To the Graduate Council:

I am submitting herewith a thesis written by Daniel Roy Roberts entitled "Ostinato: Its Structural Characteristics, Functions within the Related Textures and Correlation with the Musical Forms of Selected Compositions by Igor Stravinsky." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music with a major in Music Theory.

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OSTINATO: ITS STRUCTURAL CHARACTERISTICS, FUNCTIONS WITHIN THE RELATED TEXTURES AND CORRELATION WITH THE MUSICAL FORMS OF SELECTED COMPOSITIONS BY IGOR STRAVINSKY

A Thesis

Presented for the

Master of Music

Degree

The University of Tennessee, Knoxville

Daniel Roy Roberts

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DEDICATION

This thesis is dedicated to my parents, Charles and Lowanda Roberts, in grateful appreciation for their many personal sacrifices on my behalf, their encouragement, and their faith in my abilities.

ABSTRACT

The purpose of this study was to analyze Igor Stravinsky's L'Histoire du Soldat (1918), Symphony of Psalms (1930), and Agon (1957) to determine and compare the structure of their ostinati. Additional aspects of this study were to determine the functions of ostinati within their related textures, to determine the musical forms of the compositions, and to determine the extent to which ostinati and musical forms were interrelated in these compositions.

Each ostinato in these compositions conformed to one of the following contour classifications:

I	sawtooth	V	horizontal
II	arch-shaped	VI	ascending
III	multiple arch	VII	descending
IV	wedge	VIII	hybrid

Rhythmic durations for all pitches within individual ostinati were usually constant. Minor alterations of the rhythmic consistency were not uncommon in L'Histoire du Soldat, but such alterations were not an important feature of ostinati in either Symphony of Psalms or Agon. The majority of ostinati in L'Histoire du Soldat and Symphony of Psalms served an accompanimental role within a homophonic texture, while in Agon most ostinati functioned as an element in a polyphonic texture.

A majority of each composition's ostinati incorporated alteration as an element of their presentation. Primary types of ostinato pattern alteration include: minor adjustments of pitch and/or rhythm, adjustment of the time span between statements of an ostinato pattern, abbreviation, and extension.

The musical forms of most movements within these compositions are a group of parts or part forms. Most ostinati begin at or near a point of phrase initiation and conclude at the end of the same phrase.

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LIST OF ABBREVIATIONS

ac	authentic cadence
asym	asymmetrical
BR	bridge
ch ph	chain phrase
comp	complete
cont	contrasting
db pd	double period
el	elided
ex	extended
hc	half cadence
H.S.	L'Histoire du Soldat
ip	interval pattern
intro	introduction
m	measure
nre	numerical rhythmic equivalent
ost.	ostinato
pac	perfect authentic cadence
par pd	parallel period
pc	pitch-class
pc set	pitch-class set
pd	period
ph	phrase
ph c	phrase chain
ph gr	phrase group
pl c	plagal cadence

prog	progressive
r	repeated
sc	semi-cadence
simp	simple
S.S.	Symphony of Psalms
Sub Sec	subsection
sym	symmetrical
TR	transition
var	variation

CHAPTER I

PRESENTATION OF THE PROBLEM

I. THE PROBLEM AND ITS SETTING

The Statement of the Problem

The purpose of this study is to analyze Igor Stravinsky's L'Histoire du Soldat, Symphony of Psalms, and Agon, to identify and compare the structures of their ostinato passages, to determine the functions of the ostinati within the related textures, to determine the musical forms of the compositions, and to determine the extent to which the ostinati and musical forms are interrelated.

The Subproblems

What does an analysis of Stravinsky's L'Histoire du Soldat, Symphony of Psalms, and Agon reveal concerning the nature of ostinato passages? What does an analysis of these three compositions bring to light regarding the functions of ostinati within the textures in which they operate? What musical forms are used in these compositions? What does a comparison of Stravinsky's use of the ostinato with the use of musical form of the compositions reveal?

The Delimitations

Specific reasons can be cited for limiting the topic to a study of ostinati. First, ostinati are an essential ingredient in Stravinsky's music and therefore deserve close examination. Furthermore, the compositions are so dissimilar that a comparison of ostinati to formal structure is one of the primary justifications for a meaningful comparison. Second, in L'Histoire du Soldat, Symphony of Psalms, and Agon, the ostinati are dominating features.

The Definition of Terms

Ostinato. The New Grove Dictionary of Music and Musicians defines ostinato as:

> a term used to refer to the repetition of a musical pattern many times in succession while other musical elements are constantly changing....
>
> 1. THE OSTINATO ELEMENT. The most common type is the melodic ostinato, in which a melodic unit recurs, usually in the same voice part.... Alternately, the recurring element may be a succession of chords, which produces a harmonic ostinato....
>
> 2. THE DEGREE OF OBSTINACY. There is a wide variation in the degree of obstinacy produced by an ostinato... the word is mostly associated with a brief conspicuous pattern that recurs many times in a single voice.... The effect of ostinato is greatest when the unit recurs in exactly the same form each time. Some degree of variation, however, is possible without destroying the effect. Such variation could, at the simplest level, include the addition of passing or other ornamental notes to the original pattern, as in some variations of Bach's Passacaglia and Fugue in C Minor for organ.... More marked modifications may result in the addition or omission of notes or in change of phrase length.... At least three statements must occur before an ostinato can be said to exist.... There may be no pause between repetitions of the

> pattern, or rests may be inserted between them. The effect is likely to be diminished by unequal intervals between patterns since one of the crucial features of most ostinati is their periodic nature....[1]

Musical Form. In the Encyclopedia Britannica musical form is defined as:

> a term used in music theory meaning the intelligible shape of a musical composition, the genre to which it belongs, and also the principles of musical construction.[2]

Pitch-class Set. As defined by Allen Forte in his book, The Structure of Atonal Music, pitch-class set is: "A set of distinct integers representing pitch classes."[3] For purposes of this study, Forte's designations for pitch-class sets are used.

Invariant Subset. For purposes of this study, if the smaller of two pitch-class sets can be directly superimposed, superimposed by transposition, superimposed by inversion, or superimposed by inversion followed by transposition upon the larger pitch-class set, then the smaller pitch-class set is an invariant subset of the larger pitch-class set.

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[1]Richard Hudson, "Ostinato," New Grove Dictionary of Music and Musicians, 20 vol., ed. Stanley Sadie (Washington, D.C.: Macmillan, 1980), XIV, pp. 11-12.

[2]"Musical Form," Encyclopedia Britannica, 24 vols., (Chicago: William Benton, 1971), XV, pp. 1082-1083.

[3]Allen Forte, "Pitch-Class Set," The Structure of Atonal Music (Westford, Mass., Murray Printing Co., 1973), p. 210.

Nexus Set. For purposes of this study, a nexus set is a referential pitch-class set which holds smaller designated pitch-class sets as invariant subsets.

Secondary Nexus Set. For purposes of this study, a secondary nexus set is a referential pitch-class set which, when combined with a second referential pitch-class set, holds smaller designated pitch-class sets as invariant subsets.

Texture. As defined in the New Grove Dictionary of Music and Musicians, texture is:

> A term used... when referring to any of the vertical aspects of musical structure, usually with regard to the way in which individual parts or voices are put together. In discussions of texture, a distinction is generally made between homophony... and polyphonic... treatment.... Between these two extremes is a free part style... in which the number of parts can vary within a single phrase....[4]

Interval Pattern. A neologism devised by the author, interval pattern is defined for this study as the numerical representation of the chronological interval structure (the half step being the unit of interval measurement) for any selected presentation of a pitch-class set. Representation is given for any immediately or otherwise repeated intervals which result from repetition of members in presentation of the pitch-class set. Representation is also given to any intervals resulting from the repetition and relocation in

---

[4] "Texture," New Grove Dictionary of Music and Musicians XVIII, p. 709.

the musical compass of any pitch-class not present in the statement of the pitch-class set. Except for zero, each numerical representation preceded by a "+" indicates an ascending interval, and a numeral preceded by a "-" indicates a descending interval. The use of a "0" indicates repetition of the same pitch. Figure 1 illustrates pc set 3-9(0,2,7) presented monophonically with ip +7-5+10.
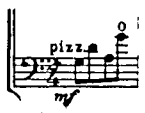


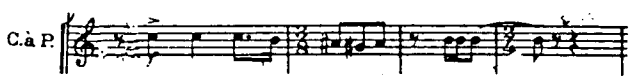
Figure 1. A Monophonic Presentation of pc Set 3-9 from Scene I m1 of L'Histoire du Soldat

Any numeral underscored and not preceded by "+" or "-" indicates an interval between adjacent pitch-classes presented simultaneously. A numeral enclosed in parentheses indicates an interval resulting from a grace note. A numeral enclosed in brackets indicates an interval resulting from one sustained voice and one moving voice. Figure 2 presents pc set 4-26(0,3,5,8) polyphonically, with ip $\underline{6}\,^{3}_{4}\,\underline{7}$.
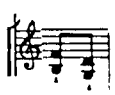


Figure 2. A Polyphonic Presentation of pc Set 4-26 from m59 in the Devil's Dance of L'Histoire du Soldat

Numeric Rhythmic Equivalent (nre). Another neologism devised by this author, numeric rhythmic equivalent is defined as the numeric representation for the rhythmic structure of any chosen portion of music. The numeric rhythmic equivalent is determined by giving the smallest rhythmic value (whether it be for note value or rest) within the chosen portion of music a value of one. All rhythmic values greater than the smallest value are given proportionately larger numeric designations. A numeric rhythmic equivalent may be determined for both monophonic and polyphonic portions of music. Values for rests are indicated in parentheses; and values of grace notes are not given representation. Figures 3, 4, and 5 give musical examples and their numeric rhythmic equivalents.



nre:(2)2431222(2)114(6)

Figure 3. m22-25 (trumpet) in the Initial Soldier's March from L'Histoire du Soldat (with its nre)



nre 1113

Figure 4. m61 (violin) in the Double Pas-de-Quatre from Agon (with its nre)

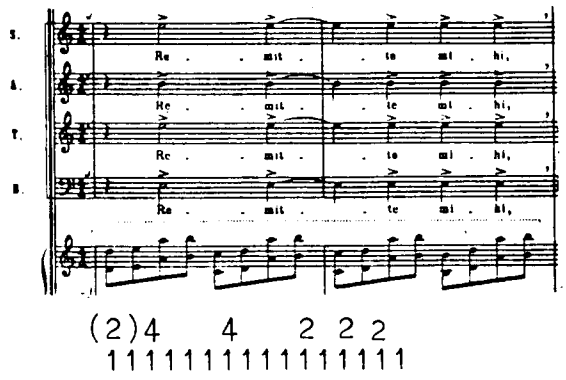


Figure 5. m66-67 (chorus and piano) from the First Movement of Symphony of Psalms (with its nre)

Assumptions

It was assumed that L'Histoire du Soldat, Symphony of Psalms, and Agon incorporate the ostinato as a significant feature of their musical structure and that the presence of these ostinati would be discernible. It was assumed further that analysis would reveal the presence of ostinati, their structures, and their functions within textures in which they serve. Finally, it was assumed that through the process of analysis of each of these compositions their musical forms would be revealed.

Need for the Study

Over the past several decades considerable research on Stravinsky's music has been completed. Most of this research does not analyze the musical structure in a meaningful or highly technical manner. There is a need for research concerned with specific compositional devices and their functions in the structure of Stravinsky's music.

Although it is well known that ostinato is a prominent technique in Stravinsky's music, no extensive research examining the structural characteristics of the ostinati, their functions in the texture of the music, or their relation to musical form in the composer's music has been completed.

II. THE REVIEW OF RELATED LITERATURE

An extensive literature related to Stavinsky and to analysis of his music exists, some of which is pertinent to the subject of this research. This literature includes several biographies and autobiographies. Some of the most important are the following: Dialogs and a Diary, by Igor Stravinsky and Robert Craft; Stravinsky: Classic Humanist, by Heinrich Strobel; Themes and Conclusions, by Igor Stravinsky; Igor Stravinsky, An Autobiography; and Stravinsky: Chronicle of Friendship, by Robert Craft. These books are primarily concerned with recollections, philosophy, biographical material, and extra-musical events associated with the composition and production of Stravinsky's music. Structural features of the music are seldom mentioned.

Stravinsky: the Composer and His Works, by Eric Walter White, presents extensive biographical material and includes synopses of many Stravinsky compositions. The portion devoted to L'Histoire du Soldat explains in a very general way many of the compositional devices used in the work. For example:

> Stravinsky makes use of the devices of prolongation and elision in order to break up the symmetry of the phrasing, and the work is particularly rich in metrical counterpoint.[5]

The section of White's study pertaining to Symphony of Psalms examines extensively the use of interlinked thirds in the thematic structure of the various movements. White states:

> The preoccupation with the interval of the minor third is not erected into a system like those used in the Firebird and the Wedding. Instead, it is used to help interrelate the material in the symphony's different movements.[6]

A brief formal analysis is given, but it lacks pertinence to the subject of this study.

The portion dealing with Agon concerns the general form of the composition, a description of the composition's evolution from use of diatonic to serial procedures, and the musical form of the various sections.

Stravinsky: A Critical Survey, also by Eric Walter White, and Stravinsky, by Francis Roth, both offer the same basic information to be found in Stravinsky: the Composer and His Works.

Some literature is related specifically to those compositions with which this study was concerned. Marc

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[5]Eric Walter White, Stravinsky: the Composer and His Works (Berkley: University of California Press, 1969), p. 234.

[6]White, Ibid., p. 323.

Blitzstein in his article entitled "Stravinsky as Psalmist-1931,"[7] gives general background information, such as sources of text, methods of instrumentation, and musical synopses of each movement of Symphony of Psalms, but does not present significant information regarding musical structure.

In his article "Problems of Pitch Organization in Stravinsky," Arthur Berger examines several examples of Stravinsky's pre-twelve-tone music, including the Symphony of Psalms. Speaking of Stravinsky's music, Berger states:

> But it does not follow from this that because music is written today without reference to the postulates of tonality, these should not be taken into account when they illustrate structural meaning in such works as those written by Stravinsky before he undertook the discipline of twelve-tone composition.[8]

Berger proposes and applies a method of analysis for this music, the music being tonally centric but not tonally functional (often referred to as panditonic or pantonal). The method involves the determination of pitch-class priorities which act as tonics. The principle of pitch-class priority is then applied to Stavinsky's use of the octatonic scale in Symphony of Psalms and other works. Berger states that, "tonal bias is not only legitimate but necessary for

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[7]Marc Blitzstein, "Stravinsky as Psalmist-1931," Modern Music, (New York: League of Composers, 1931), Vol. 8, no. 2, pp. 42-45.

[8]Arthur Berger, "Problems of Pitch Organization in Stravinsky," Perspectives of New Music, (Princeton: Princeton Press, Fall-Winter, 1962), Vol. 2, no. 1, pp. 11-43.

dealing with this music."[9] The author goes on to examine the use of interlinked thirds in this composition and their relation to the octatonic scale.

Stravinsky[10] by Roman Vlad describes and illustrates many structural features of The Symphony of Psalms. One of those features is the extensive double ostinato near the conclusion of the third movement. This same double ostinato is cited by Richard Hudson in his article entitled "Ostinato" in the New Grove Dictionary of Music.[11]

Another article entitled "Stravinsky: the Progress of a Method," by Edward T. Cone,[12] examines stratification of musical lines in compositions by Stravinsky, especially as it relates to musical texture. No attempt is made to analyze the melodic or interval structure of any of these various strata.

Igor Stravinsky: The Man and His Music, by Alexander Tansman,[13] examines many of Stravinsky's compositions. The

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[9]Ibid, p. 14.

[10]Roman Vlad and Robert Craft, Stravinsky (Totowa, N.J. Bilio Distributors, 1970), p. 161.

[11]Hudson, op. cit., pp. 11-12.

[12]Edward T. Cone, "Stravinsky, Progress of a Method," Perspectives in New Music, (Princeton: Princeton University Press, Fall, 1963), Vol. I, no. 1, pp. 11-26.

[13]Alexander Tansman, Igor Stravinsky: the Man and His Music (New York: G. P. Putnam & Sons, 1949), pp. 195-201, 224, 225.

presentation of L'Histoire du Soldat concerns psychological effects of music and the interplay among the various instruments. The author's presentation on the Symphony of Psalms primarily concerns instrumentation yet makes several references to formal structure.

"Remarks on Recent Stravinsky,"[14] by Milton Babbitt, traces Stravinsky's unique adaptation of serial (not necessarily twelve-tone) procedures of composition through several compositions, including the Cantata, Septet, Threni, Movements, and several others. This article is most helpful in explaining how serial procedures function in Stravinsky's music, but makes no reference to the use of ostinati or their relation to Stravinsky's use of serial techniques. Babbitt offers an extensive explanation of the systematic use of the interval of the minor third in Stravinsky's Symphony of Psalms, and he draws parallels between this feature and Stravinsky's adoption of serial composition. Babbitt suggests that Stravinsky's adoption of serial technique is not surprising, since his music previously used systematic procedures.

Allen Forte's Set Structures in Atonal Music applies concepts of numerical sets to musical structure. Analytical methods presented in this book, and modifications of these

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[14]Milton Babbit, "Remarks on Recent Stravinsky," Perspectives in New Music, (Princeton: Princeton University Press, Spring-Summer, 1964), Vol. 1, no. 2, pp. 14-25.

analytical methods were used to determine and compare structural features of ostinati.

In summary, literature related to Stravinsky and his music is, for the most part, biographical or descriptive. In only a few instances does this literature deal in a meaningful manner with musical structure. Other literature not concerned specifically with Stravinsky's music offers analytical methods useful for analysis of his music.

III. ACQUISITION AND TREATMENT OF DATA

A table showing pitch-class sets, chronological interval patterns, and number of statements for individual ostinato patterns was constructed for each composition. In those instances where an ostinato had polyphonic structure, ips were tablulated for individual voices and between related voices. Tables stating the numeric rhythmic equivalent for each composition's ostinati were constructed. The content of these tables was examined to determine characteristics of ostinato contours and characteristics of ostinato rhythmic structure. The functions of ostinati within their related textures were also determined.

The musical form of each composition's movements was analyzed. The position and contour classifications of ostinati were then compared to the elements of the formal structure to determine the extent to which ostinati and musical forms were interrelated.

These analytical procedures determined and compared ostinato structures, determined their functions within the related textures, determined the musical forms of the compositions, and determined the relationship between ostinati and musical form.

CHAPTER II

DEFINITIONS OF OSTINATO TYPES: INTERVAL CHARACTERISTICS OF OSTINATO CONTOURS AND THE SIGNIFICANCE OF PITCH-CLASS SETS AS A DETERMINANT OF OSTINATO STRUCTURE

All ostinato patterns in L'Histoire du Soldat, Symphony of Psalms, and Agon hold contour characteristics in common with other ostinato patterns in these compositions. These common characteristics brought about the formulation of eight ostinato contour classifications.

Tables IV, V, and VI in Appendix A state the designated ostinato number, measure numbers, pitch-class set, interval pattern, number of statements, and contour classification for each ostinato in these compositions. All except classification VII contain both homophonic and polyphonic ostinati. Following are the characteristics for each contour classification, and comparisons (among the three compositions) of the ostinato patterns in each contour classification.

Classification I (sawtooth): Integers in the ip for each ostinato in this classification normally alternate between positive and negative values. In the cases of ost. H.S. 11 and 66, which are presented by percussion instruments, the sounds are indefinite pitches, but they still have relative highness or lowness within a tessitura.

The ips for ostinati within classification I may begin with either a positive or negative integer. Excluding

the alterations and re-presentations of the ostinati in this classification, the percentage of such ostinati that have ips beginning with a positive integer in Symphony of Psalms (80%) is much greater than those in L'Histoire du Soldat (40%) and Agon (50%).

The classification of sawtooth ostinati is subdivided into three categories:

A. overall horizontal

B. overall descending

C. overall ascending

The ips for ostinati in classification IA are characterized by groups of paired entries. The individual members of each pair are of equal, or nearly equal value, but opposite in contour function. Ostinato H.S. 41, in Figure 6 is one such ostinato.
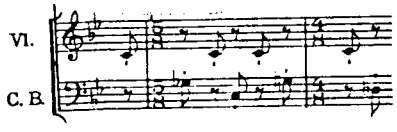


Figure 6. Type IA Ostinato

Agon's ost. 2 is the only one classified as type IA in that entire composition.

The ips for several ostinati classified as type IA have some common features. Ostinati H.S. 12, 16, and 18B incorporate entries of +2 and -2 extensively. The ips for ost. S.S. 7, and 8A primarily have entries of +3 and -4. This consistency in the case of Symphony of Psalms is

associated with other structural features of the music, which are unrelated to the subject of this research.

Entries within the ips for ostinati classified as type IB normally begin with a positive integer. Consequently, integers in the odd-numbered positions are positive and those in even-numbered positions are negative. Furthermore, the negative integers are all larger than the positive integer with which they are coupled. This is the reason for the overall descending nature of ostinati classified as IB. Ostinato H.S. 15C (Figure 7) is one such ostinato.



Figure 7. Type IB Ostinato

Of particular interest within classification IB was ost. S.S. 4. Entries in this ostinato's ip are +3 in all odd-numbered positions and alternately either -4 or -5 in all even-numbered positions. These consistencies, like similar consistencies noted under classification IA, are associated with other structural features of the music, but are not related to the subject of this research. Agon contains no ostinati in classification IB.

To some extent, ips for ostinati classified as type IC have structural characteristics similar to ostinati in classification IB. All ips for ostinati in classification IC

begin with a positive integer. All integers in even-numbered positions are negative. There is one significant difference between the ips for ostinati in classifications IB and IC. The positive integers in classification IC are all larger than the negative integers, while the positive integers in classification IB are all smaller than the negative integers. Ostinato S.S. 17A (Figure 8) is classified as IC.
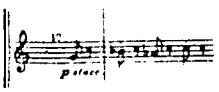


Figure 8. Type IC Ostinato

For structural reasons similar to those given for ost. S.S. 4 under classification IB, ost. S.S. 8A-D is significant to classification IC. All ascending integers in the ip for ost. 8A-D are also +3, but the descending integers for the most part are alternately -1 or -2, which allows the overall contour of the ostinato to ascend. No ostinato patterns classified as type IC occur in Agon.

Classification II (arch-shaped): The ips for ostinati in classification II (for purposes of definition only) can be divided into two segments. One segment normally contains integers with all positive values, and the integers in the other segment customarily have all negative values. The ips for ostinati in classification IIA ordinarily have

an initial segment comprised exclusively of negative integers, and a concluding segment comprised exclusively of positive integers (see ost. H.S. 69A in Figure 9).
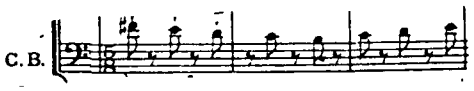


Figure 9. Type IIA Ostinato

The ips for ostinati in classification IIB have an initial segment comprised of positive integers and a concluding segment comprised of negative integers (see ost. S.S. 1 in Figure 10).



Figure 10. Type IIB Ostinato

The totals of the integers in each segment equal or nearly equal one another. In more conventional terms, ostinati in classification II have arch-shaped contours with either high or low midpoints.

The ips for ostinati in classification IIA have several characteristics in common. In the case of homophonic ostinati (and individual voices of polyphonic ostinati), the ips are primarily comprised of identical integers. These identical integers usually have a value of 2 (the positive or negative designation depends upon their position within the ip), or, in conventional terms, a whole step. Ostinati in classification IIA are confined almost exclusively to L'Histoire du Soldat.

In ost. 8, 17B and C, and 48C-E from L'Histoire du Soldat (which are classified as type IIA), those integers representing harmonic intervals in the ips also have structural consistency. In all these cases, the contours of each ostinato's voices move in a parallel (or nearly parallel) manner. All resulting harmonic intervals in the ips for ost. 8 and 48C-E are either 3 or 4. Similarly, the harmonic intervals in the ips for ost. 17 and 64D are all either 8 or 9. In conventional terms, all these ostinati feature consonant harmonic intervals.

