

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 7, February 25

- Reading: Auner, p. 103-117.
- Anthology work: Igor Stravinsky, *Symphonie de psaumes*, Movement 2
- Supplemental: Stravinsky's *Pulcinella*  
Erik Satie, *Parade*  
Sergei Prokofiev, Symphony No. 1 "Classical"

Listen to the anthology excerpt at least twice.

Understand these terms using the Fugue entry in the Oxford Dictionary of Music:

Fugue:

Subject:

Countersubject:

Answer:

Exposition:

Episode:

Stretto:

Transcribe the incipits of the following:

Subject 1: \_\_\_\_\_ Instrument:

Answer 1: \_\_\_\_\_ Instrument:

Counter-subject: \_\_\_\_\_ Instrument:

Subject 2: \_\_\_\_\_ Voice part:

Answer 2: \_\_\_\_\_ Voice part:

Now look at the chart in your anthology (p. 89) and read the four accompanying analytical paragraphs (starting "The real focus..."). Flip back and forth between these pages and the features described or the measures designated by the formal layout. What does it mean that this movement by Stravinsky is a "double fugue"? Why does Auner say that the entries "follow the expected pattern"? Understand *why* he has labeled particular passages with labels like "Episode" or "Stretto." Take notes below on these questions and make sure you list any points of confusion that come up.

Having worked hard to understand how Auner sees this movement through an analytical lens, take a step back. What musical parameters are *most* emphasized by his focus? What parameters are left out?

Supplemental listening (option 1: *Pulcinella*; option 2: Prokofiev and Satie)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboards) to either *Pulcinella* or else the works by Satie and Prokofiev (each option +/- 30 minutes total). While you listen, take notes on what you hear. Then read p. 103-117 from the chapter on Neoclassicism.

1. How do the different emphases in Auner's textbook discussion of this aesthetic trend provide a counter-narrative to the manner in which he focused on the Stravinsky fugue?
2. In what ways are the supplemental pieces you heard *similar* to the Symphony of Psalms, mvt. 2? In what ways are they different? From this balance, to what extent do you think Neoclassicism was "coherent" as an approach to musical aesthetics?

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