part is a series of repeating rhythmic alterations of the pitches E, F, and G. This sequence is broken in m. 104, where there is increased rhythmic activity leading into a sequence began earlier in the flute in m. 101.

## Ex. 12



This sequence moves into a measure of rhythmic augmentation leading to a new phase.

Above this material is a diatonic line in the flute part starting on G and moving up an Ab major scale line. In m. 96 a descending line in octaves is begun similar to m. 16 shown in ex. 4. After a rhythmic extension (m. 100) it begins a duo line (ex. 13) which also moves to the rhythmic and scale activity in m. 104 and finally descends to the new phase in m. 109.

## Ex. 13

In m. 109 there are two basic patterns. One is a repeating three-note segment in the I and II bassoons and in the II trombone.

## Ex. 14

An ascending line begins in the I trumpet and the I trombone and is continued in the clarinet in m. 111.

## Ex. 15

All lines continue this upward motion until the peak in m. 121 where all the lines start descending through the rhythmic extension in m. 127 into the return of A at m. 128.

## Ex. 16

## Return - Section A

The rondo theme is now in the trombone, only it is altered rhythmically from its original statement. It is accompanied by basically chromatic lines in the I and II bassoon which fall and rise in conjunction with the contour of the theme line. Above this the clarinet is moving through a rhythmic embellishment of the same chromatic line.

In m. 135 the A trumpet takes over the theme while the bassoons and the A clarinet continue with the chromatic line.

In m. 139 the I bassoon increases the rhythmic activity still following the ascending line which moves into a series of rising and falling diatonic sections. These are interspersed with the two-measure leader section of the rondo theme.

## Ex. 17

Musical score for Ex. 17, showing staves for Flute (Fl.), Trumpet (Tr.), Trombone (Tbn.), and Bassoon (Bsn.). The score includes dynamic markings like "poco." and "fz", and rehearsal marks "147" and "160".

This section moves to the final resolution in C major with an ascending diatonic line in all parts with one basic rhythm (ex. 18) embellished with sixteenths becoming evident at m. 154.

## Ex. 18



This is stopped abruptly at m. 160 and a coda section begins.

## Coda

The coda section uses the same rhythm as in ex. 18 for two basic parts. In the trumpet and trombone there is an ascending scale which follows the C major scale. In m. 172 the bassoons and clarinet take over the scale line which now starts to descend until m. 182 where it begins an ascent to the perfect fifth built on C.

Above this, in m. 160, the flute and clarinet parts are generally descending but they still retain the C center.

In m. 172 the trumpets take over the melodic interest with a two-voice interplay which sustains the C and also moves down the C major

scale to the final C major chord with the omitted third.

Ex. 19

The musical score for Ex. 19 consists of four staves. The top staff is labeled 'I in D' and contains a melodic line with eighth and sixteenth notes. The second staff is labeled 'Tr.' and contains a similar melodic line. The third staff is labeled 'II in C' and contains a bass line with eighth and sixteenth notes. The bottom staff is labeled 'Tbn. II' and contains a bass line with eighth and sixteenth notes. The score is divided into measures, with measure numbers 179 and 186 indicated. The key signature is one flat (B-flat), and the time signature is 4/4. The music concludes with a final C major chord with the omitted third.

## CONCLUSIONS

Stravinsky's composition is linear rather than vertical in its concept. Intervallic dissonances are usually incidental rather than planned except in the case of rhythmic punctuation where he will use sharp dissonances to give added accent (see ex. 5). The other intervallic relationship which he uses quite often is the perfect fifth. He uses the fifth as a non-restricting tonal center in each phase: C - G in section A, F - C in section B, Ab - Eb in section C. His coda section, built strongly on C major, ends on the perfect fifth, C - G, rather than a major chord.

Linear clarity is achieved in two basic ways, through the use of color and rhythm. Instrumental color is used to its full advantage by Stravinsky. Usually there will be no more than three lines moving with a different tone color on each line. This does not mean that an individual instrument will play each line. By adding or subtracting instruments playing the same line one can vary the tone color continuously.

Each line is also marked by its own characteristic rhythm. Even though it will embellish or augment another line it will retain its own individuality.

Ex. 20

The image shows a musical score for three parts: Cl. in L., I, and II. The notation is complex, featuring many beamed notes and rests, characteristic of Stravinsky's rhythmic style. The Cl. in L. part is in the treble clef, while parts I and II are in the bass clef. The score is divided into measures by vertical bar lines.

## Ex. 21

Musical score for Ex. 21, featuring Cl. in La, I, II, and Trb. I. The score is in 2/4 time and includes dynamic markings such as *p stacc.* and *dolce*.

Through the use of rhythmic variation, pitch extremities, and dynamic accents Stravinsky is capable of adding more to each line's uniqueness.

Rhythmic augmentation and diminution continuously give the music new dimensions. Usually before each new phase a rhythmic alteration will be used.

## Ex. 22

Musical score for Ex. 22, featuring Cl. in La and I. The score is in 2/4 time and includes dynamic markings such as *marc.*.

## Ex. 23

Musical score for Ex. 23, featuring Cl. in La, I, II, and III. The score is in 2/4 time and includes dynamic markings such as *f poco sf* and *p-stacc. (come sopra)*. A circled number '62' is visible above the Cl. in La staff.