Ostinati in classification IIB have contour emphasis opposite to those in classification IIA, and their ips are in many instances less structurally consistent than those for ostinati in classification IIA. Ostinati 4A-B, 50B, 50C, and 64A-C in L'Histoire du Soldat are significant because the ips for their individual voices incorporate entries of +2 or -2 almost exclusively.

Harmonic intervals in the ips for polyphonic ostinati classified as IIB have the same consistencies as ostinati in classification IIA. This feature is characteristic of ost. H.S. 50B-C, 64A and 70D. The other two compositions have no polyphonic ostinati in classification II. Agon has no notable examples of ostinati in classification IIA and no ostinati in classification IIB.

L'Histoire du Soldat (21%), and Symphony of Psalms (22%) have similar percentages of their total ostinati in classification II. The extent to which each composition features ostinati in classifications IIA and IIB contrasts considerably. In L'Histoire du Soldat 64% of all such ostinati are type A, while 72% of all such ostinati in Symphony of Psalms are type B. The number of ostinati classified as type II in Agon is too small to be considered for a meaningful comparison.

Classification III (multiple arch): Again, for the purpose of definition only, the ips for homophonic ostinati, or individual voices of polyphonic ostinati in classification III can be divided into segments, each of which usually contains all positive or all negative integers. These two types of segments alternate with one another, and the ip for an ostinato in this classification must include no less than three such alternate segments. Ostinato H.S. 20A (Figure 11, page 22) is one such ostinato.
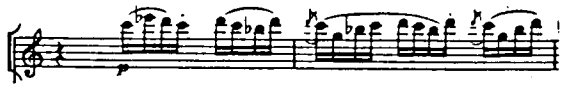


Figure 11. Type III Ostinato

Within L'Histoire du Soldat, the integers in the ips for homophonic ostinati and individual voices of polyphonic ostinati classified as type III frequently have values of +2 and -2, a characteristic similar to ostinati in classification II. Ostinato H.S. 17A is one such ostinato. Ostinati 32B and 32D in the Symphony of Psalms incorporate values of +1 and -1 extensively within their ips. Ostinati 3B and 3D in Agon feature values of +1, -1, +2, and -2.

Polyphonic ostinati classified as type III function only in L'Histoire du Soldat. Harmonic intervals in the ips for these ostinati have the same consistencies as those of classification II for that composition.

Classification IV (wedge): Ostinati within this classification are exclusively polyphonic. All voices begin at or near a central point, and each voice (or a group of voices) moves simultaneously with the other voice(s) in the direction contrary to that of the other voice(s). In terms of ip this means that at least one positive and one negative integer will usually be stated simultaneously. Ostinato H.S. 1 (Figure 12, page 23) is one example.

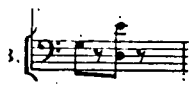


Figure 12. Type IV Ostinato

Of the total ostinato patterns in each composition, seven percent in L'Histoire du Soldat, and three percent in Symphony of Psalms are in classification IV. Agon contains no ostinati in this classification.

Classification V (horizontal): Ostinati in this classification feature repeated pitches almost exclusively and normally have no change of pitch whatsoever (see ost. H.S. 47A in Figure 13).
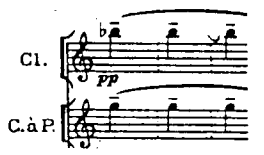


Figure 13. Type V Ostinato

Most ostinati classified as type V in L'Historie du Soldat are polyphonic. Integers representing harmonic intervals in the ips for 82% of such ostinati include the integers 3 and 4 exclusively, and in all such cases, the position of 3 in the ips is immediately above 4. Interval patterns for ostinati classified as type V in L'Histoire du Soldat and

Agon contain smaller numbers of many other integers representing harmonic intervals. Ostinati classified as type V do not function in Symphony of Psalms.

Classification VI (ascending): The ips for ostinati in classification VI ordinarily feature positive integers exclusively (see ost. 9A from Agon in Figure 14).
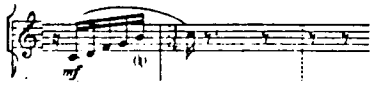


Figure 14. Type VI Ostinato

No integers in the ips for such ostinati (whether homophonic or polyphonic) in any of the compositions are consistently significant. Unlike the other compositions, L'Histoire du Soldat (28%) contains a large number of percussion ostinati in this classification. Symphony of Psalms (9%) and L'Histoire du Soldat (10%) have similar percentages of ostinati in classification VI, but the percentage in Agon (48%) is much greater.

Classification VII (descending): The ips for ostinati classified as type VII normally feature negative integers exclusively (see ost. S.S. 30 in Figure 15).



Figure 15. Type VII Ostinato

In the case of all three compositions, the majority of such ostinati are homophonic. There are no integers in the ips for such ostinati (in any of the compositions) featured with significant consistency. Of such ostinati, no. 60 in L'Histoire du Soldat is unusual because it contains two such descending sections with each section nearly identical to the other. All three compositions contain ostinati within classification VII.

Classification VIII (hybrid): These ostinati combine characteristic features from at least two of the seven preceding types of ostinato classifications. Depending upon the structure of each specific ostinato, such combinations may occur simultaneously or chronologically. Ostinato types with this classification include:

A. horizontal/ascending: Ostinato H.S. 13 (Figure 16) is a polyphonic ostinato whose voices individually have the features characteristic of ostinato classifications I or VI.
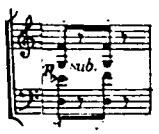


Figure 16. Type VIIIA Ostinato

B. horizontal/descending: The upper voices in this type of polyphonic ostinato are classified as type V and the lower voice as type VI. Ostinato H.S. 38 (Figure 17, page 26) is the only ostinato combining these features.
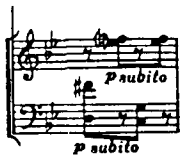


Figure 17. Type VIIIB Ostinato

C. sawtooth/superimposed arch: Ostinato S.S. 2A-D (the two lowest voices in Figure 18) combines the features of ostinati in classifications II and I polyphonically.



Figure 18. Type VIIIC Ostinato

As with many previous ostinati from the Symphony of Psalms (and for the same reasons), the ip for individual voices in this ostinato contain entries of +3,-3,+4, and -4 almost exclusively.

D. descending/contrary arches: Ostinato S.S. 21 (Figure 19) combines polyphonically voices which individually have contour characteristics of ostinato classifications IIA, IIB, or VII. The initial pitch of the lowest voice in this ostinato is located between the upper two voices.
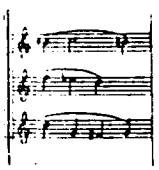


Figure 19. Type VIIID Ostinato

E. contrary arches: Ost. S.S. 12 (Figure 20) has two voices. The upper voice is ostinato type IIB and the lower voice is type IIA. The ip for the upper voice incorporates entries of +1 or -1 exclusively, and the ip for the lower voice incorporates entries of +2 or -2 exclusively.

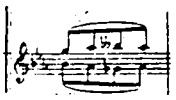


Figure 20. Type VIIIE Ostinato

F. sawtooth-arch: Ostinati in this classification occur exclusively in L'Histoire du Soldat. Each is polyphonic, and the designation sawtooth-arch refers only to what is normally the lowest voice in these ostinati. Ostinati H.S. 19, H.S. 44, and H.S. 56 are the only ostinati in this classification. The ip for this lower voice (for purposes of explanation only) is usually divisible into three segments (see ost. 19A in Figure 21).



Figure 21. Type VIIIF Ostinato

The first segment's ip is customarily -5+5. The ip for segment II is usually -1-2+3 or -2-1+3. Segment III often presents its integers as follows: -1-2-2. Ostinati 56A, 56C, 56E, 56L, 56M, 56 O, and 56Q contain only the first and

third of the above described segments. The ip for the upper voice of ostinati in this classification is ordinarily -2 0.

G. polyphonic: Ostinato S.S. 33 (Figure 22) incorporates voices which individually have the following classifications: IA, IB, IIA, IIB, and VII.
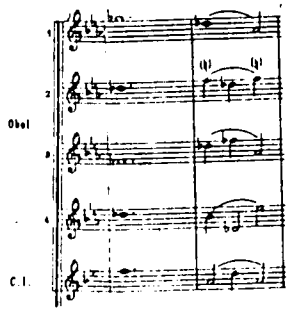


Figure 22. Type VIIIG Ostinato

In addition to ostinati having contour characteristics in common, some ostinati are also interrelated by pitch-class sets. Pitch-class sets 3-9, 4-11, 5-23, 6-33, and 7-35 are structurally significant for several ostinati in L'Histoire du Soldat, as is pc set 3-1 in the Symphony of Psalms. The ostinati in Agon incorporate no such significant pc sets. Pitch-class set 3-9 is used in the homophonic ost. H.S. 15A-C and 23B. This same pitch-class set functions as the basis for the combined voices of ost. H.S. 7A and 39A and C. Pitch-class set 4-11 functions as the lower voice in ost. H.S. 44B, 50C, 56A, 56C, 56E, 56M, 56N, 56 O, and 56S. Ostinati H.S. 48A and 48B incorporate pc set

4-11 as their upper voice. Ostinati H.S. 18A and C, and 48A and B incorporate pc set 4-11 as the combined voices in polyphonic ostinati, and ost. H.S. 13 apportions the members of this same pitch-class set among its voices, primarily as individual pitches. Pitch-class set 5-23 functions as the lower voice in ost. H.S. 8A and B, 17A-C, 44I, 48C-E, and 70A. Polyphonic ostinati H.S. 4B and C, 8, 17A, 50A, and 70A incorporate pc set 5-23 as the upper voice. Pitches in the combined voices of ostinati H.S. 4B and C, 18B, 22A-C, and 48C-E form pc set 5-23. Pitch-class set 6-33 is the basis for ost. H.S. 68B, the upper voice of ost. H.S. 4C and 55C and the combined voices of ost. H.S. 4A and 55C. In ost. H.S. 68C and H.S. 69B and C, pc set 7-35 functions as the basis for monophonic ostinati. In ost. H.S. 55A this same pitch-class set is the basis for the upper voice in a polyphonic ostinato, but this pitch-class set functions primarily as a basis for combined voices of polyphonic ostinati. In the latter capacity, pc set 7-35 is associated with ost. H.S. 8A-C, 44I, 48A and B, 55A, and 56M.

In the Symphony of Psalms, pc set 3-1 functions monophonically in ost. 16A and 18. This same pitch-class set functions in a two-voice context as the upper voice in ost. 12A and B, and as the middle voice in ostinati 20 and 21.

Seven pitch-class sets (3-1, 3-2, 3-6, 3-7, 3-11, 4-3 and 4-11) are held in common by some ostinati in L'Histoire

du Soldat and Symphony of Psalms. Four pitch-class sets (3-1, 3-7, 3-11, and 4-16) are held in common by some ostinati in Agon and L'Histoire du Soldat. Three pitch-class sets (3-1, 3-7, and 3-11) are held in common by some ostinati in Symphony of Psalms and Agon. In none of the above instances is any of these pitch-class sets of profound overall structural significance to ostinati in any one or all three of the compositions.

More important than the mere pitch-class sets incorporated by the ostinati of one or more of these compositions is the extent to which pitch-class sets associated with the ostinati in individual compositions are related to one another. As would be expected, pitch-class sets of size three are frequently invariant subsets of larger sets in L'Histoire du Soldat and Agon. All pitch-class sets in Symphony of Psalms have four or more elements. As a group, the ostinati of L'Histoire du Soldat incorporate a larger number of pitch-class sets than the other compositions, and the pitch-class sets for ostinati in L'Histoire du Soldat have a much greater number of invariant relationships with one another. This would be true even if all pitch-class sets of cardinal number three associated with ostinati in L'Histoire du Soldat were eliminated.

Pitch-class set 7-24 is particularly significant to the ostinati of L'Histoire du Soldat. This pitch-class set is associated with several statements of ost. 44(56), which

is one of the most prominent ostinati in the entire composition. This same pitch-class set holds eight of the eleven pitch-class sets with cardinal numbers of 4, 5, and 6 associated with various ostinati, as invariant subsets. Neither the ostinati in Symphony of Psalms nor Agon make use of large numbers of pitch-class sets related to one another by invariance, and none of such pitch-class sets is associated with one or more predominant ostinati. None of the pitch-class sets associated with the ostinati of the individual compositions is a nexus set (nor are they secondary nexus sets) for other pitch-class sets associated with ostinati.

To summarize, the contour of each ostinato in all these compositions conforms to one of eight contour classifications. Most classifications contain both homophonic and polyphonic ostinati. The percentage of the total ostinati in each classification varies quite extensively among the three compositions.

In many instances different ostinati in the individual compositions hold pitch-class sets in common with one another. Such a feature is not a significant factor linking the ostinati of the three compositions. Only in L'Histoire du Soldat are pitch-class sets notable for interrelating different ostinati, and only in that same composition are invariant relationships significant to ostinato structures. Neither a nexus set nor secondary nexus sets were a factor in the formulation of pitch-class sets incorporated by the ostinati in any of the compositions.

CHAPTER III

FUNCTIONS OF OSTINATI WITHIN THEIR RELATED TEXTURES

Ostinati function in both homophonic and polyphonic textures within these compositions. All figures cited in Chapter III are given in Appendix B. Figures 46 (page 112) and 47 (page 113) illustrate homophonic texture, and figure 48 (page 114) illustrates polyphonic texture.

Ostinati in these compositions have one of four distinct functions within their related textures. These functions are:

a. the melodic portion within a homophonic texture

b. the accompanimental portion of a homophonic texture

c. an element of a polyphonic texture

d. hybrid

The specific textural functions for each composition's ostinati are given in Tables VII, VIII, and IX of Appendix C.

In both L'Histoire du Soldat (52%) and Symphony of Psalms (56%) the percentage of ostinati with textural function b is much greater than those for textural functions a, c, or d, in their respective compositions. In Agon the percentage of total ostinati with c textural function (57%) is much greater than the percentage of ostinati with textural function b (43%). Only a small percentage of ostinati

with a or d textural functions are incorporated in L'Histoire du Soldat and Symphony of Psalms. All ostinati in Agon have either b or c textural function. All ostinati classified as type VI in Agon have c textural function. No other evidence denoted appreciable inter-relationships between ostinato contour classifications and ostinato textural functions.

In two instances, ostinati have unusual relationships with the texture in which they function. Ostinato H.S. 55 (Figure 49, page 114) has an accompanimental function in a texture which is otherwise polyphonic. Ostinato S.S. 21 (Figure 50, page 115) is within itself polyphonic, but functions in an overall homophonic texture.

In some instances, initial and secondary presentations of the same ostinato pattern have transformed textural functions. Ostinato H.S. 15 (Figure 51, page 116) has b textural function. Presented later as ost. H.S. 45 (Figure 52, page 117), this same ostinato has b-c textural function. Ostinato H.S. 48 (Figure 53, page 118) has c textural function, but stated as ost. H.S. 73 (Figure 54, page 118), this same ostinato has a textural function. Agon has no ostinati which undergo textural transformations.

In these compositions, movements which have both structurally different ostinato patterns and a disproportionately large percentage of ostinati with textural functions b, c, or d, are listed in Table I on page 34.

TABLE I

MOVEMENTS HAVING DISPORPORTIONATELY LARGE PERCENTAGES OF OSTINATI WITH TEXTURAL FUNCTIONS b, c OR d

function b	
H.S. The Soldier's March (Part I)	79%
H.S. The Soldier's March (Part II)	77%
H.S. Tango	100%
H.S. The Devil's Song	100%
S.S. First Movement	100%
S.S. Third Movement	55%
Agon Double Pas-de-Quatre	87%
function c	
H.S. Scene I	38%
H.S. The Little Concert	46%
H.S. The Devil's Dance	60%
function d	
H.S. The Little Concert	36%

The percentages in Table I indicate that ostinati with b (accompanimental) textural function are much more common in both L'Histoire du Soldat and Symphony of Psalms than ostinati with textural functions a, c, or d. In the Prelude and Interludes in Agon, all ostinati are either identical or very similar to one another, and in all cases these ostinati have c textural function. The Double Pas-de-Quatre in Agon is the only movement from the entire composition containing many structurally different ostinati, and of these 88% have b textural function.

CHAPTER IV

CHARACTERISTICS OF OSTINATI'S RHYTHMIC STRUCTURES AND THE RELATIONSHIPS OF OSTINATI'S RHYTHMIC STRUCTURES TO METER

Comparison of the numeric rhythmic equivalents (presented in Tables X, XI, and XII in Appendix D) for ostinati in the three Stravinsky compositions revealed several characteristic rhythmic features. Rhythmic values [or note values with an associated rest(s)] for all pitches within individual ostinato patterns are usually constant. This is true for all movements containing ostinati in all three compositions (except the final movement of the Symphony of Psalms).

In L'Histoire du Soldat an ostinato comprised primarily of constant rhythmic values often has minor alterations. This is frequently accomplished by substituting two smaller (usually equal) rhythmic values for one larger value, or substituting a larger value for a smaller one. An example of the former is ost. 16A Figure 23.
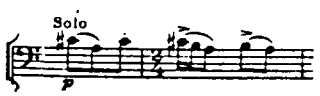


Figure 23. Ostinato That Substitutes Two Smaller Rhythmic Values for a Larger Rhythmic Value

An example of the latter is ost. 18C (Figure 24).
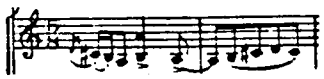


Figure 24. Ostinato That Substitutes a Larger Rhythmic Value for a Smaller Rhythmic Value

The positions of these alterations have no notable consistencies in the nres. Rhythmic alterations in the ostinati of Symphony of Psalms and Agon are not an important feature of their ostinati's structures.

The nres for ostinato patterns in L'Histoire du Soldat and Symphony of Psalms frequently include integers representing note values and rests of equal value. In many instances such as ost. S.S. 7 (Figure 25) the numerical representations for note values and rests alternate in the nres. Only in ost. H.S. 10, 11, and 31 do values of notes and rests fail to follow this same alternating pattern.

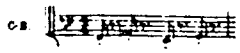


Figure 25. Ostinato That Alternates between Note Values and Rests

Polyphonic ostinati often have parallel or nearly parallel rhythmic structure between (among) their voices. Of such ostinati in L'Histoire du Soldat, 63% have parallel rhythmic structures. Of the six polyphonic ostinati in Symphony of Psalms, only no. 21 and 33 have non-parallel rhythmic structure. Polyphonic structure in Agon is only a

factor in ost. 21, which does incorporate parallel rhythmic structure among its voices.

In these compositions statements of ostinato patterns are in one of four relationships with the metric structure:

a. synchronized

b. synchronized but out of phase

c. unsynchronized

d. combination synchronized-unsynchronized

The percentage of metrically synchronized ostinati in L'Histoire du Soldat (32%) equals the percentage of metrically unsynchronized ostinati in Symphony of Psalms (32%). The percentage of metrically synchronized ostinati in Symphony of Psalms (59%) nearly equals the percentage of metrically unsynchronized ostinati in Agon (57%). Similarly, the percentage of metrically synchronized ostinati in L'Histoire du Soldat (40%) nearly equals the percentage of metrically unsynchronized ostinati in Agon (43%).

In several instances the length of an ostinato pattern is equal to but out of phase (often by a half measure) with the metric structure. Statements of ost. H.S. 15A (Figure 26) demonstrate this feature.



Figure 26. Ostinato with Statements Equal to (but out of phase with) the Meter

The extent to which ostinati function in a combination synchronized-unsynchronized relationship with the metric structure varies widely among these compositions. Twenty-seven percent of all ostinati in L'Histoire du Soldat, and 9% of all ostinati in Symphony of Psalms have such a relationship with the metric structure. None of the ostinati in Agon has such a relationship with the metric structure.

The nature of the relationship between ostinato statements and metric structure in these compositions usually does not depend upon the rhythmic structure of the ostinato, but rather upon the kind of texture, the components of that texture, and especially within which component of that texture the ostinato functions. In both L'Histoire du Soldat and Symphony of Psalms, all ostinati functioning as the melodic portion of a homophonic texture determine, or at least adhere to the metric structure. Agon uses no ostinati in this manner.

In L'Histoire du Soldat the percentage (73%) of those ostinati functioning as the accompanimental portion of a homophonic texture, which are well coordinated with the metric structure, is much greater than that for Symphony of Psalms (47%) or Agon (45%), the latter two being nearly equal. These percentages also indicate that in such a texture, the rhythmic structure of accompanimental ostinati are not an overriding factor in determining the metric structures.

The relationships of ostinati incorporated within a polyphonic texture to the metric structure depend upon how significant each individual voice is within such a texture (regardless of whether or not ostinato is a factor in all those voices). Ostinati H.S. 68-70 all function simultaneously and ost. H.S. 70 is the predominant musical feature at that point in the music; therefore, the metric structure adheres to it. The same is true of ost. H.S. 45-47 in which ost. 47 is the predominant textural feature. Ostinati H.S. 51-53 also function polyphonically with one another, but none of them is the primary polyphonic voice, and therefore the metric structure adheres to none of them.

In L'Histoire du Soldat, only 43% of all ostinati functioning as an element within polyphonic textures are in agreement with the metric structure, while in Symphony of Psalms 71% of such ostinati are in agreement with the metric structure. In Agon, none of the ostinati functioning in polyphonic textures is closely coordinated with the metric structure because such ostinati are not usually the predominant musical element.

Only L'Histoire du Soldat contains a notable quantity of ostinati with hybrid textural functions, and of these, only ost. 19 is aligned with the metric structure. Ostinati 21 and 51-53 are unsynchronized with the metric structure.

Ostinati 4, 23, 45, 64, and 67 are all in a combination synchronized-unsynchronized relationship with the metric structure. Of all these ostinati with hybrid textural function, only ostinato 19 has a predominant position within the musical texture in which it functions and therefore adheres to (or determines) the metric structure.

In summary, the rhythmic structure of monophonic ostinati normally maintains consistent rhythmic values; however, the voices of polyphonic ostinati have less rhythmic consistency. The relationship between an ostinato and the metric structure depends primarily upon whether or not the ostinato has a predominant or secondary textural function.

CHAPTER V

PROCEDURES OF OSTINATO ALTERATION AND TRANSFORMATION AND THE NON-CONSECUTIVE PRESENTATION OF IDENTICALLY ALTERED OSTINATO STATEMENTS WITHIN THE CONTEXT OF THE SAME OSTINATO

Alteration affects statements of many ostinati in each composition. Those ostinati which incorporate alteration are listed in Tables XIII, XIV, and XV in Appendix E. From these tables it was determined that a majority of the ostinati in L'Histoire du Soldat (57%), Symphony of Psalms (59%), and Agon (69%) incorporate alteration as an element of their presentation. These percentages are similar for L'Histoire du Soldat and Symphony of Psalms and are slightly higher for Agon.

Many ostinati in these compositions hold alteration procedures in common with one another. Among the simplest kinds are minor adjustments of pitch and/or rhythm. The following are ostinati incorporating one or both of these features: ost. H.S. 8C, 11B-F, 44C-J, 57B-J, 58B, 59B-D, and 60B, ost. S.S. 2B and D, 14B, C and E, 22B and C, and 25B,D, and F, and Agon ost. 3B-E.

A second kind of alteration inherent in some ostinati is adjustment of the time span between statements

of an ostinato pattern. Such an alteration is characteristic of ost. H.S. 15 and 19, S.S. 16 and 17, and Agon 8, 9, 10, and 11. This type of ostinato pattern alteration usually changes the relationship of the ostinato to the metric structure. Such an alteration normally results in metric changes if the ostinato is a foreground feature (or is associated with a foreground feature) of the music's texture, or alteration of the ostinato's relationship to the meter, if the ostinato is a secondary element within the music's texture.

Many kinds of ostinato pattern alterations affect the length of individual statements within the ostinati. One such pattern alteration is abbreviation, or elimination of one or more parts of the original ostinato pattern. Abbreviation may affect the initial, middle, or concluding portions of an ostinato pattern. Ostinato H.S. 48C (Figure 27) is an example of an ostinato lacking its original initial portion. Ostinato H.S. 48A (Figure 28) is a statement of the original ostinato pattern.

