

Worksheet on Dmitri Tymoczko, 2002, “Stravinsky and the Octatonic: A Reconsideration,” *Music Theory Spectrum* 24.1: 68-102.

Your first task will be to find the article in question. There is a hardcopy among the library’s journals, and it is also available online through JSTOR. If you need help finding the article, consult a librarian.

The introduction provides a very clear roadmap to the paper; in your own words, what will each section argue?

I

II

Conclusion

I – Scales in Stravinsky

Read the first portion of this section of the paper, through the first paragraph on p. 70. Then start reading more lightly – that is, read to get the gist, and don’t worry about following all of the details of the analyses.

Pay more careful attention to the paragraph that starts at the end of p. 76 and ends at the top of p. 78; do you notice the resonance with van den Toorn’s Type I and Type II?

Continue to read more carefully the section on harmonic minor scales, which starts on p. 78 and ends at the top of p. 82. Pay particular attention to his claims about the famous “Augur’s” chord. Verify that this chord is a verticalization of the G-sharp harmonic minor scale. What significance do you feel this has aurally? Does G-sharp seem like a particularly important pitch for this chord? If not, what does this suggest about the compositional role being played by the scale? Ask similar questions about the passage analyzed as example 7(b).

From the final partial paragraph on p. 79 through to the end of the section Tymoczko makes points that are crucial to his argument. What are they? Summarize this concisely.

Read lightly the final portion of section I; you will be referring back to this section in your skills exam.

II – Superimpositions

Again, read the first portion of this section, which lays out the main issues.

He becomes more analytical starting with the final partial paragraph on p. 85; read this more lightly. You should be able to follow the gist based on our discussion of Petrushka.

The section “Scales and Superimpositions,” starting on p. 88 and ending on p. 90, is again crucial to his argument. Summarize this section. The first two paragraphs on p. 89 are, in my view, most central. One of the points of this section is that this music presents us with a chicken-and-egg dilemma. What is it?

Skip over the sections on the *Symphony of Psalms*; we may return to this material later in the term when we discuss that piece.

Finally, read the conclusion carefully. What are its main arguments?