## Ex. 24

Musical score for Ex. 24, featuring four staves: Cl. in La, Fag. I, I in D# Tr., and II in La. The score shows a complex rhythmic pattern with various note values and rests across five measures.

A line will also be varied by shortening note values.

## Ex. 25

Two musical examples for Ex. 25. The first example is labeled [64] and shows a rhythmic pattern with a circled note. The second example shows a similar pattern with a circled note.

Tonal patterns of irregular lengths will also vary emphasis within a line (see ex. 1).

Cross rhythms are created by superimposing one rhythmic tonal pattern upon another.

## Ex. 26

Musical score for Ex. 26, featuring three staves: Fl., Cl. in La, and Fag. I. The score shows a complex rhythmic pattern with various note values and rests across five measures.

## Ex. 27

Rhythmic activity is often built up leading into a new phase.

## Ex. 28

## Ex. 29

Stravinsky uses pitch extremities to create lines within lines, for embellishment, and for rhythmic punctuation. The rondo theme

exemplifies the line within a line.

Ex. 30

Musical score for Ex. 30, Trombone I part. The score is in 2/4 time and features a melodic line with several circled notes. The word "Solo" is written above the staff, and "dolce" is written below it.

Two lines can also be created within one.

Ex. 31

Musical score for Ex. 31, Clarinet in B-flat (Cl. in Bb) and Bassoon (Fag.) parts. The score is in 2/4 time and features a melodic line with several circled notes. The number "59" is written above the staff, and "33" is written to the right of the staff.

Ex. 32

Musical score for Ex. 32, Flute (Fl.), Clarinet in B-flat (Cl. in Bb), and Bassoon (Fag.) parts. The score is in 2/4 time and features a melodic line with several circled notes.

Embellishment can be achieved by retaining a diatonic line through octave skips.

Ex. 33

Musical score for Ex. 33, Clarinet in B-flat (Cl. in Bb) and Bassoon (Fag.) parts. The score is in 2/4 time and features a melodic line with several circled notes. The word "poco *mf*" is written above the staff, and "p-stacc. (come sopra)" is written below it.

Extremities can also be used to give rhythmic punctuation to another line when they coincide.

## Ex. 34

Musical score for Ex. 34, measures 63-67. The score is for three parts: Clarinet in C (Cl. in C), Bassoon (Fag.), and Trombone II (II). The Cl. in C part features a melodic line with dynamic accents (accents) on several notes, which coincide with rhythmic patterns in the other parts.

Dynamic accents emphasize the other elements already discussed plus punctuating the foundational scale line.

## Ex. 35

Musical score for Ex. 35, measures 71-75. The score is for three parts: Clarinet in C (Cl. in C), Bassoon (Fag.), and Trombone II (II). The Cl. in C part features a continuous, conjunct scale line moving upwards, which serves as the foundational skeleton for the composition.

The scale line moving conjunctly is the foundational skeleton of the composition. This line may reflect many scale and modal variations however its conjunct motion is the binding factor. Each phase is a reflection on a different fifth relationship. All of the elements discussed are built on and embellish this foundation.

## ACKNOWLEDGMENTS

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Stravinsky's music, in the neo-classic style, is a return to pure or absolute music which is simply related tonal patterns moving in a field of time. However, the lineal structure of these tonal patterns is more important than the harmonic structure. This lineal structure can be analyzed in regard to two aspects: one, an aspect of detail or note to note movement, and the other, an aspect of organization or accent to accent movement.

This analysis attempts to reduce both of these aspects into lines of conjunct motion, the movement by major or minor seconds. This conjunct movement is within a non-restricting tonal framework allowing the line to move through many different scale forms.

Through a study of this lineal movement one discovers that Stravinsky retains the individuality and uniqueness of each line by the use of color and rhythm, and yet composes an integrated musical form through the interrelationships of these lines bound together by the conjunct line.

The work analyzed is the finale movement of the Octet for Wind Instruments. This work is typical of Stravinsky's style which is essentially polyphonic in a dissonant neo-classic style. The finale movement is in a rondo form: A - B - A' - C - A - Coda. The conclusions drawn by this study refer only to this work.

Conclusions of this study are:

Stravinsky's composition is linear rather than vertical in its concept.

Linear clarity is achieved in two basic ways, through the use of color and rhythm.

Each line is marked by its own characteristic rhythm.

Through the use of rhythmic variation, pitch extremities, and dynamic accents Stravinsky is capable of adding more to each line's uniqueness.

Rhythmic augmentation and diminuation continuously give the music new dimensions.

Usually before each new phase a rhythmic alteration will be used.

Tonal patterns of irregular lengths will vary emphasis within a line.

Cross rhythms are created by superimposing one rhythmic tonal pattern upon another.

Rhythmic activity is often built up leading into a new phase.

Pitch extremities are used to create lines within lines, for embellishment, and for rhythmic punctuation.

Extremities can also be used to give rhythmic punctuation to another line when they coincide.

Dynamic accents emphasize the other elements already discussed plus punctuating the foundational scale line.

The scale line moving conjunctly is the foundational skeleton of the composition. This line may reflect many scale and modal variations, however, its conjunct motion is the binding factor. Each phase is a reflection on a different fifth relationship. All of the elements discussed are built on and embellish this foundation.