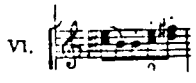


Figure 27. Ostinato Statement Lacking Its Original Initial Portion



Figure 28. Complete Statment of the Ostinato

Ostinato S.S. 8B and Agon 10C, and 10D are similarly abbreviated. An example of an ostinato statement lacking a large portion of its original middle portion is ost. H.S. 20B (Figure 29).



Figure 29. Ostinato Statement Lacking Its Original Middle Portion

The original non-abbreviated statement of ostinato 20A is given on page 22 (Figure 11). Ostinati H.S. 17C, 20C, 44B, and 56B are similarly abbreviated. Neither Symphony of Psalms nor Agon have significant examples of such ostinati.

The most notable examples of ostinato statements lacking the concluding portion of their original statement are ost. H.S. 18B (Figure 30) and H.S. 48C-E.
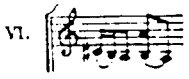


Figure 30. Ostinato Lacking Its Original Concluding Portion

Ostinato 18A (Figure 31) is given for comparison.
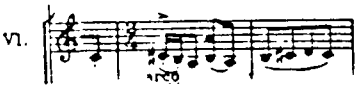


Figure 31. Complete Statement of the Ostinato

Neither Symphony of Psalms nor Agon makes use of this kind of alteration.

A second kind of ostinato pattern alteration, which affects the length for some individual ostinato statements, is extension. As with abbreviation, extension may occur initially, interpolatively, or near the conclusion of ostinato statements. The only notable example of ostinato pattern extension during the initial portion of the pattern is ost. H.S. 47B-D (Figure 32).
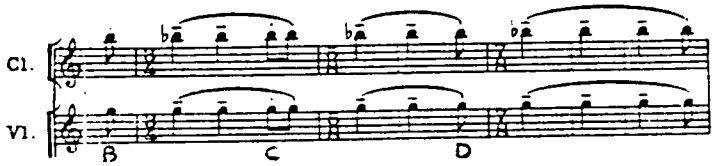


Figure 32. Ostinato Extended in the Initial Portion

To compare ost. H.S. 47B-D with ost. H.S. 47A, see Figure 13, page 23.

One ostinato extended by interpolation is ost. H.S. 56B (Figure 33).
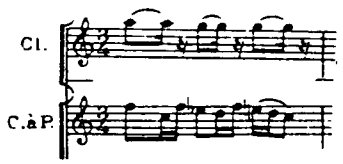


Figure 33. Ostinato Extended by Interpolation

Ostinato H.S. 56A (Figure 34) is given for reference. Some other ostinati which are extended by interpolation are ost. H.S. 16B, 68B and C, and 69B.

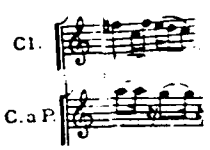


Figure 34. Statement of Original Ostinato

Symphony of Psalms contains the most examples of ostinato pattern extension near the conclusion of ostinato statements. One example is ost. S.S. 4C (Figure 35). Ostinato S.S. 4A (Figure 36) is given here for reference.

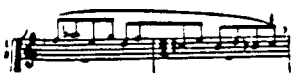


Figure 35. Ostinato Extended Near Its Conclusion



Figure 36. Statement of Original Ostinato (A)

Some other ostinato patterns from Symphony of Psalms, which are extended near their conclusions, are ost. 8B-D, 10B, 14F, 26B, and 32B. Agon contains no ostinati altered by pattern extension.

L'Histoire du Soldat and Symphony of Psalms incorporate a number of alteration procedures which are infrequently employed, but are nonetheless noteworthy. The individual statement of ost. H.S. 4B is interconnected with ost. H.S. 4C by a diad held in common between them. Ostinato H.S. 15B is terminated prior to its expected conclusion point and is completed (after a short period of rest) as part of ost. H.S. 15C. Ostinati H.S. 19, 44, and 56, which are structurally similar to one another, incorporate change of instrumentation among their statements and (in the cases of ost. H.S. 44G, H.S. 56K, and H.S. 56X) within the ostinato statements themselves.

In some instances the order of the elements within ostinati are transformed to create new ostinati. Such a procedure is used to create ost. H.S. 55 from ost. H.S. 4, to create ost. H.S. 50 from ost. H.S. 17, and to create ost. S.S. 18 from ost. S.S. 16. In ost. H.S. 4 and H.S. 55, as well as ost. H.S. 17 (Figure 37) and H.S. 50 (Figure 38), this change in order of the ostinato elements involves exchange of position of the two halves of the original ostinato pattern. In the case of ost. S.S. 16 and S.S. 18, the last pitch in ost. S.S. 16 becomes the first pitch in ost. S.S. 18, and is followed by what were originally the first two pitches of ost. 16.



Figure 37. Statement of Original Ostinato (B)



Figure 38. Statement of Transformed Ostinato

Some ostinati in L'Histoire du Soldat and Symphony of Psalms are transformed from one ostinato into another by proportional change of rhythmic values. One such transformation is ostinato H.S. 22 into H.S. 49. Similarly, ost. S.S. 1 (Figure 39, page 48) is transformed into ost. S.S. 3 (Figure 40, page 48).

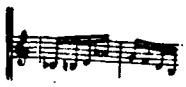


Figure 39. Statement of Original Ostinato



Figure 40. Statement of Transformed Ostinato

Ostinati whose statements feature alterations, often non-consecutively, restate either the original or altered forms of the ostinato pattern. Such a procedure functions in ost. H.S. 11, 44, 56, 57, 59, and 75, S.S. 2, 3, and 14, and Agon 3.

Ostinati in L'Histoire du Soldat and Symphony of Psalms are sometimes preceded by a concluding portion, or conclude with an initial portion, of that same ostinato pattern. Ostinati preceded by a concluding portion of the same ostinato pattern are H.S. 7, 11, 21, S.S. 1, 2, and 19. Ostinati which conclude with an initial portion of the same ostinato pattern are H.S. 17, 22A and B, 24A and B, 55, S.S. 5-7, and 17A. Partial statements, either initially or in conclusion, are not characteristic of the ostinati of Agon. Such devices create ambiguity with respect to where statements of ostinato patterns begin and/or conclude.

In summary, pattern alteration is characteristic of most ostinati in these compositions. Such alterations most

often involve minor adjustment of ostinato pattern pitch content. Other procedures frequently used are alteration of the time span between statements of ostinato patterns, abbreviation, and extension. There are many less frequently used procedures of ostinato pattern alteration. Transformation of one ostinato into another is also a feature of some ostinati in L'Histoire du Soldat and Symphony of Psalms. Ostinati featuring pattern alterations often restate an original pattern or alterations of that pattern non-consecutively. Partial ostinato statements, either initially or in conclusion of some ostinati in both L'Histoire du Soldat and Symphony of Psalms, cause ambiguity. All of these alteration procedures create variety while also maintaining structural continuity.

CHAPTER VI

COMBINED OSTINATO PROCEDURES

In many instances two or more ostinati function at the same point. The ostinati (and their contour classifications) involved in such instances are given in Tables XVI, XVII, and XVIII of Appendix F. No combination of two or more ostinato classifications occurs significantly more frequently than others in any of the compositions; however, ostinati with certain contour classifications are much more likely than others to be one element in such ostinato combinations. In L'Histoire du Soldat, 46% of all such ostinato combinations involve ostinati in classification I, and in Symphony of Psalms (56%) the percentage is even higher. All ostinati in classification I, featured in combination with other ostinati in L'Histoire du Soldat, are Type A. Except for ost. S.S. 4, the same is true for Symphony of Psalms.

Ostinati classified as type II also frequently function with ostinati in other classifications. Thirty-nine percent of all ostinati functioning in combination with other ostinati in L'Histoire du Soldat are in contour classification II. Of those, 73% are classified as type IIA. Sixty-one percent of all ostinati involved in combinations with other ostinati in Symphony of Psalms are classified as type II. Of these, 55% are type IIA. Both L'Histoire du Soldat and Symphony of Psalms less frequently use ostinati

from other classifications as one element in such combinations.

All ostinati functioning combinatorially in Agon are in classification VI. Unlike the other compositions, most of the ostinati in this classification are in canonic relationship with one another. Depending upon the voice chosen, ostinato statements within these canons are either one-third or almost one complete statement out of phase with one another.

Two primary techniques are used by Stravinsky for presentation of ostinati combined with one another. The first is to present an ostinato individually, and later to present this same ostinato in combination with another (usually new) ostinato(i). This technique combines ostinato H.S. 6(1) with ost. H.S. 7, and 8 (Figure 41, page 52) ost. H.S. 9(1) with 10 and 11, ost. H.S. 21(15) with ost. 22, ost. H.S. 45(15A) with ost. 46 and 47, ost. H.S. 45A(15A) with 48, ost. H.S. 56(19) with 55, ost. H.S. 39 (featuring minor pitch alterations of ost. 1) with ost. 55, and ost. S.S. 3(1) (incorporating proportional rhythmic alterations) with ost. S.S. 2. The second ostinato combinatorial technique is simply to combine presentations of ostinati, none of which has had previous presentation. Instances of this second procedure are ost. H.S. 3 and 4, 35 and 36, 51-53, 60, and 61, 65 and 66, 68-70, S.S. 11 and 12 (Figure 42, page 53),
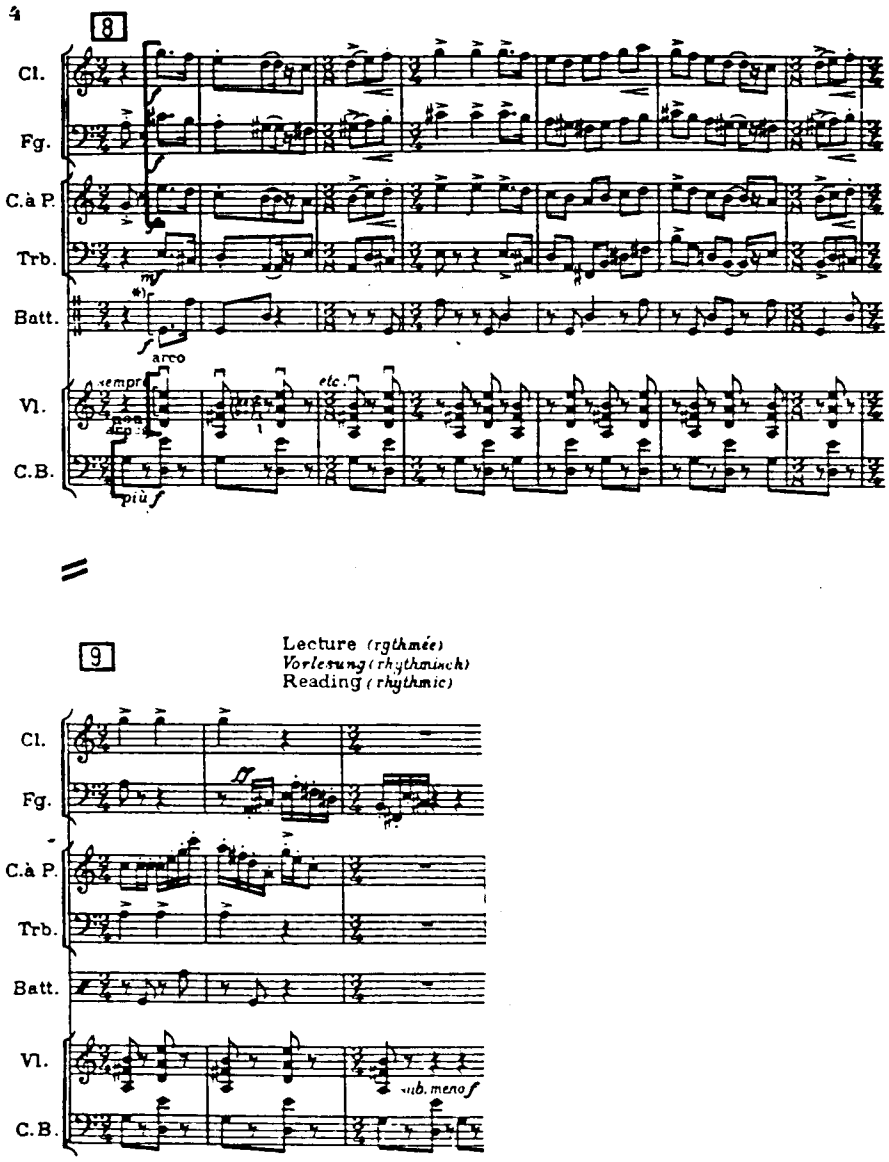


Figure 41. Combination of Previous and New Ostinati
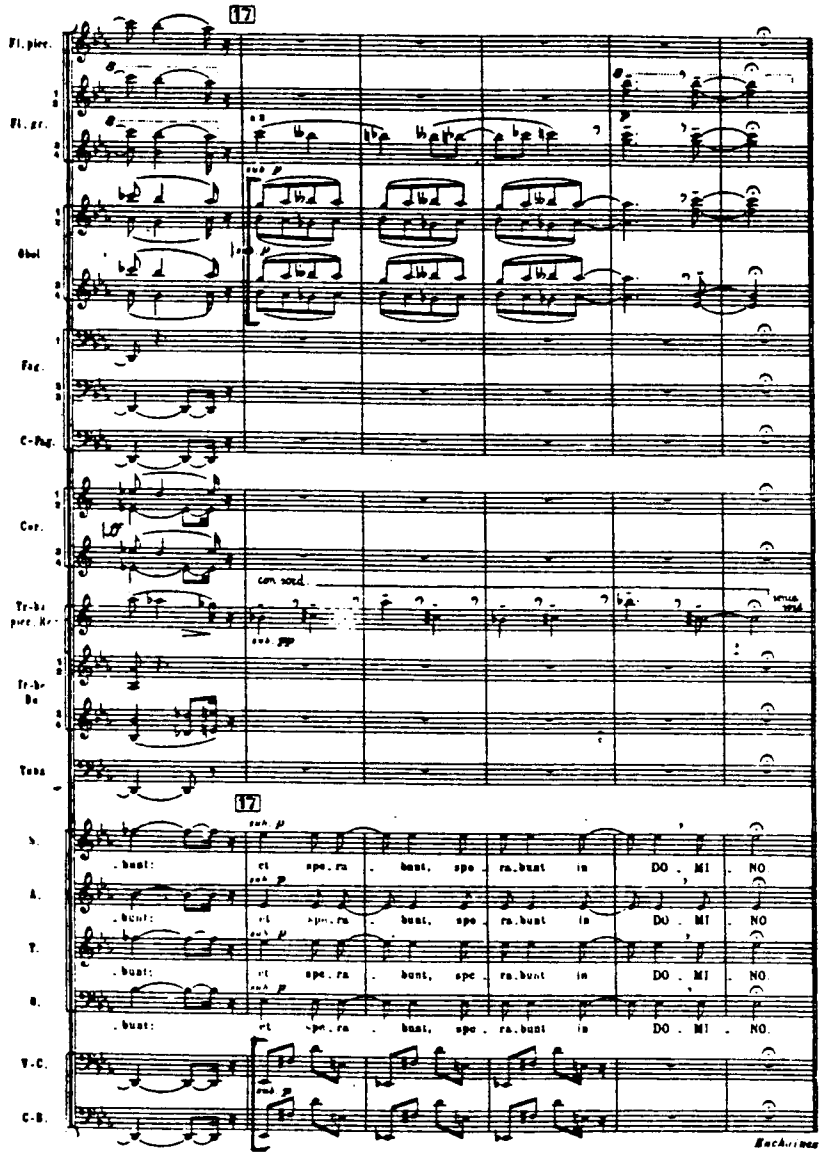


Figure 42. Combination of Ostinati, None of Which Is Previously Presented

14 and 15, 16 and 17, 20-23, 26 and 27, 31 and 32, and Agon ost. 9-11.

When two or more ostinati function at the same point in the music, the lengths of the ostinato patterns involved frequently differ. This is illustrated by the statements of ost. H.S. 51, 52, and 53 in Figure 43.
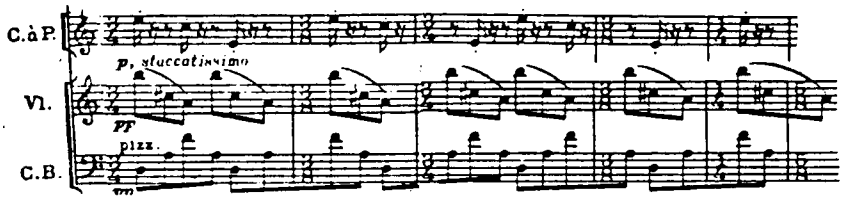


Figure 43. Combination of Ostinati of Different Lengths

In many instances alteration of the length of one or more statements of one or more of the ostinati's patterns occurs. This is the case with ost. H.S. 9, 10, and 11 shown in Figure 44.
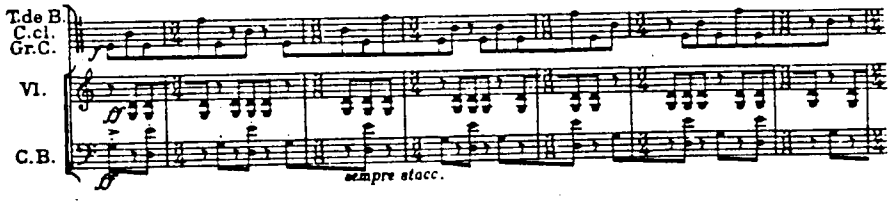


Figure 44. Combination of Ostinati with Pattern Alterations

These alterations cause the ostinati's statements to have different initiation and termination points. In such cases, the relaionships between ostinati, functioning at the same point in the music, shift constantly.

Several instances exist in both L'Histoire du Soldat and Symphony of Psalms of two or more ostinati of the same length functioning together. In most instances, these ostinati are not truly independent of one another, but rather they complement one another.

There is one final point to be made regarding instances where two or more ostinati function at the same point in the music, particularly in the case of Symphony of Psalms. As cited in Chapter I, Roman Vlad and Richard Hudson both mention a specific double ostinato in the Symphony of Psalms (see ost. S.S. 31 and 32, 31 and 33, and 31 and 34) and treat it as though it was something unusual or very special. A portion of this double ostinato is given in Figure 45.

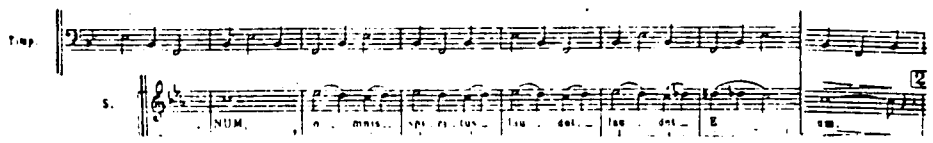


Figure 45. Double Ostinato

Perhaps because of the slow tempo, and even the number of repetitions, the double ostinato(i) in this particular instance is very obvious, but it is certainly nothing uncommon to any of these compositions, as can be seen from the number of examples cited previously in this chapter.

CHAPTER VII

CHARACTERISTICS OF THE MUSICAL FORMS, AND THE EXTENT OF INTERRELATIONSHIP BETWEEN OSTINATI AND MUSICAL FORMS

Most movements within each composition are part forms. Diagrams stating the specific components of each composition's musical form are presented in Appendix G. Twenty percent of the part forms in L'Histoire du Soldat and 27% of those in Agon are one part forms. The musical forms of 46% of the part forms in L'Histoire du Soldat are a group of parts. The other 54% of the part forms in that composition are multiple part forms. All of the part forms in Symphony of Psalms are a group of parts, while all the part forms in Agon are multiple part forms.

In addition to those kinds of musical forms mentioned above, three movements within these compositions have distinctive musical forms. The Second Movement of Symphony of Psalms incorporates double fugue procedure. The Pas-de-Deux in Agon is a sectional binary musical form, the B section of which is a theme and variations. The movement entitled Four Trios in Agon is unusual, because the A portion of its sectional binary musical form is a fugal exposition.

In many instances, the musical forms of multi-sectional movements within L'Histoire du Soldat and Symphony of

Psalms have unusual features. Thirty-six percent of such movements in L'Histoire du Soldat have none of their sections restated, and an additional 19% have only the A section restated at or near the conclusion. None of the five sections in the musical form of the finale of Symphony of Psalms is a re-presentation of previous sections. All other multi-sectional movements of L'Histoire du Soldat have one, and usually more, of their sections re-presented non-consecutively, as does the First Movement of Symphony of Psalms.

In contrast to the other compositions, most movements which are part forms in Agon are various kinds of binary musical forms, and of those 88% are sectional binary musical forms. Of those movements in Agon which are part forms, only Gailliarde and Bransle Double are non-binary musical forms, and both of these are ternary musical forms.

More important than the actual musical forms of the compositions' movements is the extent to which ostinati and the musical forms in which they function are interrelated. Most ostinati begin at or near a point of phrase initiation. This is the case with 76% of the ostinati in L'Histoire du Soldat, 73% of the ostinati in Symphony of Psalms, and 55% of the ostinati in Agon. The final statements of ostinati also frequently conclude with the end of a phrase. Such is the case with 65% of the ostinati in L'Histoire du Soldat, 68% of the ostinati in Symphony of Psalms, and 90% of the ostinati in Agon.

The closest relationship between ostinati and the musical forms in these compositions is one in which individual phrases and the initial statement of an ostinato begin together, or in close proximity to each other. This is characteristic of 52% of the ostinati in L'Histoire du Soldat, 50% of the ostinati in Symphony of Psalms, and 40% of the ostinati in Agon. Forty-eight percent of these same ostinati from L'Histoire du Soldat, as well as 38% from Symphony of Psalms, and 35% from Agon conclude in close proximity to the end of the same phrase in which they began. Ostinati which begin at mid-phrase are characteristic of 12% of the ostinati in Symphony of Psalms and 45% of the ostinati in Agon. The initial statement of 18% of the ostinati in Symphony of Psalms begins at or near the phrase initiation and concludes at a point of phrase extension. All other relationships between ostinati and phrase structure, whether or not those relationships are within the same phrase or section of the individual movements of these compositions, occur in percentages of less than 10%.

In Tables IXX, XX, XXI, of Appendix H, ostinati (and their coutour classifications) presented in like or similarly designated sections of each composition's musical forms, are listed together. From the contents of these tables, it was determined that 36% of the ostinati in L'Histoire du Soldat are in A sections. Similarly, 38% of the ostinati in Symphony of Psalms are in B sections. The percentage of ostinati in B sections of L'Histoire du Soldat

(26%) and Agon (23%) are quite similar. Seventy-seven percent of the ostinati in Agon are presented in A sections, which far exceeds all percentages for other sectional designations in Agon and the other compositions as well. Only 14% of the ostinati in Symphony of Psalms are associated with A sections. Four of the five transition passages within L'Histoire du Soldat incorporate ostinati, while none of such passages in Symphony of Psalms includes ostinati. The relatively small number of other sectional designations, or the small quantities of ostinati within such sections, make them of little value for meaningful comparisons.

A comparison of the contour classifications for ostinati in like or similarly designated sections of the compositions' musical forms determines that ostinati in certain classifications are much more closely associated with specific sectional designtions than others. In L'Histoire du Soldat 19% of all ostinati in both classifications I and V are presented in A sections. In Symphony of Psalms, 42% of all ostinati in classification I are presented in B sections, and in Agon 85% of all ostinati classified as type VI are presented in A sections.

Table II on page 60, indicates those sections in the musical forms of the three compositions from which ostinati are excluded. From the content of Table II it was concluded that in similarly designated sections of the compositions' movements, ostinati are not systematically

TABLE II

SECTIONS OF MOVEMENTS FROM WHICH OSTINATI ARE EXCLUDED

L'Histoire du Soldat
a. section C and coda of the Royal March
b. transition between B and C sections of the Little Concert, as well as section D of that same movement
c. A',A" and C sections of Ragtime
d. A,A' and coda sections of Triumphal March of the Devil
Symphony of Psalms
a. A, transition, and C sections of the First Movement
b. all but the concluding cadencial episode of the Second Movement
c. the transition between sections C and D of the Third Movement
Agon
a. B sections of the Prelude and Interludes
b. all portions of the Pas-de-Deux except variations I and II in section B

included or excluded. For example, it cannot be stated that ostinati are usually excluded from B sections.

In the musical forms incorporated by L'Histoire du Soldat 81% of those sections labeled A incorporate ostinati. Both the first and last movements of Symphony of Psalms contain ostinati in A sections. Ostinati in Agon are present only in the Double Pas-de-Quatre, Prelude, Interludes, and Pas-de-Deux. All of these movements in Agon (except Pas-de-deux) contain ostinati in A sections. All movements containing ostinati in L'Histoire du Soldat and Symphony of Psalms incorporate ostinati in the B sections of their musical forms. Of the movements in Agon which incorporate B sections within their musical forms, only the Pas-de-Quatre and Pas-de-Deux incorporate ostinati in these sections.

Movements incorporating restated sections within their musical forms in L'Histoire du Soldat and Symphony of Psalms often feature different ostinati in such sections. In all such cases the original and substituted ostinati both have an accompanimental textural function. Movements in L'Histoire du Soldat which incorporate different ostinati in their restated sections are the Royal March, Ragtime, and Triumphal March of the Devil. In the First Movement of Symphony of Psalms the ostinati in section B differ from those in section B'.

In summary, the musical forms of most movements in these compositions are one-part forms, multiple part forms, or group of parts. In all three compositions the unit of musical form with which ostinati are primarily associated is the phrase. In those movements incorporating ostinati in each composition, most sections contain ostinati, but no consistent pattern for inclusion or exclusion of ostinati from similarly designated sections was discerned. Ostinati are most frequently associated with A and/or B sections of the musical forms, but the percentage of each composition's total ostinati within such sections varies widely. Those sections of single movements in L'Histoire du Soldat and Symphony of Psalms, which restate previous sections of the same movement, often feature different ostinati.

CHAPTER VIII

SUMMARY AND CONCLUSIONS

Ostinati are an integral part of all three compositions, and certain ostinato patterns hold contour characteristics in common with one another. These common characteristics allow the ostinati to be grouped into eight ostinato contour classifications. Table III on page 64 denotes that the percentage of each composition's total ostinati in the individual contour classifications varies substantially.

The percentages in classifications II (arch-shaped) and VIII (hybrid) for L'Histoire du Soldat are equal and are far greater than those in other classifications for that same composition. The percentage of total ostinati in Symphony of Psalms classified as type I (sawtooth) is much greater than the percentage for any other classification in that composition. The percentage of ostinati in classification II (arch-shaped) for both L'Histoire du Soldat and Symphony of Psalms is also distinctively high. In Agon the percentage of total ostinati classified as type VI (ascend ing) is the highest for any classification among all three compositions. In several classifications the percentages for two of the three compositions nearly equal or equal one another.

TABLE III

THE PERCENTAGE OF TOTAL OSTINATI IN CONTOUR CLASSIFICATIONS I-VIII

Classification	L'Histoire du Soldat	Symphony of Psalms	Agon
I	12%	47%	12%
II	26%	22%	6%
III	14%	2%	13%
IV	2%	13%	0%
V	10%	0%	6%
VI	7%	6%	50%
VII	3%	3%	13%
VIII	26%	8%	0%

Excluding secondary presentations of ostinati, L'Histoire du Soldat (61%) and Symphony of Psalms (65%) incorporate similar percentages of structurally different ostinati. In comparison, only 49% of Agon's ostinati are structurally different from one another.

Pitch-class sets interrelate some structurally different ostinati in both L'Histoire du Soldat and Symphony of Psalms. Invariant relationships are a much more important factor associating many pitch-class sets for ostinati in L'Histoire du Soldat with one another than in Symphony of Psalms. Neither a nexus set nor secondary nexus sets is a factor relating pitch-class sets used by ostinati to one another in any of these compositions.

Ostinati function as the melodic portion of a homophonic texture, the accompanimental portion of a homophonic texture, an element of a polyphonic texture, or have a hybrid textural function. Ostinati in both L'Histoire du Soldat and Symphony of Psalms usually function as the accompanimental portion of a homophonic texture, while ostinati in Agon frequently function as an element of polyphonic texture. Ostinati in all these compositions function far less frequently as the melodic portion in a homophonic texture or have hybrid textural functions. In some instances in L'Histoire du Soldat and Symphony of Psalms, secondary presentations of the same ostinato have transformed textural functions.

Rhythmic values within individual ostinato patterns are usually constant in these compositions; however, minor alterations are not uncommon. Relationships between ostinato statements and metric structure are synchronized, synchronized but out of phase, unsynchronized, or are in a combination synchronized-unsynchronized relationship with one another. The nature of the relationship between an ostinato and metric structure is primarily dependent upon the kind of texture in which the ostinato functions, the components of that texture, and especially within which component of that texture the ostinato functions.

Pitch and/or rhythmic alteration is characteristic of a majority of the ostinati in each composition, and certain kinds of alteration procedures are frequently employed. These include: minor adjustments of pitch and/or rhythm, adjustment of the time span between statements of an ostinato pattern, abbreviation of the original ostinato pattern, and extension of the original ostinato pattern. A number of less frequently featured alteration procedures are also incorporated. L'Histoire du Soldat has a far greater variety of such alterations than either of the other compositions. Transformation of previously presented ostinati into new ostinati is also an important feature in L'Histoire du Soldat and Symphony of Psalms.

Two or more ostinati function simultaneously at several points within each composition. In such instances no

combination of two or more ostinato contour classifications occurs significantly more frequently than others in any of these compositions, but ostinati in certain contour classifications are much more likely than others to be one element in such combinations. Ostinato classifications I and II are particularly notable in this respect to L'Histoire du Soldat. Likewise, ostinati in classification I are important to Symphony of Psalms. All ostinato combinations in Agon involve ostinati in classification VI.

Fifty-one percent of the ostinati in L'Histoire du Soldat (excluding ostinati which are re-presented) are within themselves polyphonic, but only 26% in Symphony of Psalms are within themselves polyphonic. In Agon, only ost. 21 is polyphonic.

L'Histoire du Soldat (57%) and Symphony of Psalms (54%) present similar percentages of their total ostinati in combination with one another. In the L'Histoire du Soldat these combinations occur in twenty instances. Ostinato combinations in Symphony of Psalms occur in twelve instances. Ostinato combinations in Agon are only characteristic of the Prelude and Interludes, and, unlike the other compositions, the ostinati involved in these combinations are all very similar to each other. The two most important features of these combinatorial relationships are that in such instances where the ostinati are truly independent of one another the ostinati patterns involved are frequently of different lengths, and alteration of the length of at least one of the

ostinato patterns usually occurs. Consequently, two or more ostinati presented at the same point in the music often have different initiation and termination points for individual statements of their patterns. In such cases, the relationship between ostinati constantly shifts. The musical form of most movements within each composition is some type of part form, and the vast majority are multi-sectional forms. All of the multi-sectional forms incorporated in the Symphony of Psalms are a group of parts. The multi-sectional forms within L'Histoire du Soldat are either multiple part form or a group of parts. All multi-sectional forms incorporated in Agon are binary or ternary forms.

The beginnings and conclusions of ostinati are usually coordinated with significant events within the phrase structure, such as the point of phrase initiation, cadence, or point of phrase extension. Ostinati and musical forms are most closely coordinated when ostinati function only in single phrases. Ostinati are associated with a wide variety of sectional designations within the musical forms incorporated by these compositions. The portions of each composition's total ostinati, presented in similarly designated sections of the musical forms, vary greatly. No evidence affirmed that ostinati are regularly included or excluded from similarly designated sections of different movements in these compositions. In both L'Histoire du Soldat and Symphony of Psalms, restated sections within the musical forms frequently feature different ostinati.

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APPENDIXES

APPENDIX A

OSTINATO STRUCTURAL DATA

TABLE IV

OSTINATI STRUCTURAL DATA FOR L'HISTOIRE DU SOLDAT
Part I

The Soldier's March

ost. no.	m no	pc set	ip	number of statements	contour classification
1	4-19	3-7	$\overset{+9}{\underset{-5}{14}}$	16	IV
2	22-30	3-7	same as ost. 1	9½	IV
* 3A	31-33	4-8	$\overset{+4}{\underset{-6}{1\ 11}}$	2½	IV
3B	34-38	4-8	same as ost. 3A	5	IV
				total 2½ + 5	
* 4A	31-35	upper voice 6-33 6-33 lower voice pc 2	$\overset{+2\ +2\ +1\ +2\ -2\ -1\ -2\ -2\ -2}{\underset{0\ 0\ 0\ 0\ 0\ 0\ 0\ 0\ 0}{7\ 9\ 11\ 12\ 14\ 12\ 11\ 9\ 7\ 5}}$	1	IIB
4B	36-39	upper voice 5-23 5-23 lower voice pc 2	$\overset{+2\ +2\ +1\ +2\ -2\ -1\ -2\ -2}{\underset{0\ 0\ 0\ 0\ 0\ 0\ 0\ 0}{7\ 9\ 11\ 12\ 14\ 12\ 11\ 9\ 7}}$	1	IIB
4C	39-41	upper voice 5-23 5-23 lower voice pc 2	$\overset{+2\ +2\ +1\ +2}{\underset{0\ 0\ 0\ 0}{7\ 9\ 11\ 12\ 14}}$	1	VI
				total 3	
5	42-49	3-7	same as ost. 1	8	IV

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
* 6	50-63	3-7	continuation of ost. 5	$15\frac{1}{2}$	IV
7A	50	3-9	$\frac{7}{7}$	last $\frac{1}{2}$	V
7B	51-59	first triad 3-7 5-35 second triad 3-9	$\underline{5}^{+5}\underline{7}_{+3}$ $\underline{9}\ \underline{7}_{+5}$ total last	$9\frac{1}{2}$ $\frac{1}{2} + 9\frac{1}{2}$	VI
8A	50-53	upper voice 5-24 7-35 lower voice 5-23	-2 -1 -2 -2 +2 +2 +1 +2 0 $\underline{3}\ \underline{3}\ \underline{4}\ \underline{3}\ \underline{3}\ \underline{3}\ \underline{4}\ \underline{3}\ \underline{3}\ \underline{3}$ $-2\ -2\ -1\ -2\ +2\ +1\ +2\ +2\ 0$	1	IIA
8B	53-54	upper voice 5-23 7-35 lower voice 5-23	-2 -1 -2 +2 +1 +2 +2 $\underline{3}\ \underline{3}\ \underline{4}\ \underline{3}\ \underline{7}\ \underline{6}\ \underline{7}\ \underline{7}$ $-2\ -2\ -1\ -2\ +2\ +1\ +2$	1	IIA
8C	55-58	upper voice 5-23 7-35 lower voice 5-23	-2 -1 -2 -2 +2 +2 +1 +2 00 $\underline{3}\ \underline{3}\ \underline{4}\ \underline{3}\ \underline{3}\ \underline{3}\ \underline{4}\ \underline{3}\ \underline{7}$ $-2\ -2\ -1\ -2\ +2\ +1\ +2\ -2$	1 total 3	IIA
* 9	64-83	3-7	same as ost. 1	20	IV
10	64-83	pc 2 and 7	0 0 $\underline{7}\ \underline{7}\ \underline{7}$ $0\ 0$	20	V
11A	64-68	none	none	last 2/3 + 2	IA
11B	69-72	none	none	2	IA
11C	72-76	none	none	2	IA

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
11D	76-80	none	none	2	IA
11E	80-83	none	none	2	IA
				total last 2/3 + 10	
* 12A	84-87	pc 0 and 10	-2+2	4	IA
12B	88	pc 0 and 10	same as ost. 12A	1	IA
				total 5	
13	84-88	soprano pc 5 alto pc 7 4-11 tenor pc 3 and 5 bass pc 2	0 2 0 +2 8 10 0 5 5 0	5	VIIIA
14	90-96	none	none	7	VII
			Scene I		
15A	1-29	3-9	+7-5+10	30	IA
15B	30-31	3-9	+7-5	3/4	IA
15C	32	3-9	same as ost. 15B	last $\frac{1}{4}$ + 3/4	IB
				total 31 3/4	
16A	30-31	3-6	-4+4 0-2-2+2-2	1	IA
16B	33-34	3-6	-4+4-4+4 0-2-2+2-2	1	IA
16C	34-35	3-6	-2-2+2-2	1	IA
				total 3	

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
17A	39-44	upper voice 5-33 8-22 lower voice 5-23	-2 -2 -2 -2 +2 +2 +2 +2 -2 -2 +2 9 9 9 8 8 8 9 9 9 9 9 9 -2 -2 -1 -2 +2 +1 +2 +2 -2 -2 +2	2	III
17B	44-49	upper voice 5-33 8-22 lower voice 5-23	-2 -2 -2 -2 +2 +2 +2 9 9 9 8 8 8 9 9 -2 -2 -1 -2 +2 +1 +2	2	IIA
17C	49-51	upper voice 5-23 7-23 lower voice 5-23	-2 -2 -2 +2 +2 9 9 9 8 9 9 -2 -2 -1 +1 +2	1 2/3 total 5 2/3	IIA
18A	52-54	upper voice pc 9 4-11 lower voice 4-11	10 0-2-2+2 -2+2+1-1	1	III
18B		upper voice pc 4 and 9 5-23 lower voice 4-11	+7 0 10 7 7 -2-2+2 -2+5+7 0 -1 0 0	1	IA
18C	57-58	upper voice pc 9 4-11 lower voice 4-11	10 (-1)-2-2+2 -2+2+2+1-1	1	III
18D	59-60	upper voice pc 9 4-21 lower voice 4-3	10 -2-2+2 -2+3-1-2	1 total 4	III
* 19A	68-72	upper voice pc 4 and 6 7-22 lower voice 5-2	-2 0 4 4 3 -5+5-2 -1+3(0-1)-1 -2-2	5	VIIIF

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
* 19B	73-74	upper voice pc 4 and 6 6-8 lower voice 6-8	-2 0 $\frac{4}{}$ -5+5-2 $\frac{4}{}$ -1+3(+2-3)-1 $\frac{3}{}$ -2-2	2 total 7	VIIIF
20A	70-71	5-21	+3-1-2+2-2-2+4(0)-2-5+3+2+2-2-2+4(0)-2-5+3+4	1	III
20B	72-73	5-21	(+2)+3-1-2+2-2-2+4(0)-2-5+3	2	III
20C	74	5-21	(+2)+3-1-2+2-2-2+4(0)-2-5+3+5	1 total 4	III
21	76-108	3-9	same as ost. 15A	last $\frac{1}{4}$ + 34	IA
			Music to Scene II		
			contains no ostinati		
			Music to Scene III		
22	1-11	3-9	same as ost. 15A	13	IA
23A	12	3-9	+5-5+10	1	IA
23B	12-32	3-9	same as ost. 15A	22 total 36	IA
24A	25-26	5-23	same as ost. 22A	$2\frac{1}{2}$	IA
24B	27	5-23	same as ost. 22A	$1\frac{1}{2}$	IA
24C	28-31	5-23	same as ost. 22A	last $\frac{1}{2}$ + 7 total $2\frac{1}{2}$ + $1\frac{1}{2}$ + last $\frac{1}{2}$ and 7	IA

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
			Part II		
			The Soldier's March		
25	4-24	3-7	same as ost. 1	11	IV
26A	10-15	5-23	same as upper voice of ost. 8A	1	IIA
*26B	15-18	upper voice 5-24 7-35 lower voice 5-23	same as ost. 8A	1	IIA
26C	18-19	upper voice 5-23 7-35 lower voice 5-23	same as ost. 8B	1	IA
26D	20-23	upper voice 5-23 7-35 lower voice 5-23	same as ost. 8C	1 total 4	IIA
27	15-24	5-35	same as ost. 7B	last ½ + 9½	VI
28	26-46	none	same as ost. 14	21	VII
*29	47-66	3-7	same as ost. 1	20	IV
30	47-66	pc 2 and 7	same as ost. 10	20	V
31A	47-51	none	none	last 2/3 + 2	IA
31B	52-55	none	none	2	IA
31C	55-59	none	none	2	IA
31D	59-62	none	none	2	IA

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
31E	63-66	none	none	2	IA
			total last 273 + 10		
* 32A	67-70	pc 0 and 10	same as ost. 12A	4	IA
32B	71	pc 0 and 10	same as ost. 12B	1	IA
				total 5	
33	67-71	4-11	same as ost. 13	5	VIIIA
			The Royal March		
34A	10-11	3-11	0 0 0 3 3 3 3 0 0 0 4 4 4 4 0 0	1	V
34B	11-14	3-11	0 0 0 3 3 3 3 0 0 0 4 4 4 4 +5 0 0 0 0 0	2	V
				total 3	
* 35A	14-16	5-21	0 0 0 0 0 3 3 3 3 3 0 0 0 0 4 4 4 4 4 +5 0 0 -1+1 -4+4 -1+1 0	1	V

TABLE IV (continued)

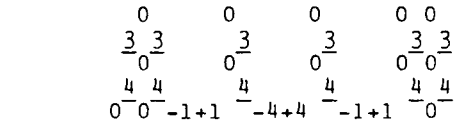
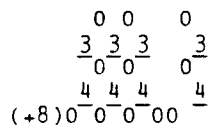
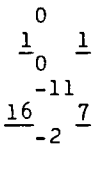
ost. no.	m no	pc set	ip	number of statements	contour classification
35B	17-19	5-21		2 total 3	V
36A	14-15	none	none	1	VI
36B	16-19	none	none	5	VI
36C	20	none	none	1	VI
36D	20-21	none	none	1	VI
36E	21	none	none	1 total 9	VI
37A	26-27	3-11		1	V
37B	27-31	3-11	same as ost. 34B	2 total 3	V
* 38	43-49	upper two voices pc 4 and 5 6-9 lower two voices combined 4-16		6 3/4	VIIIB

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
* 39A	60	3-9	$\begin{matrix}+7 \\ 14 \\ -7\end{matrix}$	1	IV
39B	62	3-9	same as ost. 39A	1	IV
39C	63-67	3-9	same as ost. 39A	6	IV
				total 8	
40A	60-62	7-23	+4+3-5+3-2-5	1	III
40B	62-67	7-23	same as ost. 40A	5	III
				total 6	
41	80-87	4-9	-6+6-12+12-5+5-1	4	IA
42A	107-108	3-11	$\begin{matrix}0 & & 0 \\ 3\ 3 & & 3 \\ 0 & & 0 \\ 4\ 4 & & 4 \\ 0 & 00 & \end{matrix}$	1	V
42B	108-112	3-11	same as ost. 34B	2+	V
				total 3+	
43A	111-112	none	none	1	VI
43B	112-113	none	none	1	VI
43C	113-114	none	none	1	VI
43D	115	none	none	1	VI
				total 4	

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
44A	1-3	upper voice pc 4 and 6 7-24 lower voice 5-2	-2 0 4 [9] 4 [5] 3 [5] 7 -5 +5-2 -1 +3-1 -2 -2	3	VIIIF
44B	4	upper voice pc 4 and 6 6-32 lower voice 4-11	-2 4 [9] 3 [5] [7] -5 +5-1 -2 -2	1	VIIIF
44C	5	upper voice pc 4 and 6 7-24 lower voice 5-2	-2 4 [9] 4 5 -5 +5-2 -1 +3-1 -2 -2	1	VIIIF
44D	6	upper voice pc 4 and 6 7-23 middle voice 5-2 lower voice pc 9	-2 4 3 -5 +5-2 -1 +3-1 -2 -2 [3]	1	VIIIF
44E	7-8	upper voice pc 4 and 6 7-24 lower voice 5-2	-2 0 +5 4 [9] 4 [5] 3 [5] 12 -5 +5-2 -1 +3-1 -2 -2	2	VIIIF
44F	9-10	upper voice pc 4 and 6 6-32 lower voice 4-3	-2 0 4 [9] 3 3 -5 +5-1 -2 +3-1 -2 -2	1	VIIIF
44G	10-11	upper voice pc 4 and 6 6-32 lower voice 5-23	-2 0 4 [9] 3 [5] -5 +5-1 -2 +3-1 -2 -2	1	VIIIF
44H	12	upper voice pc 4 and 6 6-32 lower voice 4-3	same as ost. 44F	1	VIIIF

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
44I	14-15	upper voice pc 4 and 6 7-35 lower voice 5-2	-2 0 4 4 3 -5 +5-2 -1 +3-1 -2 -2	1	VIIIF
44J	16-17	upper voice pc 6 6-Z40 lower voice 5-2	-2 4 [9] [4] 4 -5 +5 -2 -1+3-1 -2 -2	1 total 13	VIIIF
* 45	28-45	3-9	same as ost. 15A	22½	IA
46A	29-32	4-1	-1-1+1+1+1	4	IIA
46B	32-33	3-1	-1-1+1+1	1	IIA
47A	29	pc 4 and 7	0 0 3 3 3 0 0	1	V
47B	29-30	pc 4 and 7	same as ost. 47A	1	V
47C	30-31	pc 4 and 7	0 0 0 3 3 3 3 0 0 0	1	V
47D	31-32	pc 4 and 7	same as ost. 47C	1 total 4	V
48A	37-39	upper voice 4-11 7-35 lower voice 5-23	0 -2 0 0 +2 +2 +1 -1 -2 4 4 3 3 3 4 4 3 4 4 0 -1 0 -2 0+2 +1 +2 +2 -2 -2	1	III

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
48B	40-41	upper voice 4-11 7-35 lower voice 5-23	-2 0 0 +2 +2 +1 -1 -2 4 3 3 3 4 4 3 4 4 -1 0 -2 0+2 +1 +2 +2 -2 -2	1	III
48C	42	upper voice pc 4 and 6 5-23 lower voice 3-2	0 +2 3 3 4 -2 0+2 +1	1	IIA
48D	43	upper voice pc 4 and 6 5-23 lower voice 3-2	-2 0 0 4 3 3 3 -1 0 -2 0+2	1	IIA
48E	44-45	upper voice pc 4 and 6 5-23 lower voice 3-2	0 -2 0 0 4 4 3 3 3 0 -1 0 -2 0+2	1 total 5	IIA
49	54-58	5-23	same as ost. 22	5	IA
50A	60-63	upper voice 5-23 8-22 lower voice 5-25	+1+2 +2 +2 +2 -2 -2 -2 -2 +2 +2 -2 -2 -1+1-3 8 9 9 9 9 9 8 8 8 9 8 8 +1 +2 +2 -2 -2 -1 -2 +2 +1 -1 -2	1	III
50B	64-65	upper voice 6-34 8-22 lower voice 4-11	+1+2 +2 +2 +2 -2 -2 -2 8 9 9 9 9 9 8 +1 +2 +2 -2 -2 -1	1	IIB
50C	66-70	upper voice 5-33 8-22 lower voice 5-25	+2 +2 +2 -2 -2 -2 8 8 9 9 9 9 8 +1 +1 +2 -2 -2 -1	2+ total 4+	IIB
* 51	95-99, 101-105	3-11	+7+8-8	10½	IIB
52	95-100, 101-105	3-6	-10-4	19	VII

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
53	95-99, 101-105	pc 2 and 10	-4-8	3 1/3 and 4 1/3	VII
54	101-105	none	none	last 3/4 + 5¼	V
55A	109-114	upper voice 7-35 7-35 lower voice pc 2	-2 -1 -2 -2 -2 +2 +2 +2 +1 +2 +2 14 12 11 9 7 5 7 9 11 12 14 16 0 0 0 0 0 0 0 0 0 0 0 0	1	IIA
55B	115-117	upper voice 4-10 4-10 lower voice pc 2	-2 -1 -2 +2 +1 14 12 11 9 11 12 0 0 0 0 0 0	1	IIA
55C	118-133	upper voice 6-33 6-33 lower voice pc 2	-2 -1 -2 -2 -2 +2 +2 +2 +1 14 12 11 9 7 5 7 9 11 12 0 0 0 0 0 0 0 0 0 0	4 1/3 total 6 1/3	IIA
56A	121	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 44B	1	VIIIF
56B	122	upper voice pc 4 and 6 7-24 lower voice 5-2	same as ost. 44A	1	VIIIF
56C	123	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 44B	1	VIIIF
56D	124-125	upper voice pc 4 and 6 7-24 lower voice 5-2	same as ost. 44A	2	VIIIF

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
56E	126	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 44B	1	VIIIF
56F	127	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 44B	1	VIIIF
56G	128	upper voice pc 4 and 6 6-32 lower voice 5-2	-2 0 4 4 3 -5 +5-2 -1 +3-1 -2 -2	1	VIIIF
56H	129	upper voice 3-9 7-24 lower voice 4-3	same as ost. 44E	1	VIIIF
56I	130-131	upper voice pc 4 and 6 6-32 lower voice 4-3	-2 0 4 [9] 3 [5] 3 [5] -5 +5-1 -2 +3-1 -2 -2	1	VIIIF
56J	131-132	upper voice pc 4 and 6 6-32 lower voice 4-3	-2 0 4 3 3 -5 +5-1 -2 +3-1 -2 -2	1	VIIIF
56K	132-133	upper voice pc 4 and 6 6-32 lower voice 5-23	same as ost. 44G	1	VIIIF
56L	134-135	upper voice pc 6 and 9 6-32 middle voice 4-3 lower voice pc 6	-3 7 4 0 -3+3-1 8	1	VIIIF

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
56M	135	upper voice pc 4 and 6 7-35 lower voice 4-11	-2 0 4 [5] [2] 3 [5] [7] -3 +3-1 -2 -2	1	VIIIF
56N	136	upper voice pc 4 and 6 6-32 lower voice 4-11	-2 0 4 3 3 -5 +5-1 -2 +3-1 -2 -2	1	VIIIF
56O	137	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 44B	1	VIIIF
56P	138-139	upper voice pc 4 and 6 7-24 lower voice 5-2	same as ost. 44A	2	VIIIF
56Q	140	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 44B	1	VIIIF
56R	141	upper voice pc 4 and 6 7-24 lower voice 5-2	same as ost. 44C	1	VIIIF
56S	142	upper voice pc 4 and 6 6-32 lower voice 4-11	same as ost. 56G	1	VIIIF
56T	143	upper voice pc 4 and 6 7-24 lower voice 5-2	same as ost. 44E	1	VIIIF

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
56U	144-145	upper voice pc 4 and 6 6-32 lower voice 4-3	same as ost. 56C	2	VIIIF
56V	146-147	upper voice pc 4 and 6 7-23 lower voice 5-2	$\underline{4}_{-5}$ [9] $\underline{3}^{-2}_{+5\ -2}$ [5] $\underline{3}^{0}_{-1\ +3-1}$ [5] $\underline{\ }^{\ }_{-2\ \ -2}$	1	VIIIF
56W	147-148	upper voice pc 4 and 6 6-32 lower voice 4-3	same as ost. 44F	1	VIIIF
56X	148-149	upper voice pc 4 and 6 6-32 lower voice 5-23	same as ost. 44G	1 total 27	VIIIF
			Three Dances		
			Tango		
57A	16-17	none	none	1	VIIIF
57B	18-19	none	none	1	IIB
57C	20-21	none	none	1	IIB
57D	21-23	none	none	1	IIB
57E	23-24	none	none	1	IIB
57F	25-27	none	none	1	IIB
57G	27-28	none	none	1	IIB

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
57H	28-30	none	none	1	IIB
57I	30-31	none	none	1	IIB
57J	32-33	none	none	1 total 10	IIB
58A	34-36	3-11	+5-8	last 1/3 + 7	IA
58B	37-38	3-11	same as ost. 58A	3	IA
58C	38-39	3-11	same as ost. 58A	4 total last 1/3 + 14	IA
59A	42-46	none	none	4	IIB
59B	35-38	none	none	1	IIB
59C	48-50	none	none	1	IIB
59D	50-51	none	none	1	IIB
59E	52-54	none	none	3 total 10	IIB
60A	60-61	6-8	+14-4-5-5+10-3-5-5	1	III
60B	62-66	6-8	-4-5-5+10-3-5-5	$2\frac{1}{2}$ total $3\frac{1}{2}$	III
61	60-66	none	none	4	VI
62	66-73	none	none	$8\frac{1}{2}$	VI

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
			Waltz		
			contains no ostinati		
			Ragtime		
63	1-6	none	none	6	VI
64A	26-27	7-2	$\begin{matrix} & & & 0 & & 0 & & 0 & \\ & \underline{5} & & \underline{4} & & \underline{2} & & \underline{3} & \\ 0 & +1 & 0 & +2 & 0 & -1 & 0 & & \\ \underline{9} & & \underline{8} & & \underline{8} & & \underline{9} & & \\ & +2 & & +2 & & -2 & & & \end{matrix}$	1	IIB
64B	27-28	7-2	same as ost. 64A	$1\frac{1}{4}$	IIB
64C	29-30	7-2	same as ost. 64A last 3/4 + first $\frac{1}{4}$		IIB
64D	30-31	7-2	same as ost. 64A last $\frac{1}{2}$ + first 3/4 total $3\frac{1}{4}$ + last $\frac{1}{2}$ and first 3/4		IIA
65	56-62	pc 5 and 10	-5	7	VII
66	56-62	none	none	7	IA
67A	64-65	7-2	same as ost. 64A	1	IIB
67B	65-66	7-2	same as ost. 64A	$1\frac{1}{4}$	IIB
67C	67-68	7-2	same as ost. 64A last 3/4 + first $\frac{1}{4}$		IIB
67D	68-69	7-2	same as ost. 64A last $\frac{1}{2}$ + first 3/4 total $3\frac{1}{4}$ + last $\frac{1}{2}$ and first 3/4		IIA

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
			The Devil's Dance		
* 68A	16-18	5-24	-2-2-2-1 +1+2+2	1	IIA
68B	19-23	6-33	-2-2-2-1-2 0+2+1+2+2	1	IIA
68C	23-29	7-35	-2-2-2-1-2-2+2+2+1+2+2+2+1+2	1 total 3	IIA
69A	16-19	5-24	-2-2-2-1 +1+2+2	1	IIA
69B	19-23	7-35	-2-2-2-1-2-2+2+2+1+2+2	1	IIA
69C	23-29	7-35	-2-2-2-1-2-2+2+2+1+2+2+2+1	1 total 3	IIA
70A	16-18	upper voice 5-23 7-35 lower voice 5-23	-2 -2 +2 +2 +1 -1 -2 +2 0 +3 -3 4 4 3 4 4 3 4 4 4 4 3 4 -2 -1 +1 +2 +2 -2 -2 +2 0 +4 -4	1	III
70B	19-21	upper voice 5-27 8-32 lower voice 5Z12	-2 -2 +2 +2 +1 -1 -2 +2 0 +3 -3 4 4 3 4 4 3 4 4 4 4 4 4 -2 -1 +1 +2 +2 -2 -2 +2 0 +3 -3	1	III
70C	22-23	upper voice 4-10 5-24 lower voice 3-6	+2 +1 -1 -2 +2 0 +3 -3 4 4 3 4 4 4 4 3 4 +2 +2 -2 -2 +2 0 +4 -4	1	III
70D	24	upper voice 3-2 5-24 lower voice 3-6	+2 +1 -1 -2 4 4 3 4 4 +2 +2 -2 -2	1 total 4	IIB

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
* 71A	30-37	none	none	3	III
71B	37-39	none	none	$\frac{1}{2}$	III
				total $3\frac{1}{2}$	
72	30-38	3-9	same as ost. 15A	$10\frac{1}{2}$	IA
73A	30-32	upper voice 4-11 7-35 lower voice 5-23	same as ost. 48A	1	III
73B	33-34	upper voice 4-11 7-35 lower voice 5-23	same as ost. 48B	1	III
73C	35	upper voice pc 4 and 6 5-23 lower voice 3-2	same as ost. 48C	1	IIA
73D	36	upper voice pc 4 and 6 5-23 lower voice 3-2	same as ost. 48D	1	IIA
73E	37-38	upper voice pc 4 and 6 5-23 lower voice 3-2	same as ost. 48E	1	IIA
				total 5	
74	50-58	upper voice pc 2 and 5 4-27 lower voice pc 7 and 11	$\begin{matrix} 0 & -3 & 0 \\ \underline{6}\ \underline{6} & \underline{7}\ \underline{7} & \\ 0 & -4 & 0 \end{matrix}$	18	VII
* 75A	62-63	pc 4 and 7	same as ost. 47D	1	V
75B	63-64	pc 4 and 7	same as ost. 47B	1	V

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
75C	64-65	pc 4 and 7	same as ost. 47C	1	V
75D	65-66	pc 4 and 7	same as ost. 47D	1	V
				total 4	
76	63-70	3-9	same as ost. 15A	last 3/4 + 11	IA
77A	63-69	4-1	same as ost. 46A	7	IIA
77B	70	3-1	same as ost. 46B	1	IIA
				total 8	
			The Devil's Song		
78	1-12	3-11	$\frac{9}{+7}$	22	V
79	17-31	3-11	same as ost. 78	15	V
			" $\frac{5}{3}$		
80	33-37	3-11	$\frac{9}{+7}$	6	V
			The Little Chorale		
			contains no ostinati		
			The Great Chorale		
			contains no ostinati		

TABLE IV (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
			Triumphal March of the Devil		
81A	20-26	none	none	4	IIA
81B	26-27	none	none	1	IB
				total 5	
82	30-51	none	none	7 2/3	IB
83	59-81	none	none	14	IIB
84	81-84	none	+13-12+14	4	IA

* COMMENTS

ost. 3 and 4	The initial statement of these ostinati begin simultaneously.
ost. 4	The last diad of ostinato 4B also functions as the first diad of ostinato 4C.
ost. 6-8	The initial statements of these ostinati begin simultaneously.
ost. 6 and 7	This pair of ostinati functions as a single unit.
ost. 9 and 10	The combination of these ostinati function as a single unit.
ost. 9-11	The initial statements of these ostinati begin simultaneously.
ost. 12 and 13	The combination of these ostinati functions as a single unit.
ost. 19A	Non-parenthesized integers in this ostinato's ip exclude the relationship of grace notes.

TABLE IV (continued)

COMMENTS	
ost. 26B and 27	The initial statements of these ostinati begin simultaneously.
ost. 29-31	The initial statements of these ostinati begin simultaneously.
ost. 32-33	The combination of these ostinati function as a single unit.
ost. 35-36	The combination of these ostinati function as a single unit.
ost. 38	The pitch content of the upper two voices of this ostinato is not related to the pitch content of the lower two voices, but combined, the two pairs of voices function as a single ostinato unit.
ost. 39 and 40	The first three statements of these two ostinati begin simultaneously. Succeeding statements are not similarly coordinated.
ost. 45-47	The first statement of ostinato 45 begins one eighth note prior to the first statements of ostinati 46 and 47. Beginnings of succeeding statements of none of these ostinati are not significantly coordinated.
ost. 51-53	The initial statements of these ostinati begin simultaneously.
ost. 68-70	The initial statements of these ostinati begin simultaneously.
ost. 71-73	The initial statements of these ostinati begin simultaneously.
ost. 75-77	The initial statements of these ostinati begin simultaneously.

TABLE V

OSTINATI STRUCTURAL DATA FOR SYMPHONY OF PSALMS

ost. no.	m no	pc set	ip	number of statements	contour classification
			First Movement		
* 1	21-25	6-27	+1+3+6-1-2-3-3	last ½ + 4½	IIB
2A	26	5-11	+3 -4+3-2 $\overset{6}{\underset{9}{}}$ +3-4+3	1	VIIIC
2B	27	6-Z13	+3 -4+3-2 $\overset{5}{\underset{9}{}}$ +3-4+3	1	VIIIC
2C	28-30	5-11	same as ost. 2A	3	VIIIC
2D	31-32	6-Z13	same as ost. 2B	1 total 6	VIIIC
3A	26-30	6-27	+1+6+3-1-2-3-3	last ½ + 4	IIB
3B	30-31	6-27	+1+6+3-1-2-3-3-4-2-3-3	1	IIB
3C	32	6-27	same as ost. 3A (octave lower)	1	IIB
3D	32-34	6-27	+1+6+3+2+1+6+3-1-2-3-3	1	IIB
3E	34-35	6-27	same as ost. 3A	1 total last ½ + 8	IIB

TABLE V (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
4A	33	6-Z24	+3-4+3-5+3-4+3	1	IB
4B	34-35	7-25	+3-4+3-5+3-4+3-5+3	1	IB
4C	35-36	8-28	+3-4+3-5+3-4+3-5+3-4+2	1	IB
				total 3	
5A	41	5-11	same as ost. 2A	1	VIIIC
5B	42	6-Z13	same as ost. 2B	1	VIIIC
5C	43-45	5-11	same as ost. 2A	3	VIIIC
5D	46-47	6-Z13	same as ost.2B	1½	VIIIC
				total 6½	
6	41-47	6-27	same as ost. 3A	last ½ + 6	IIB
7	41-47	4-3	+3-4+3	6½	IA
8A	68-69	5-10	+3-4+3-2+3-4+3-2+3-4+3-2+3-1+3	1	IA
8B	69-70	6-Z13	+3-4+3-2+3-1+3-2+3	1	IC
8C	70-71	7-31	+3-4+3-2+3-1+3	1	IC
8D	71	7-25	+3-1+3-2+3-1+3-2+3	1	IC
				total 4	
9	68-71	4-3	same as ost. 7	6	IA

TABLE V (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
10A	72-73	6-Z24	same as ost. 4A	2	IB
10B	73-74	8-28	+3-4+3-5+3-4+3-5+3-4+3-5	1 total 3	IB
			Second Movement		
11A	83-84	3-3	+14+8-10	2	IIB
11B	84	3-3	same as ost. 11A	1 total 3	11B
12A	83-84	5-1	$\underset{-2}{9}\ \underset{-2}{12}\ \underset{+2}{15}\ 12$ (+1 +1 -1)	2	VIIIE
12B	85-86	upper voice 3-1 5-1 lower voice 3-6	same as ost. 12A	1 total 3	VIIIE
			Third Movement		
13A	4-6	3-4	+1-5	3	IB
13B	6-8	3-4	+1-5+2 0 0	1 total 4	IA
14A	12	3-4	same as ost. 13A	1	IB
14B	13-14	3-4	+1 0-5	1	IB
14C	14-18	3-4	same as ost. 13A	3	IB

TABLE V (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
14D	19	3-4	same as ost. 13A	1	IB
14E	20-22	4-11	same as ost. 13B	1 total 7	IA
15	14-19	pc 0 and 7	+5+7	8	VI
16A	25-26	3-1	+1+1	2	VI
16B	28-31	3-1	same as ost. 16A	5 total 7	VI
17A	29-31, 33-34	4-11	+3-2+4	3 3/4	IC
17B	35-36	4-11	same as ost. 17A	1 total 3 3/4 + 1	IC
18	32-37	3-1	-2+1	7	IA
19	40-43	pc 5 and 7	0+2 0 also +10-12+10	last 3/4 + 3 + first 1/4	IA
20	53-55,57 and 60	upper voice pc 7 and 8 middle voice 3-1 4-24 lower voice 3-4	+1 -1 0 4 3 2 3 +2 0 -1 8 5 6 4 +5 -1 +1	5	IA
21	53-55,57 and 60	Hn.III 3-1 8-20 Hn.II 3-2 Hn.IV 3-4	-2 -1 7 3 [2] [3] +2 -1 -4 5 [6] 4 -7 -1 +8	5	VIIID

TABLE V (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
22A	53-56	pc 0 and 10	+2	2	VI
22B	57-59	pc 0 and 10	same as ost. 22A	1	VI
22C	60	pc 0 and 10	same as ost. 22A	1	VI
				total 4	
23	53,55,57 and 60-64	3-9	+5+5-5	9	IIB
24	65-71	pc 4 and 7	+9-12	5	IA
25A	87-88	sop. pc 0 and 4 alto pc 0 and 10 4-21 tenor pc 2 and 4 bass 3-7	+4 0 0 [4] 6 [6] -2 8 8 -2 6 [4] 2 [7] +4 -5	1	IV
25B	89-90	sop. pc 0 and 4 alto pc 0 and 10 7-25 tenor pc 1 and 2 bass 3-7	+4 0 2 [6] [7] 7 -1 8 8 -1 7 [5] [4] 9 +2 0 -5	1	IV
25C	91-92	4-21	same as ost. 25A	1	IV
25D	93-94	7-25	same as ost. 25B	1	IV

TABLE V (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
25E	95-96	4-21	same as ost. 25A	1	IV
25F	97-98	7-25	same as ost. 25B	1	IV
				total 6	
* 26A	109-110	4-11	+15-14+16	1	IA
26B	110-112	4-11	+15-14+16-16+16	1	IA
26C	112	4-11	same as ost. 26A	1	IA
				total 3	
27A	109-110	3-11	+7+9-12+15	1	IC
27B	110-111	3-11	same as ost. 27A	1	IC
27C	112	3-11	+7+9-9+12	1	IC
				total 3	
28	114-117	3-1	same as ost. 16	4 1/3	VI
29	118-123	3-1	same as ost. 18	7	IA
30	150-156	3-11	-3-4	7	VII
31A	163-204	3-9	-5-5+5	31	IIA
31B	204-205	pc 2 and 10	-5	½	VII
				total 31½	
32A	163-165	3-2	-1-2+2	3	IIA

TABLE V (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
32B	166-168	4-1	-1-2+1+1-1-1 0	1	III
32C	169-171	3-2	same as ost. 32A	3	IIA
32D	172-174	4-1	same as ost. 32B	1	III
				total 8	
33	175-182	oboe I 3-9 oboe II pc 1 and 5 8-12 oboe III 3-11 oboe IV 3-6 C.I. 3-11	-5 -5 5 -4 [0] -9 +4 -4 +4 9 4 -3 9 +9 +3 -8 -9 3 15 -7 -3 -9 +14 3 8 -8 13 -8 +7 -7	4	VIIIG
34A	187-189	3-2	same as ost. 32A	3	IIA
34B	190-192	4-1	same as ost. 32B	1	III
34C	193-195	3-2	same as ost. 32A	3	IIA
34D	196-198	4-1	same as ost. 32B	1	III
				total 8	

* COMMENTS

ost. 1 and 2	These two ostinati function as a single unit.
ost. 26 and 27	These two ostinati function as a single unit.

TABLE VI

OSTINATI STRUCTURAL DATA FOR AGON

ost. no.	m no	pc set	ip	number of statements	contour classification
			Pas-de-Quatre		
			contains no ostinati		
			Double Pas-de-Quatre		
1	61-63	pc 2 and 3	-1+1 0	10	IA
2	61-64	pc 2	+12-12 0	13	IA
3A	64-65	6-1	+1+1-2-1-2+1	1	VII
3B	65-66	6-1	+1+1-2-1-2+1+2	1	III
3C	66	6-1	+1-2-1-2+1+2	1	IIA
3D	66	6-1	+1-2-1-2+1	1	III
3E	66-67	6-2	+1+1-2-1-1-2	1	VII
				total 5	
4	68-69	pc 9	0 0	7	V
5	70-71	pc 2	same as ost. 4	6	V
6	78-79	pc 2	same as ost. 2	5	IA
7A	81-82	3-11	+3+4	1	VI

TABLE VI (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
7B	82-83	3-11	same as ost. 7A	1	VI
7C	83	3-11	same as ost. 7A	1	VI
7D	83	3-11	same as ost. 7A	1	VI
				total 4	
8A	89	3-1	+12+2+11	1	VI
8B	90	3-1	+10+2+11	1	VI
8C	90	3-1	same as ost. 8A	1	VI
8D	90	3-1	same as ost. 8B	1	VI
				total 4	
			Triple Pas-de-Quartre		
			contains no ostinati		
			Prelude		
9A	123-124 bis	5-29	+2+3+2+4+1	1	VI
9B	124 bis-125 bis	5-29	same as ost. 9A	1	VI
9C	126-127	5-29	same as ost. 9A	3	VI
9D	128-129	4-23	+2+3+2	2	VI

TABLE VI (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
9E	129	5-29	+2+3+2+4	1	VI
				total 8	
10A	126 bis-127 bis	5-29	same as ost. 9A	2	VI
10B	127 bis-128	5-29	same as ost. 9A	1	VI
10C	128-129	4-16	+2+4+1 0	1	VI
10D	129	5-20	+2+4+1+4	1	VI
				total 5	
11A	126 bis-127	5-29	same as ost. 9A	1	VI
11B	127 bis-128	5-29	same as ost. 9A	1	VI
11C	129	5-29	same as ost. 9E	1	VI
				total 3	

First Pas-de-Trois

contains no ostinati

Gailliarde

contains no ostinati

TABLE VI (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
			Coda		
			contains no ostinati		
			Interlude I		
12A	255-265 bis	5-29	same as ost. 9A	1	VI
12B	256-257	5-29	same as ost. 9A	1	VI
12C	258-259	5-29	same as ost. 9A	3	VI
12D	260	4-23	same as ost. 9D	2	VI
12E	261	5-29	same as ost. 9E	2	VI
				total 8	
13A	258 bis-259	5-29	same as ost. 10A	2	VI
13B	259 bis-260	4-23	same as ost. 10A	1	VI
13C	260-261	4-16	same as ost. 10C	1	VI
13D	261	5-20	same as ost. 10D	1	VI
				total 5	
14A	258 bis-259	5-29	same as ost. 11A	1	VI
14B	259 bis-260	5-29	same as ost. 11B	1	VI
14C	261	5-29	same as ost. 11C	1	VI
				total 3	

TABLL VI (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
15	258-260	3-7	+3+2	3 2/3	VI
			Second Pas-de-Trois		
			contains no ostinati		
			Bransle Gay		
16A	310-334	-	percussion rhythm	23	V
16B	335	-	percussion rhythm	1	V
				total 24	
			Bransle Double		
			contains no ostinati		
			Interlude II		
17A	389-389 bis	5-29	same as ost. 9A	1	VI
17B	389 bis-390 bis	5-29	same as ost. 9A	1	VI
17C	391-392 bis	5-29	same as ost. 9C	3	VI
17D	393-394	4-23	same as ost. 9D	2	VI
17E	394	5-29	same as ost. 9E	1	VI
				total 8	

TABLE VI (continued)
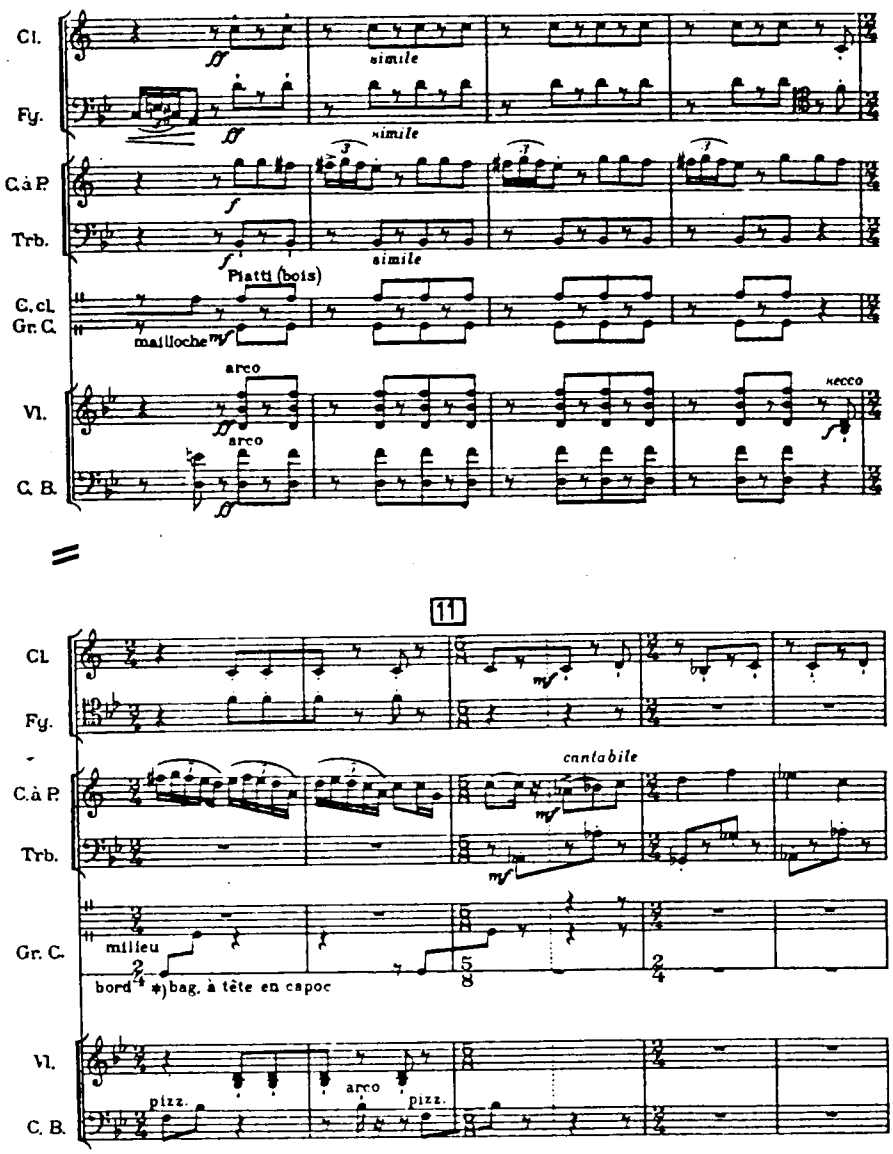
ost. no.	m no	pc set	ip	number of statements	contour classification
18A	391 bis-392 bis	5-29	same as ost. 10A	2	VI
18B	392 bis-393	5-20	same as ost. 10A	1	VI
18C	393-394	4-16	same as ost. 10C	1	VI
18D	394	5-20	same as ost. 10D	1	VI
				total 5	
19A	391 bis-392	5-29	same as ost. 11A	1	VI
19B	392 bis-393	5-29	same as ost. 11B	1	VI
19C	394	5-29	same as ost. 11E	1	VI
20	391-392 bis	3-7	same as ost. 15	3 2/3	VI
21	471-481	4-4	Pas-de-Deux $\overset{0}{\underset{0}{5}}\ \overset{0}{\underset{0}{5}}\ \underset{}{5}$ $\underset{0}{9}\ \underset{0}{9}\ \underset{}{9}$ $\underset{0}{1}\ \underset{0}{1}\ \underset{}{1}$ $\underset{0}{12}\ \underset{0}{12}\ \underset{}{12}$	7 2/5	V

TABLE VI (continued)

ost. no.	m no	pc set	ip	number of statements	contour classification
			Four Duos		
			contains no ostinati		
			Four Trios		
			contains no ostinati		

APPENDIX B

TEXTURAL EXAMPLES



·Figure 46. Homophonic Texture

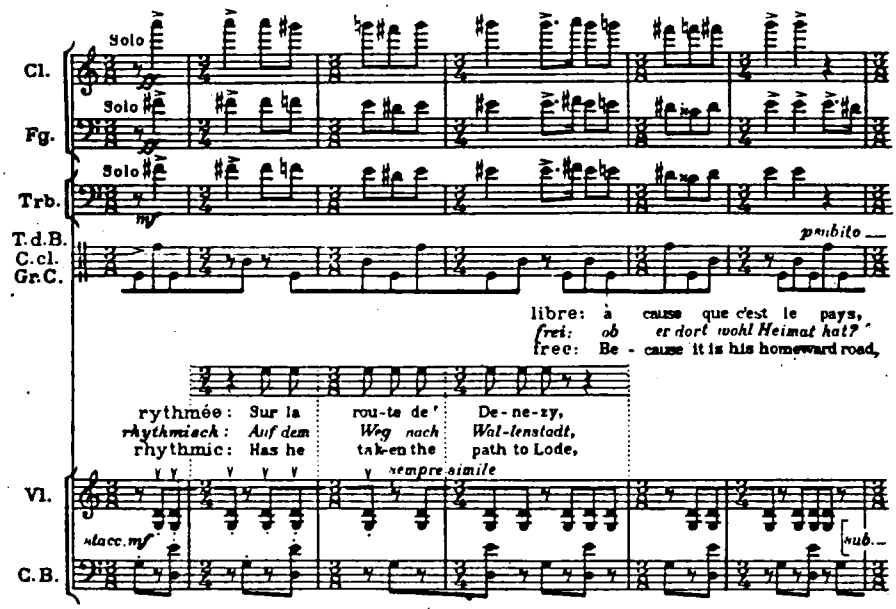


Figure 47. Homophonic Texture

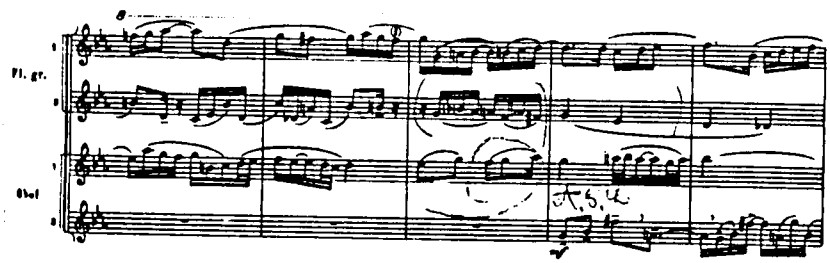


Figure 48. Polyphonic Texture
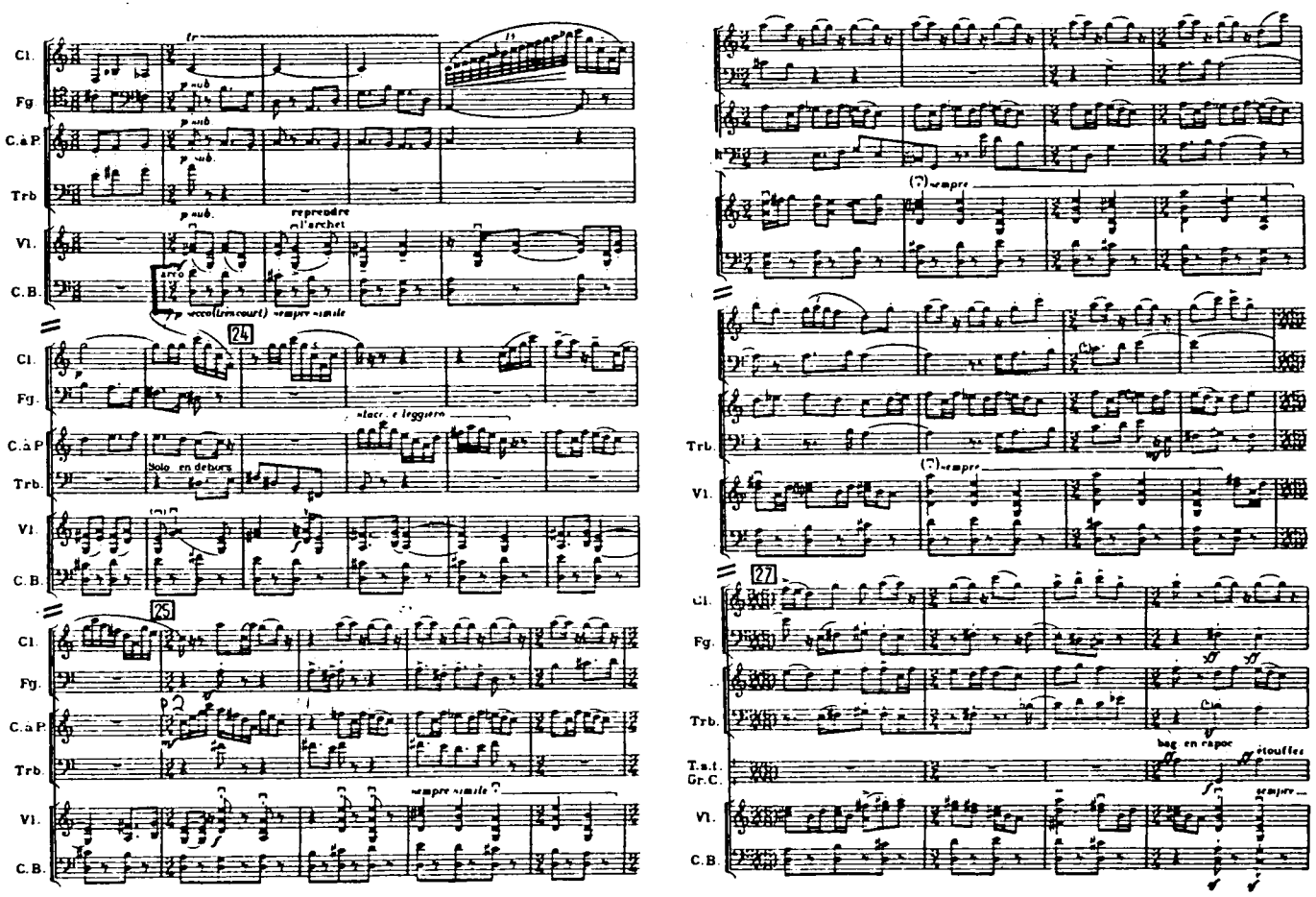


Figure 49. Ostinato with Accompanimental Function, but in a Polyphonic Texture
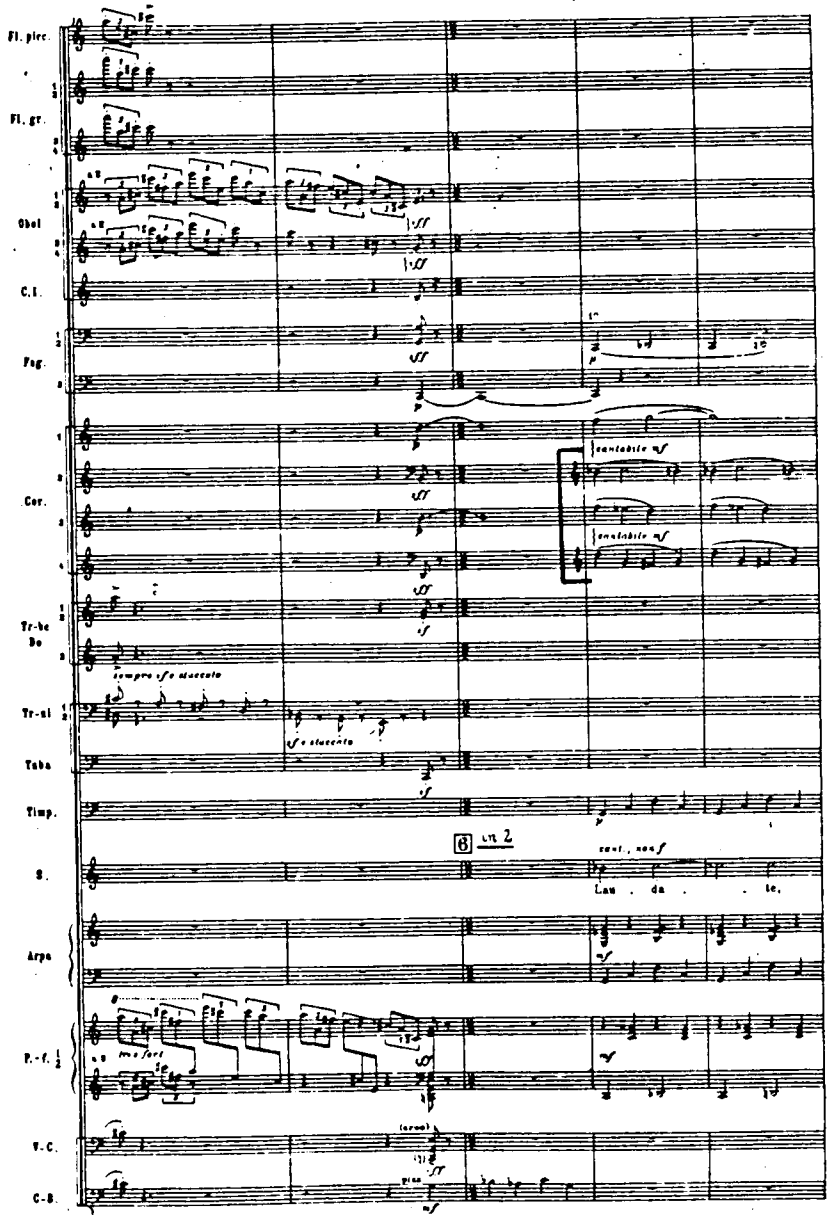


Figure 50. Ostinato with a Polyphonic Function but in a Homophonic Texture

MUSIQUE DE LA 1ère SCÈNE
MUSIK DER 1. SZENE / MUSIC TO SCENE I

Le soldat, accordant le violon: "On voit que c'est du bon marché il faut tout le temps l'accorder!"...
Der Soldat, die Geige stimmend: „Wertlose War', die niemand nimmt. Die Geige ist total verstimmt!"
The soldier, tuning the fiddle: „'Tis a cheap and gimcrack thing, and out-of tune in every string"....
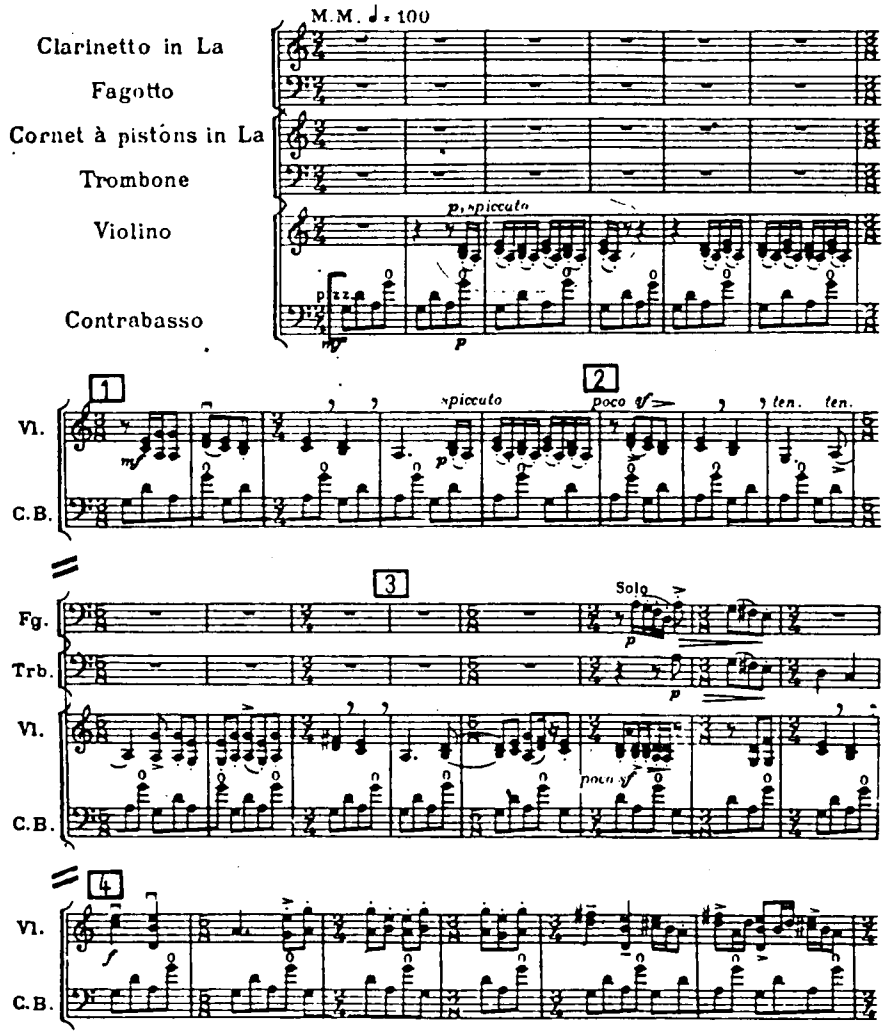


Figure 51. Ostinato with b Textural Function
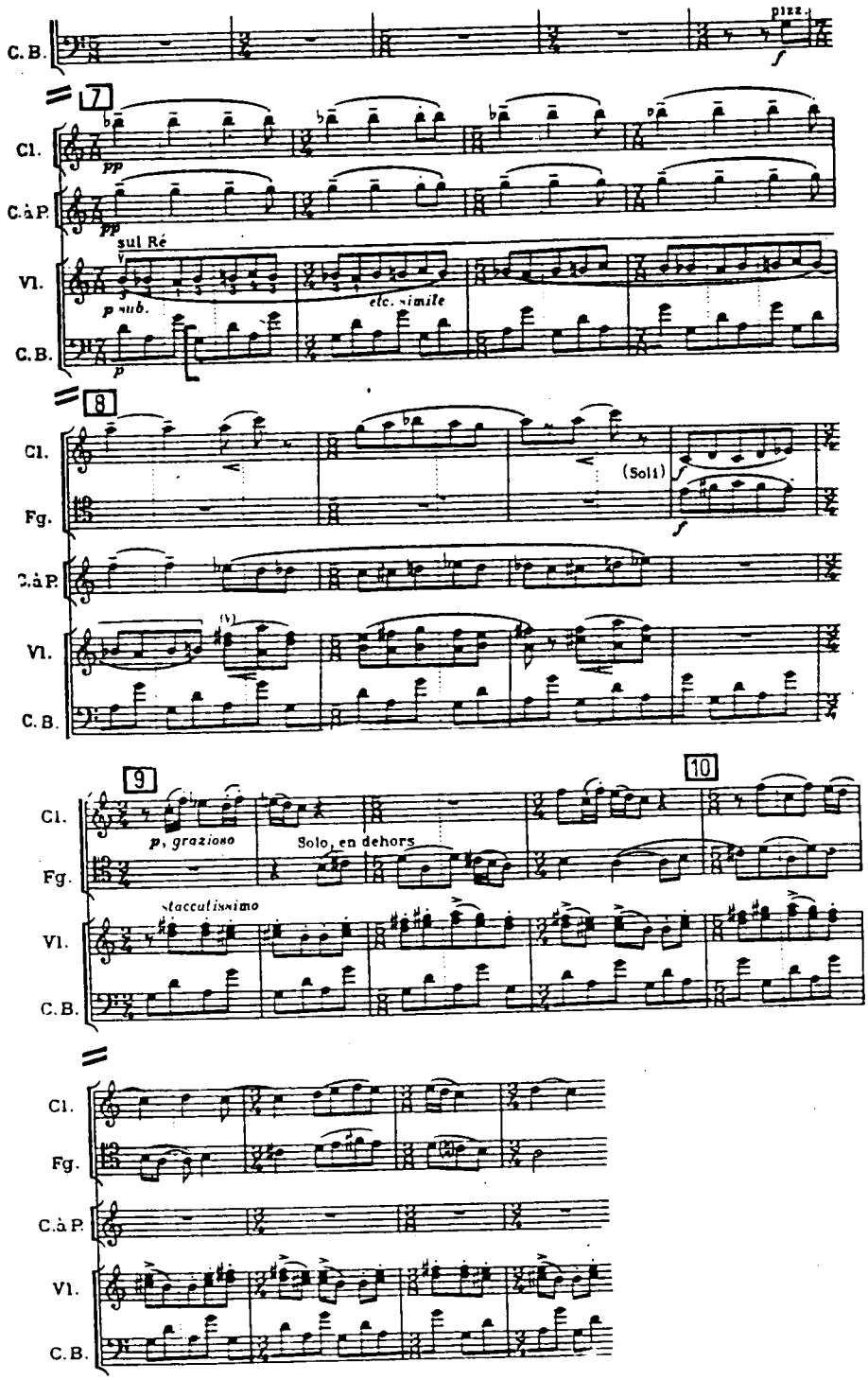


Figure 52. Ostinato with b-c Textural Function
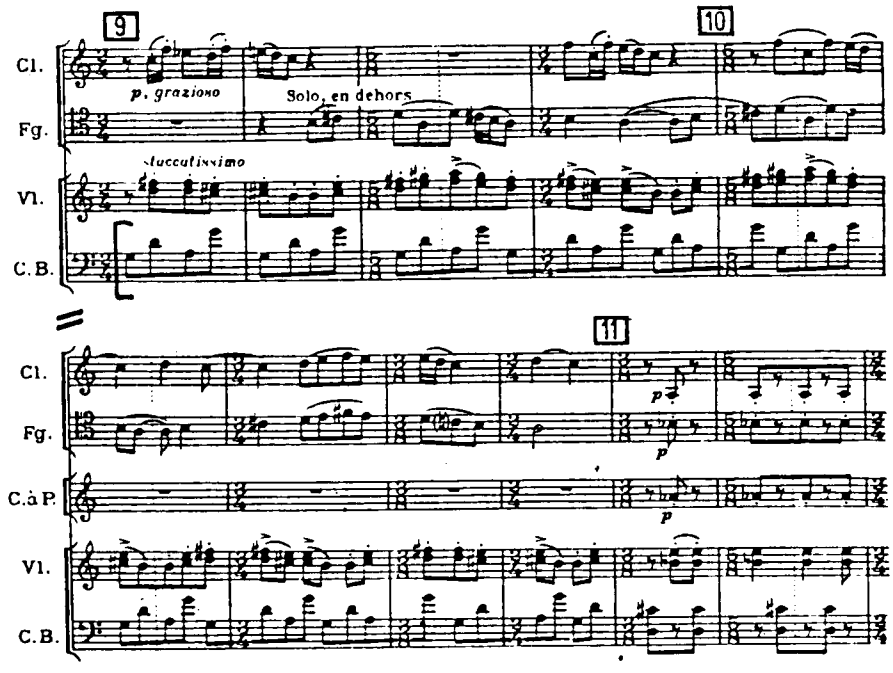


Figure 53. Ostinato with c Textural Function
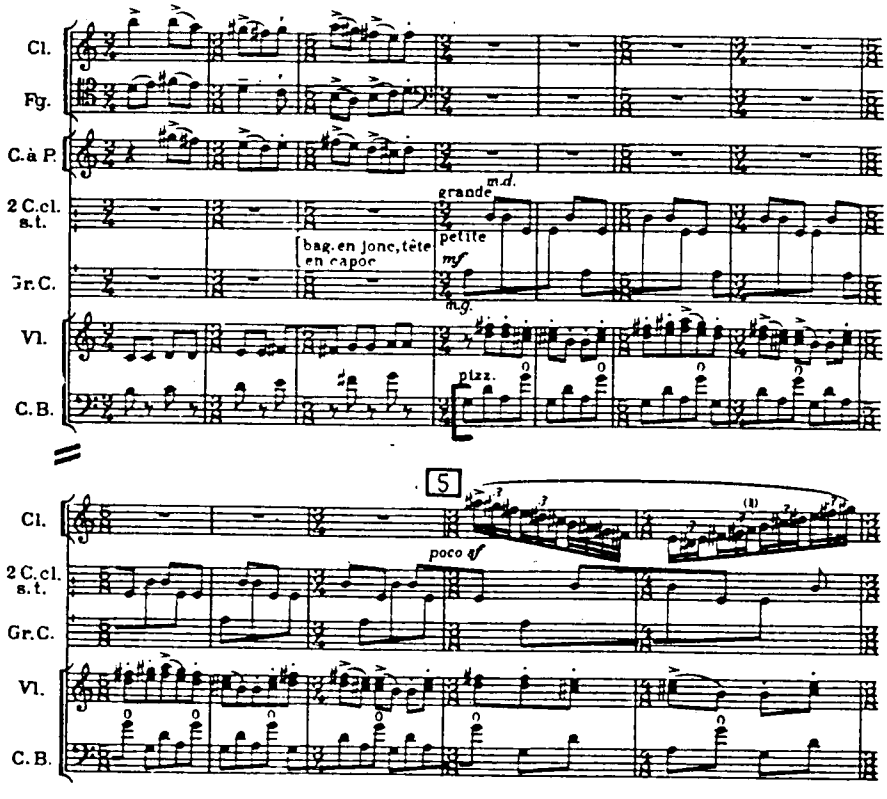


Figure 54. Ostinato with a Textural Function

APPENDIX C

TEXTURAL FUNCTIONS OF OSTINATI

TABLE VII

TEXTURAL FUNCTIONS OF OSTINATI
IN L'HISTOIRE DU SOLDAT

ost. no.	contour classification	textural function
1	IV	B
2	IV	B
3	IV	B
4	IIB	B/C
5	IV	B
6	IV	B
7	VI	B
8	IIA	A
9	IV	B
10	V	B
11	IA	B
12	IA	A
13	VIIIA	B
14	VII	B
15	IA/IC	B
16	IA	A
17	III/IIA	A
18	III/IIA	A
19	VIIIF	A/C
20	III	C
21	IA	B-C
22	IA	C
23	IA	B-C
24	IC	C
25	IV	B
26	IIA/IA	A
27	VI	B
28	VII	B
29	IV	B
30	V	B
31	IA	B
32	IA	A
33	VIIIA	B
34	V	B
35	V	B
36	VI	B
37	V	B
38	VIIIB	B
39	IV	B
40	III	A
41	IA	C
42	V	B

TABLE VII (continued)

ost. no.	contour classification	textural function
43	VI	B
44	VIII	C
45	IA	B/C
46	IIA	C
47	V	C
48	III	C
49	IA	B
50	III, IIB	C
51	IIB	B/C
52	VII	B/C
53	VII	B/C
54	V	B
55	IIA	B
56	VIII	C
57	VIIIF, IIB	B
58	IA	B
59	IIB	B
60	III	C
61	VI	B
62	VI	B
63	VI	B
64	IIB	A/B
65	VII	B
66	IA	B
67	IIB	A/B
68	IIA	C
69	IIA	C
70	III-IIB	C
71	III	B
72	IC	B
73	III, IIA	A
74	VII	B
75	V	C
76	IC	C
77	IIA	C
78	V	B
79	V	B
80	V	B
81	IIA, IB	C
82	IB	C
83	IIB	C
84	IA	B

TABLE VIII

TEXTURAL FUNCTIONS OF OSTINATI
IN SYMPHONY OF PSALMS

ost. no.	contour classification	textural function
1	IIB	B
2	VIIIC	B
3	IIB	B
4	IB	B
5	VIIIC	B
6	IIB	B
7	IA	B
8	IA	B
9	IA	B
10	IB	B
11	VIIIE	C
12	IIB	C
13	IB, IA	A
14	IB	A
15	VI	B
16	V	A/C
17	IC	C
18	IA	B

TABLE VIII (continued)

ost. no.	contour classification	textural function
19	IA	B
20	IA	B
21	VIIID	C
22	VI	A
23	IIB	C
24	I	B
25	IV	A/B
26	IA	C
27	IC	C
28	IIA	B
29	IA	B
30	VII	B
31	IIA/VII	B
32	IIA, IIB, III	A
33	VIIIG	A/B
34	IIA, III	A

TABLE IX

TEXTURAL FUNCTIONS OF OSTINATI IN AGON

ost. no.	contour classification	textural function
1	IA	B
2	IA	B
3	IIA, III, VII	B
4	V	B
5	V	B
6	IA	B
7	VI	B
8	VI	C
9	VI	C
10	VI	C
11	VI	C
12	VI	C
13	VI	C
14	VI	C
15	VI	C
16	V	B
17	VI	C
18	VI	C
19	VI	C
20	VI	C
21	V	B

APPENDIX D

NUMERIC RHYTHMIC EQUIVALENTS

TABLE X

NUMERIC RHYTHMIC EQUIVALENTS FOR OSTINATI IN L'HISTOIRE DU SOLDAT

ost. no.	nre	number of statements	classification
1	•1(1)1(1)	16	V
2	same as ost. 1	9½	IV
3A	1(1)1(1)	2½	IV
3B	same as ost. 3A	5	IV
		total 2½+5	
4A	1(3)1(3)1(3)1(3)1(3)1(3)1(3)1(3)1(3)1(3)	1	IIB
4B	1(3)1(3)1(3)1(3)1(3)1(3)1(3)1(3)	1	IIB
4C	1(3)1(3)1(3)1(3)1(3)	1	VI
		total 3	
5	same as ost. 1	8	IV
6	same as ost. 5	15½	IV
7A	2 2	last ½	V
7B	1(1)1(1)	9½	VI
		total last ½+9½	
8A	3 1 2 3(1)2 2 2 2 4 4	1	IIA
8B	3 1 2 2 2 2 2 2	1	IA
8C	2 2 2 3(1) 2 2 2 2 4 4	1	IIA
		total 3	
9	same as ost. 1	20	IV
10	(1) 1 1 1	20	V
11A	1 1 1(1)1(1)	last 2/3	IA
11B	1 1 1 1 1(1)	2	IA
11C	1 1 1 1(1)1(1)	2	IA

ost. no.	nre	number of statements	classification
11D	same as ost. 11B	2	IA
11E	same as ost. 11C	2	IA
11F	same as ost. 11B	2	IA
	total last 2/3 + 10		
11D	same as ost. 11B	2	IA
11E	same as ost. 11C	2	IA
11F	same as ost. 11B	2	IA
	total last 2/3+10		
12A	314	4	IA
12B	312	1	IA
		total 5	
13	1(1)1(1)	5	VIII
14	1 1	7	VII
15A	1 1 1 1	30	IA
15B	1 1 1(5)	3/4	IA
15C	1 1 1 1	last 1/4+3/4	IA
		31-3/4	
16A	2 2 2 1 1 2 2 2	1	IA
16B	2 2 2 2 2 1 1 2 2 2	1	IA
16C	1 1 2 2 2	1	IA
		total 3	
17A	1 1 1 1 1 1 1 1 1 1 1 1	2	III
17B	1 1 1 1 1 1 1 1	2	IIA
17C	1 1 1 1 1 1	1 2/3	IIA
		total 5 2/3	

TABLE X (continued)

ost. no.	nre	number of statements	classification
18A	2 1 1 2 2 2 2 2 2 2	1	III
18B	1 1 2 2 2	1	IA
18C	1 1 2 4 4 2 2 2 2	1	III
18D	1 1 2 4 4 2 2 2 2	1 total 4	III
19A	2(2)2(2)1 2 11211 112	5	VIIIF
19B	2(2)2(2)2(2) 2 1121111 2	2 total 7	VIIIF
20A	11111111111111111111	1	III
20B	111111111111	2	III
20C	111111111111	1 total 4	III
21	same as ost. 15A	last+¼+34	IA
22A	1 1 1111	2½	IA
22B	same as ost. 22A	1½	IA
22C	same as ost. 22A total 2½+1½+last½	last ½ +7 and 7	IA
23A	same as ost. 15A	13	IA
23B	same as ost. 15A	1	IA
23C	same as ost. 15A	22 total 36	IA
24A	same as ost. 22A	2½	IA
24B	same as ost. 22A	1½	IA
24C	same as ost. 22A total 2½+1½+last ½	last ½ + 7 and 7	IA

ost. no.	nre	number of statements	classification
25	same as ost. 1	11	IV
26A	same as ost. 8A	1	IIA
26B	same as ost. 8A	1	IIA
26C	same as ost. 8B	1	IIA
26D	same as ost. 8C	1 total 4	IIA
27	same as ost. 7B	last ½+9½	VI
28	same as ost. 24	21	VII
29	same as ost. 1	20	IV
30	same as ost. 10	20	V
31A	1 1 1 1 1 1(1)1	1	IA
31B	1 1 1 1 1(1)	2	IA
31C	same as ost. 31A	2	IA
31D	same as ost. 31B	2	IA
31E	same as ost. 31A	2 total 9	IA
32A	same as ost. 12A	4	IA
32B	same as ost. 12B	1 total 5	IA
33	same as ost. 13	5	VIIIA
34A	1 1 1(1)1 1 1 1(1)1 1 1 1(1)1 1	1	V
34B	(2)1 1 1(1)1 (2)1 1 1(1)1 (2)1 1 1(1)1 11 1	2 total 3	V

ost. no.	nre	number of statements	classification
35A	2 2 2(2)2 2 2 2 2 2(2)2 2 2 2 112(2)1122 2 2(6) 2 (6)	1	V
	2 2 2(2)2 2 2 2 2 2(2)2 2 2 2 112(2)2 2 2 2(6) 2(6)	2 total 3	V
36A	1 1 1 1 1	1	VI
36B	1 1 1 1	5	VI
36C	1 1 1	1	VI
36D	same as ost. 36A	1	VI
36E	same as ost. 36C	1 total 9	VI
37A	1 1 1(1)1 1 1 1(1)1 1(3) 1(1)	1	V
37B	same as ost. 34B	2 total 3	V
38	(1)1(1)1 (1)1(1)1 1(1)1(1) 1(1)1(1)	6 3/4	VIIIB
39A	1(1)1	1	IV
39B	same as ost. 39A	1	IV
39C	1(1)1(1)	6 8	IV
40A	3 3 3 1 1 1 3(6)	1	III
40B	3 3 3 1 1 1 3(3)	5 total 6	III
41	1 1 1 1 1 1 1 1	4	IA

TABLE X (continued)

ost. no.	nre	number of statements	classification
42A	1 1(1)1 1 1(1)1 1 1(1)1 (2) 1(1)	1	V
42B	same as ost. 34B	2+ total 3+	V
43A	same as ost. 36A	1	VI
43B	1 1 1 1	1	VI
43C	same as ost. 36A	1	VI
43D	same as ost. 43B	1 total 4	VI
44A	3 (1)3 (1)3 (1) 21 1 2 11 112	3	VIIIF
44B	3 (1)3 (1) 21 1 112	1	VIIIF
44C	3(1)3(1) 211 111112	1	VIIIF
44D	2 2 1 1 2 1 1 1 1 2 2	1	VIIIF
44E	3(1)3(1)2 2 211 211 112	2	VIIIF
44F	2 2 1 2 1 1 2 1 1 1 1 2	1	VIIIF
44G	3 (1) 3 (1) 1 21 1 21 1 1 1 2	1	VIIIF
44H	same as ost. 44F	1	VIIIF
44I	2 2 4 211211 12	1	VIIIF
44J	4 2 1 1 2 1 1 1 1 2	1 13	VIIIF

TABLE X (continued)

ost. no.	nre	number of statements	classification
45	1 1 1 1	22½	IA
46A	1 1 1 1 1 1	4	IIA
46B	1 1 1 1 1	1 total 5	IIA
47A	2 2 2	1	V
47B	1 2 2	1	V
47C	1 1 2 2	1	V
47D	1 2 2 2	1	V
48A	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1	III
48B	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1	III
48C	1 1 1 1 1 1 1	1	IIA
48D	1 1 1 1 1 1 1 1 1 1 1	1	IIA
48E	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 5	IIA
49	same as ost. 22	5	IA
50A	11222222222222222 222222222222	1	III
50B	112222222 2222222	1	IIB
50C	22222222 22222222	2+ total 3+	IIB
51	1 1 1 1	10¼	IIB
52	1 1 1	19	VII
53	1(3)1(3)1(3)	3 1/3 and 4 1/3	VII
54	1 1 1(1)	last 3/4+ 5½	V

TABLE X (continued)

ost. no.	nre	number of statements	classification
55A	1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1) 1		IIA
55B	1(1)1(1)1(1)1(1)1(1)1(1)	1	IIA
55C	1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)	4 3/10	IIA
		total 6 3/10	
56A	same as ost. 44B	1	VIIIF
56B	same as ost. 44A	1	VIIIF
56C	same as ost. 56A	1	VIIIF
56D	same as ost. 56A	2	VIIIF
56E	same as os. 56A	1	VIIIF
56F	same as ost. 44B	1	VIIIF
56G	same as ost. 44F	1	VIIIF
56H	same as ost. 44E	1	VIIIF
56I	3(1)3(1)2 211 211 12	1	VIIIF
56J	same as ost. 44F	1	VIIIF
56K	same as ost. 44G	1	VIIIF
56L	4 2 1 4 2 1 1 1 1 2 4	1	VIIIF
56M	2(2)3 (1)3 (1) 2(2)2 2 112	1	VIIIF
56N	same as ost. 44A	1	VIIIF
56O	same as ost. 44B	1	VIIIF
56P	same as ost. 44A	2	VIIIF
56Q	same as ost. 44B	1	VIIIF

TABLE X (continued)

ost. no.	nre	number of statements	classification
56R	same as Ost. 44C	1	VIIIF
56S	same as ost. 44F	1	VIIIF
56T	same as ost. 44E	1	VIIIF
56U	same as ost. 56G	2	VIIIF
56V	same as ost. 56I	1	VIIIF
56W	same as ost. 44F	1	VIIIF
56X	same as ost. 44G	1	VIIIF
		total 27	
57A	2 2(1)1 2 2 2(2)	1	IIB
57B	2(1)1 2 2 2(2)2	1	IIB
57C	2(1)1 2 2 2(2)	1	IIB
57D	same as ost. 57B	1	IIB
57E	same as ost. 57C	1	IIB
57F	same as ost. 57B	1	IIB
57G	same as ost. 57C	1	IIB
57H	same as ost. 57B	1	IIB
57I	same as ost. 57A	1	IIB
57J	2(1)1 2 2 2(3)	1	IIB
		last ½+6	
58A	1 1 1(1)	7	IA
58B	1 1 1	3	IA
58C	same as ost. 58A	4	IA
		total last ½+13	
59A	2 1 1 2 2 2(2)	4	IIB

TABLE X (continued)

ost. no.	nre	number of statements	classification
59B	2 1 1 2 2 2(5)	1	IIB
59C	2 2 1 1 2 2 2(5)	1	IIB
59D	2 2 1 1 2 2 2(3)	1	IIB
59E	same as ostinato 59A	3 total 10	IIB
60A	2 1 1 2 2 2 2 2 2 2 2	1	III
60B	1 1 2 2 2 2 2 2	2½ total 3½	III
61	1(2)1(2)	4	VI
62	1(1)1(1)	8½	VII
63	1 1 1 1	6	VI
64A	1 1 1 1 1 1 1 1(1)	1	IIB
64B	1 1 1 1 1 1 1 1 1 1(1)	1¼	IIB
64C	same as ost. 64A last 3/4+ first ¼		IIB
64D	same as ost. 64B last ½+first 3/4		IIA
65	1(1)1(1)	7	VII
66	1 2 1 2 2	7	IA
67A	same as ost. 64A	1	IIB
67B	same as ost. 64A	1¼	IIB
67C	same as ost. 64A last 3/4+first ¼		IIB
67D	same as ost. 64A last ½+first 3/4 total 3¼+1¼		IIA
68A	1111111111111111	1	IIA
68B	11111111111111111111	1 total 3	IIA
68C	1111111111111111111111111111111	1	IIA
69A	1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)	1	IIA

TABLE X (continued)

ost. no.	nre	number of statements	classification
69B	1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)	1	IIA
69C	1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)1(1)	1	IIA
		total 3	
70A	2 2 1 1 1 1 1 1 2 1 1 1	1	III
70B	(1) 2 2 1 1 1 1 1 1 2 1 1 1	1	III
70C	1 1 1 1 1 2 1 1 1	1	III
70D	1 1 1 1 1	1	III
		total 4	
71A	1 1 1 1 1 1 1 1 1 1 1 1 1	3	III
71B	1 1 1 1 1 1 1	1	III
		total 4	
72	same as ost. 15	10½	IA
73A	same as ost. 48A	1	III
73B	same as ost. 48B	1	III
73C	same as ost. 48C	1	IIA
73D	same as ost. 48D	1	IIA
73E	same as ost. 48E	1	IIA
		total 5	
74	1 1 1 1	18	VII
75A	same as ost. 47D	1	V
75B	same as ost. 47B	1	V
75C	same as ost. 47C	1	V
75D	same as ost. 47D	1	V
		total 4	
76	same as ost. 15A	last 3/4+11	IA
77A	same as ost. 46A	7	IIA
77B	same as ost. 46B	1	IIA
		total 8	

TABLE X. (continued)

ost. no.	nre	number of statements	classi-fication
78	1 1	22	V
79	1 1	15	V
80	1 1	6	V
81A	1 1 1 1 1 1	4	IIA
81B	1 1 1 1 1	1	IA
		total 5	
82	1 1 1 1 1 1	7 2/3	IA
83	1 1 1 1 1 1	14	IIB
84	1 1 1 1	4	IA

*Unless otherwise indicated, all voices in polyphonic ostinatos have parallel rhythmic structure

TABLE XI

NUMERIC RHYTHMIC EQUIVALENTS FOR OSTINATI IN SYMPHONY OF PSALMS

ost. no.	nre	number statements	classification
1	1 1 1 1 1 1 1 1	last ½+4½	IIB
2A	•1 1 1 1 1 1 1 1 1 1	1	VIIIC
2B	same as ost. 2A	1	VIIIC
2C	same as ost. 2A	3	VIIIC
2D	same as ost. 2B	1 total 6	VIIIC
3A	1 1 1 1 1 1 1 1	4	IIB
3B	same as ost. 3A	1	IIB
3C	same as ost. 3A	1	IIB
3D	1 1 1 1 1 1 1 1 1 1 1	1	IIB
3E	same as ost. 3A	1 total 8	IIB
4A	1 1 1 1 1 1 1 1	1	IB
4B	1 1 1 1 1 1 1 1 1 1	1	IB
4C	1 1 1 1 1 1 1 1 1 1 1 1	1 total 3	IB
5A	same as ost. 2A	1	VIIIC
5B	same as ost. 2B	1	VIIIC
5C	same as ost. 2A	3	VIIIC
5D	same as ost. 2B	1½ total 6½	VIIIC
6	same as ost. 3A	last ½ + 6	IIB
7	1(3)1(3)1(3)	6½	IA

TABLE XI (continued)

ost. no.	nre	number of statements	classification
8A	1111111111111111	1	IA
8B	1111111111	1	IC
8C	111111111111	1	IC
8D	111111111111	1	IC
		total 4	
9	1(1)1(1)1(1)1(1)	6	IA
10A	same as ost. 4A	2	IC
10B	11111111111111111	1	I
		total 3	
11A	1111	2	IIB
11B	2221(1)	1	IIB
		total 3	
12A	1111	2	VIIIE
12B	1114	1	VIIIE
		total 3	
13A	1 2 1	3	IA
13B	1 2 1 3 1 4	1	IA
		total 4	
14A	same as ost. 13A	1	IA
14B	1 1 2 1	1	IA
14C	1 1 1	3	IA
14D	same as ost. 13A	1	IA
14E	same as ost. 13A	1	IA
		total 7	
15	1 1 1	8	VI
16A	1 1 1	2	VI
16B	1 1 1	5	VI
		total 7	
17A	1(1)1(1)1(1)1(1)	3 3/4	IA

ost. no.	nre	number of statements	classification
17B	same as ost. 17A	1	IA
		total 3 3/4+ 1	
18	1(1)1(1)1(1)	7	IIA
19	1 1 1 1	last 3/4+3+first ¼	IA
20	1 1 1 1	5	IA
21	1 2 1 1 1 2 1 1 1 1	5	VIIID
22A	1 3	2	VI
22B	1 5	1	VI
22C	1 1	1	VI
		total 4	
23	1 1 1 1	9	IIB
24	1 1 1	5	IA
25A	1 2 1 2 2 2 2 1 2 1	1	IV
25B	same as ost. 25A	1	IV
25C	same as ost. 25A	1	IV
25D	same as ost. 25A	1	IV
25E	same as ost. 25A	1	IV
25F	same as ost. 25A	1	IV
		total 6	
26A	1(1)1(1)1(1)1(1)	1	IA
26B	1(1)1(1)1(1)1(1)1(1)1(1)	1	IA
26C	same as ost. 26A	1	IA
		total 3	
27A	1(1)1(1)1(1)	1	IA
27B	1(1)1(1)1(1)1(1)1(1)	1	IA
27C	1(1)1(1)1(1)1(1)1(1)	1	IA
		total 3	

ost. no.	nre	number of statements	classification
28	same as ost. 16 also 1(1)1(1)1(1)	4 1/3	IIA
29	same as ost. 18	7	IA
30	1 1 1	7	VII
31A	1 1 1 1	31	IIA
31B	1 3	½	VII
		total 31½	
32A	2 2 1 1	3	IIA
32B	2 2 1 1 2 2 2 3	1	III
32C	same as ost. 32A	3	IIA
32D	same as ost. 32B	1	III
		total 8	
33	3 2 1 3 1 1 1 3 1 1 1 3 1 1 1 3 1 1 1	4	IX
34A	same as ost. 32A	3	IIA
34B	same as ost. 32B	1	III
34C	same as ost. 32A	3	IIA
34D	4 4 2 2 4 4 4 9	1	III

*Unless otherwise indicated, all voices in polyphonic ostinatos have parallel rhythmic structure.

TABLE XII

NUMERIC RHYTHMIC EQUIVALENTS FOR OSTINATI IN AGON

ost. no.	nre	number of statements	classification
1	1 1 1 3	10	IA
2	1 1 1 3	13	IA
3A	1 1 1 1 1 1 1(1)	1	VII
3B	(1)1 1 1 1 1 1 1(1)	1	III
3C	1 1 1 1 1 1 1	1	IIA
3D	1 1 1 1 1 1	1	III
3E	(1)1 1 1 1 1 1 1	1	VII
		total 5	
4	2 1 3	7	V
5	2 1 3	6	V
6	1 1 1 3	5	IA
7A	(1)1 1 1	1	VI
7B	(1)1 1 1	1	VI
7C	(1)1 1 1	1	VI
7D	1 1 1	1	VI
		total 4	
8A	(3)1 1 1 3(3)	1	VI
8B	(3)1 1 1 3	1	VI
8C	1 1 1 3(3)	1	VI
8D	same as ost. 8A	1	VI
		total 4	
9A	(1)1 1 1 1 1 1(9)	1	VI
9B	1 1 1 1 1 1(8)	1	VI
9C	(1)1 1 1 1 1 1(1)	3	VI

TABLE XII (continued)

ost. no.	nre	number of statements	classi-fication
9D	(1)1 1 1 1(3)	2	VI
9E	(1)1 1 1 1 1(2)	1	VI
		total 8	
10A	1 1 1 1 1 1(2)	2	VI
10B	1 1 1 1 1 1(4)	1	VI
10C	1 1 1 1 1(3)	1	VI
10D	1 1 1 1 1(3)	1	VI
		total 5	
11A	1 1 1 1 1 1(1)	1	VI
11B	(1)1 1 1 1 1 1(11)	1	VI
11C	1 1 1 1 1(7)	1	VI
		total 3	
12A	same as ost. 9A	1	VI
12B	same as ost. 9B	1	VI
12C	same as ost. 9C	3	II
12D	same as ost. 9D	1	VI
12E	same as ost. 9E	1	VI
		total 8	
13A	same as ost. 10A	2	VI
13B	same as ost. 10B	1	VI
13C	same as ost. 10C	1	VI
13D	same as ost. 10D	1	VI
		total 5	
14A	same as ost. 11A	1	VI
14B	same as ost. 11B	1	VI
14C	same as ost. 11C	1	VI
		total 3	
15	1 1 1	3 2/3	VI

TABLE XII (continued)

ost. no.	nre	number of statements	classification
16A	1 1 2 2	23	V
16B	1 1 2 1(1)	1	V
		total 24	
17A	same as ost. 9A	1	VI
17B	same as ost. 9B	1	VI
17C	same as ost. 9C	3	VI
17D	same as ost. 9D	2	VI
17E	same as ost. 9E	1	VI
		total 8	
18A	same as ost. 10A	2	V
18B	same as ost. 10B	1	VI
18C	same as ost. 10C	1	VI
18D	same as ost. 10D	1	VI
		total 5	
19A	same as ost. 11A	1	VI
19B	same as ost. 11B	1	VI
19C	same as ost. 11E	1	VI
		total 3	
20	1(1)1(1) The nre for all voices in ost. 20 is the same.	7 2/5	V

APPENDIX E

OSTINATI WITH PATTERN ALTERATIONS

TABLE XIII

OSTINATI IN L'HISTOIRE DU SOLDAT THAT HAVE PATTERN ALTERATIONS

ost. no.	ost. no.	ost. no.
3	31	55
4	32	56
7	34	57
8	35	58
11	36	59
12	37	60
15	39	64
16	40	67
17	42	68
18	43	69
19	44	70
20	46	71
22	47	73
23	48	75
24	50	77
26		81

TABLE XIV

OSTINATI IN *SYMPHONY OF PSALMS* THAT HAVE PATTERN ALTERATIONS

ost. no.	ost. no.	ost. no.
2	11	25
3	12	26
4	13	27
5	14	31
8	16	32
10	17	34
	22	

TABLE XV

OSTINATI IN *AGON* THAT HAVE PATTERN ALTERATIONS

ost. no.	ost. no.	ost. no.
3	10	16
4	11	17
8	12	18
9	13	19
	14	

APPENDIX F

OSTINATO COMBINATIONS

TABLE XVI

OSTINATO COMBINATIONS IN L'HISTOIRE DU SOLDAT

ost. contour combinations	ost. no.
IA	21(15A)
IA	22 A-C
IA	23C
IA	24
IA	45(15A)
IIA	46
IA	45(15A)
IIA	48 C-E
IA	72
IIA	73 A-B
IA	72
III	73 A-B
IA	11 31
IV	9(1) 29(1)
IA	11 31
V	10 30
IA	45(15A)
V	47
IA	76(15A)
V	75(47)
V	77(46)
IA	66
VII	65
IA	12A,12B(32A,32B)
VIIIA	13 (33)
IIA	68
IIA	69

TABLE XVI (continued)

ost. contour combinations	ost. no.
IIA	48 C-E
IIB	70 D
IIA	40 C-E
III	70 A-C
IIA	8A-8C(26A-D)
IV	6(1)
IIA	46
V	47
IIA	8A-8C
V	7A
IIB	70D
IIIA	70 A-C
IIB	4
IV	3
III	40
IV	39(1)
IV	9(10) 29
V	10 30
IV	6(1)
V	7A
IV	6(1)
VI	7B
IV	25(1)
VI	27(7B)
V	75(47)
V	77(46)
V	35
VI	36

TABLE XVII

OSTINATO COMBINATIONS IN SYMPHONY OF PSALMS

ost. contour combinations	ost. no.
IA	8A
IA	9
IA	26
IA	27
IA	8 B-D
IC	9
IA	26
IC	27
IA	17
IIA	18
IA	20
IIA	23
IA	7
IA	6
IA	14C
VI	15
IA	17
VI	16
IB	4
IIB	3D-E
IIA	31A
IIA	32C
IIA	31A
III	32B
IIA	31
VIII	33

TABLE XVII (continued)

ost. contour combinations	ost. no.
IIB	23
VI	22
IIB	3 A-C
VIIC	2
IIB	11
VIIIE	12
VI	22
VIIID	21

TABLE XVIII

OSTINATO COMBINATIONS IN AGON

ost. contour combinations	ost. no.
VI	9
VI	10
VI	11
VI	12(9)
VI	13(10)
VI	14(11)
VI	15
VI	17(9)
VI	18(10)
VI	19(11)
VI	20(15)

APPENDIX G

MUSICAL FORM DIAGRAMS

L'Histoire du Soldat

Part I

The Soldier's March

Musical form: a group of parts (ABC) with intro and coda

intro m1-5
m1-5, ph, sc m4, ex

A m6-44, ph gr
ph1 m6-11, ex m8
ph2 m11-21, sc m17, ex
ph3 m22-30, sc m24, ex m25
ph4 m30-44, sc m38, ex m38 and 42, el to section B

B m44-63 ph gr
ph1 m44-47, sc m46, ex, el to ph2
ph2 m47-50,sc
ph3 m50-63, ex m53 and 57, ac m57

C m64-83 par pd
ph1 m64-70, sc m69, ex
ph2 m71-83, ex m76, 78, and 81, ac

Coda m84-99 par pd
ph1 m84-90, ac, el
ph2 m90-99, ac

Music to Scene I

Musical form: a group of parts

A m1-34 ph gr
ph1 m1-10, sc
ph2 m10-15,sc
ph3 m15-20, sc m18, ex, el
ph4 m20-24, sc
ph5 m24-27, sc, el to ph6 (beats 1 and 2 of m27 function in both ph5 and ph6)
ph6 m27-34, ex m29, sc

B m34-52 prog sym pd
ph1 m34-38, sc m37, ex m38
ph2 m39-52, sc m51, ex

C m52-67 ph gr
ph1 m52-54
ph2 m55-56
ph3 m57-58
ph4 m59-60

TR m61-67 prog ph
ph m61-67, hc

D m68-76 par pd
ph1 m68-72, sc
ph2 m73-76, ac m75, ex

A' m76-106 ph gr
ph1 m76-80, sc
ph2 m80-91, ch ph, ex m88, ac
ph3 m91-96, sc
ph4 m96-106, ex m98, ac

Comments: Sections A and A' have some structural differences. Section A' abbreviates the original first phrase of section A. Phrase 2 of section A' is initially similar to its counterpart in section A but the melody soon evolves into music influenced by phrase 2 of section B. Phrase 3 of section A' combines melodic features of phrases 1 and 2 of section A into a single unit. Measures 96 and 97 in phrase 4 of section A' have some similarities to phrase 4 of section A (especially m21 and 22), but otherwise, phrase 4 of section A' is based on the music of m2-6.

Section B begins as a variation of the last phrase of section A, but in the second phrase, new melodic material is presented. Section C originates primarily from music in the last phrase of section A.

Section D elaborates on music originally presented in m22-29 of section A, combining this with rapid figuration which is not based on previous material.

Following the Music to Scene I is a complete restatement of The Soldier's March.

Music to Scene II

Musical form: sectional ternary (A- BA'A")

A m1-18 ph gr
ph1 m1-7
ph2 m7-10
ph3 m11-14
ph4 m15-18

B m19-36 ph gr
ph1 m19-25
ph2 m26-29
ph3 m30-32
ph4 m32-36, m34-36 RETR to A'

A' m36-43 sym cont pd
ph1 m36-39
ph2 m40-43

Dialogue

A" m44-52 sym pd
ph1 m44-48
ph2 m49-52

Comments: The concluding presentations of section A differ from the initial presentation primarily by their lack of all but a small portion of the original phrase 1, and the entire phrase 4. The lower voices of both concluding presentations have been revised, and A' is stated a minor third higher than A and A".

One of the most notable features of phrases in Scene II is the total lack of cadence structure. Phrases are determined instead by melodic contrasts and change of orchestration.

Music to Scene III

Musical form: ph gr preceded by intro

intro m1-2
phrase fragment m1-2, ac m2

ph gr m2-32
ph1 m2-7, sc
ph2 m7-18, ch ph, ex m15, ac
ph3 m18-23, sc
ph4 m23-32, ex m25

Comments: With the exception of the intro (which is borrowed from the cadence in phrase 1 of the Music to Scene I), the music to Scene III is a restatement of the A' section of Scene I. The music to Scene III lacks the final cadence structure of Scene I.

PART II

The Soldier's March

(based on the French text edition)

Musical form: a group of parts (ABC) with intro and coda

intro m1-5
ph m1-5, sc m4, ex

A m52-24, sym cont pd
ph1 m5-15, sc m14
ph2 m15-24, ac m22, ex

B m24-46 par pd
ph1 m24-31, ac m27, ex
ph2 m31-46, ex m33 and 38, ac

C m47-66 par pd
ph1 m47-53, sc m52, ex
ph2 m54-66, ex m59, ac

Coda m67-73
ph m67-73, ac

Comments: This presentation of The Soldier's March has several alterations of the original music. Phrases 1 and 2 of the original section A are now combined in a single unit. Phrase 3 of the original section B is substituted for phrase 2 of section A. A new section B is given (based on the melodic structure of the intro and the violin figure from m30 of the original Soldier's March). Section C is unchanged, and the Coda contains only the first of the two original phrases.

The Royal March

Musical form: continuous five-part form (ABA'CA") with intro and coda

intro m1-10 ph
ph m1-10, ac

A m10-37 ph pd
ph1 m10-15, sc
ph2 m15-26, ph ch, sc m23, ex
ph3 m26-37, sc m31, ex

link m37-38

B m39-67 sym cont pd
ph1 m39-51, ac m42, ex
ph2 m51-67, ch ph, ac m60, ex m57 and 60

A' m67-96 sym cont pd
ph1 m67-73, sc
ph2 m73-96, ch ph, ex m80, 83, 85, 87 and 92, ac

C m97-107 sym cont pd
ph1 m97-103, sc m103, el to ph2
ph2 m103-107 (RETR similar to intro), ac

A" m107-129 asym cont pd
ph1 m107-112, sc
ph2 m112-120 (overlaps ph3), ac
ph3 m119-129, ac m127, ex

Coda m 130-139 ph
ph m130-139 ac

Comments: The first phrase of sections A'and A" are the same. Section A' incorporates only the second half of the original section A, extending it at the beginning. The second phrase of section A is initially a variation of phrase 2 of section A. All other phrase and musical structure of these sections are dissimilar.

The music in the intro is the basis for much of the melodic material not directly attributable to the initial phrase structure of section A. Important examples of music derived from the introduction are phrase 2 of section A, the RETR preceding A', and restatement of the intro as the coda.

The Little Concert

Musical form: a group of parts (ABCDEA')

A m1-18 ch ph
ph m1-18, el to section B

B m18-45 ph gr
ph1 m18-21, sc
ph2 m22-28, ex m25 and 27
ph3 m29-36, ex m36
ph4 m37-45, sc

TR m46-53 ph
ph m46-53, sc m50, ex

C m54-71 prog ph g
ph1 m 54-56, sc
ph2 m57-59, sc
ph3 m60-71, ex m70, sc

TR m71-76 prog ph
ph m71-76, sc m75

D m77-94 sym con pd
ph1 m77-83, sc,] to ph2
ph2 m83-94, ex m88, sc m91,ex

E m95-105, par p
ph1 m95-100, sc m99, ex m100, el o ph2
ph2 m101-105, sc

RETR m105-120 sym co t pd
ph1 m105-109, sc]
ph2 m109-120, ch ph

A' m120-135 ch ph
ph m120-135, ac

Coda m136-149 ch ph
ph m136-149, ac

Comments: Much of the music of the Little Concert is quoted directly from The Soldier's March, Music to Scene I, and the Royal March, or is structurally influenced by the music of these previous movements. There are several important examples. The music of the clarinet and trumpet in section A is modeled primarily after the violin music in m27-29 of Scene I. Measures 17-28 in section B are based on violin music of m24-27 in Scene I, combined with other music based on section C of Scene I.

The double bass ostinato in m28-45 of section B comes directly from the beginning of Scene I, but is now combined with music influenced by trumpet melodies originally presented in section A of The Soldier's March. The transitions preceding sections C and D both closely resemble m97-100 of The Royal March.

The violin music in phrase 3 of section C closely resembles music of the trumpet and trombone presented in phrase 2 of section A in The Soldier's March. The clarinet melody in this same phrase has a close likeness to phrase 2 of section B in Scene I.

The clarinet melody of section F (phrases 1 and 2) is from section C of The Soldier's March (with slight alterations). The clarinet and trumpet figure of m114-116 in the RETR comes from m39-41 of The Soldier's March.

The return of section A as A' quotes m2-10 of section A in m124-133, but to this music is added a bassoon and trombone counter melody (the origin of which is phrase 5 of section A in The Soldier's March). The meter of section A' is altered to accommodate the added counter melody.

The Coda is based on music from section A. Measures 140-143 quote m4-7 directly, m144-145 are similar to m5-6, and m146-149 quote m8-11 almost exactly (altered only at the cadence).

Three Dances

Tango

Musical form: four part (ABA'B') form (followed by TR)

A m1-33 ph gr
ph1 m1-5
ph2 m5-10, sc, el
ph3 m10-23, ex m15 and 18, sc
ph4 m23-33, ex m27, ac m30

B m34-40 par pd
ph1 m34-37, sc
ph2 m38-41, ac

A' m41-59 ph pd
ph1 m41-46, sc
ph2 m46-52, ex m50, sc
ph3 m52-59, ex m57, ac

B' m60-73 par pd
ph1 m60-63, el
ph2 m63-66, ac

TR m66 to Waltz prog ph
ph m66-first beat m1 of Waltz, ac

Comments: Included in phrase 2 of the A section melody are fragments (with minor rhythmic alterations) of C section from The Little Concert. Phrase 3 of section A (in m12-14) utilizes the violin figure frequently found in section A of Scene I. The above mentioned fragments of C section (from The Little Concert) are also the primary structural basis for section B of the Tango (using the original rhythmic structure of the fragments).

Section A' differs quite extensively from section A. Measures 42-47 of section A' replace the original first 17 measures of section A with new melodies which are only similar to section A. Measures 48-59 of section A' restate the music of m17-33 with only minor alterations.

The melody of section B', is similar to section B, and the following TR to the Waltz is distortedly characteristic of phrases 1 and 2 of Scene I.

Waltz

Musical form: four part (ABA'C) form (followed by transition)

A m1-25, comp asym cont pd
ph1 m1-10, ex m7
ph2 m11-15, el
ph3 m15-25, ac

B m26-55, ph gr
ph1 m26-32, sc m31, ex
ph2 m33-40, sc m40, ex
ph3 m40-49, sc
ph4 m49-55, ac

A' m56-78, ph gr
ph1 m56-61
ph2 m62-70
ph3 m71-78, sc
ph4 m79-88

C m89-102 ph gr
ph1 m89-93
ph2 m94-96
ph3 m97-102, el to TR

TR to Ragtime m103-114, comp sym pd
ph1 m103-108
ph2 m109-114

Comments: Sections A, A', and B share many similarities in their melodic and accompanimental structure. For instance, phrase 3 of section A has several melodic fragments very similar to phrase 1 of Section B. The same is true of the third phrase in both sections. Despite these similarities, the strong concluding cadence structure of each of these sections and the contrasting melodies in phrases 2 and 4 in Section B are basic features designating the sectional structure of the music.

Ragtime

Musical form: five part (ABA'B'A") form

A m1-15 ph gr
ph1 m1-4 (beat 1 of m1 concludes the TR from Waltz to Ragtime), sc
ph2 m5-8, sc
ph3 m9-15 ex m13, pl c

B m15-39 ph gr
ph1 m16-19, sc, el
ph2 m19-22, sc
ph3 m23-25, sc
ph4 m26-31, ex m30, sc
ph5 m32-34, sc
ph6 m35-40, ac

link m40

A' m41-63 ph gr
ph1 m41-44, sc
ph2 m45-48, sc
ph3 m48-55, ac

TR m56-63 prog ph
ph m56-63, ac m62

B' m63-77 ph gr
ph1 m63-69, sc
ph2 m70-72, sc
ph3 m73-75 ac

link m76-77, el to A"

A" m78-93 ph gr
ph1 m78-81,sc
ph2 m82-85, sc
ph3 m86-93, ex m90, plc m93

Comments: The melodic structure of the Ragtime's Section A is designed to sound like a continuation of the preceding Waltz. The rhythm of the melody even sounds waltz-like (though the meter is 2/4). Phrase 1 of section B is characteristic of several sources, but their combination results in new material. Measures 20-36 of Section B have

many structural features of the Waltz's Section C. The presentation of section A' is based on both phrase 1 of section A and the TR from the Waltz to Ragtime. The following TR is also based on section A. Section B' includes only phrases 4, 5, and 3 of the original section B, and in that order. The final return of A as Section A" contains most of the phrase structure of the original Section A, but makes the original phrase 4 an extension of phrase 3.

The Devil's Dance

Musical form: a group of parts (ABCDE)

intro m1-8 par pd
ph1 m1-4, sc el
ph2 m4-8, sc el

A m8-27 ph gr
ph1 m8-11, sc el
ph2 m12-15
ph3 m16-24, ex m22
ph4 m25-29

B m30-38 simp ph
ph m30-38

C m39-49 prog ph
ph m39-49, sc m43, ex, el to D

D m50-62 asym cont pd
ph1 m50-52, sc
ph2 m52-58, sc
ph3 m59-62

E m62-73 ph ex
ph m62-73, ex m69, ac m73

Comments The Devil's Dance features many portions of music from previous movements, or music closely resembling portions of previous movements. Upper voice melodies in phrases 2 and 3 of section A are based on melodies in section C of Scene I. Phrase 4 of section A closely resembles section C of the initial Soldier's March. Measures 30-47 initially appear in m37-52 of The Little Concert, and m62-70 are originally stated in m29-35 of The Little Concert.

The Little Chorale

Musical form: sym cont pd

ph1 m1-6, sc m5
ph2 m6-8, ac

The Devil's Song

Musical form: 5ph gr preceded by intro and followed by coda

intro m1-3

A ph1 m4-8
ph2 m9-17, sc m15, ex, el
ph3 m17-20
ph4 m20-24
ph5 m24-32, sc

Coda m33-39 sym cont pd
ph1 m33-36
ph2 m36-39 ac

Comment: The phrase structure of the music is determined by the phrase structure of the text.

Great Chorale

Musical form: ph gr

A ph1 m1-4, sc
ph2 m5-9, sc
ph3 m10-14, sc
ph4 m14-21, ex m19, sc
ph5 m21-26, sc
ph6 m26-29, plc.

Comments: The Great and Little Chorales are similar in character and structure. The melody of The Little Chorale is used as the first phrase of The Great Chorale, and the melodic character of The Little Chorale is maintained throughout succeeding phrases of The Great Chorale.

Triumphal March of the Devil

Musical form: four part form (ABA'B') with Coda

A m1-18 ph pd
ph1 m1-7, sc m3, ex m4
ph2 m8-15, sc m11, ex m11 and 13
ph3 m16-18, ac

B m18-41 ph gr
ph1 m18-22, sc
ph2 m23-27, sc
ph3 m28-33
ph4 m33-41, ex m37 and 39 (RETR m39-41), sc 41

A' m42-56 sym cont pd
ph1 m42-48, ex m45
ph2 m49-56, sc m52, ex m52 and 54

B' m57-84 ph gr
ph1 m57-61 sc
ph2 m62-66 sc
ph3 m67-70 sc
ph4 m70-80, ex m74, sc m79, ex
ph5 m81-84, ac m83

Coda m84-113, ph gr
ph1 m84-96, sc m94, ex
ph2 m 96-99, ac
ph3 m100-106
ph4 m106-113, ac

Comments: The initial motive of A sections originates from a similar melody in section C of The Royal March. Section A differs from section A' only in that section A includes a third phrase which restates the initial material of phrase 1.

B sections differ from one another in the structure of their third phrases. Initially included in phrase 3 of B section is an abbreviated statement of A section. Phrase 3 of section B' does not include this brief reference to section A. Phrase 4 of sections B and B' differ at their cadences. B section makes a retransition to section A at the end of this phrase, whereas section B' does not. Section B' also includes a fifth phrase not presented in B section. This fifth phrase is based on music in the first half of phrase 2 from B section. The coda is based primarily on music from B section.

SYMPHONY OF PSALMS

First Movement

Musical form: a group of parts (ABCB')

A m1-14 ch ph
ph m1-14, ex m9, ac

TR m15-25 prog ph
ph m15-25 sc

B m16-48 asym cont pd
ph1 m16-32, sc m31
ph2 m33-40, ac m36, ex m37, el to ph3
ph3 m41-48, ac

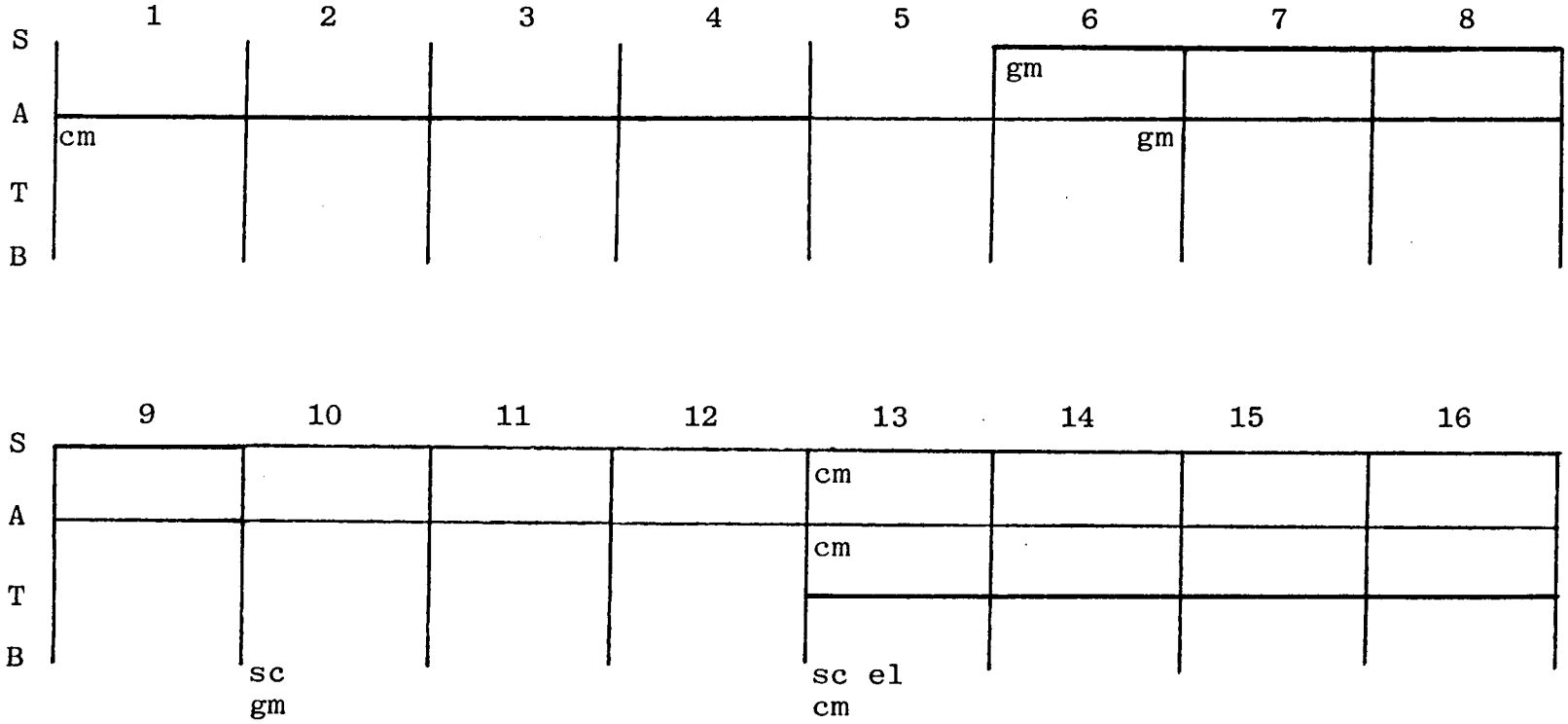
TR m49-52, ph
ph m49-52, ac

C m53-67 sym cont pd
ph1 m53-55, sc
ph2 m56-67, ex m59, 61, 63, ac m66

B' m68-78 par pd
ph1 m68-71, sc
ph2 m72-78, ac m77

SECOND MOVEMENT

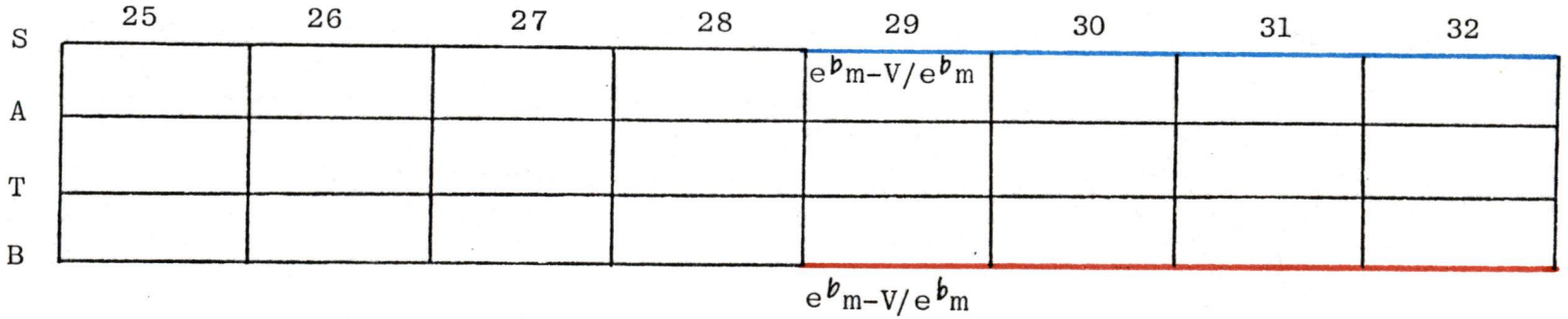
Musical Form: Double Fugue Procedure



Legend: subject I - red; subject II - blue
countersubject - green; free counterpoint - black

SECOND MOVEMENT (continued)



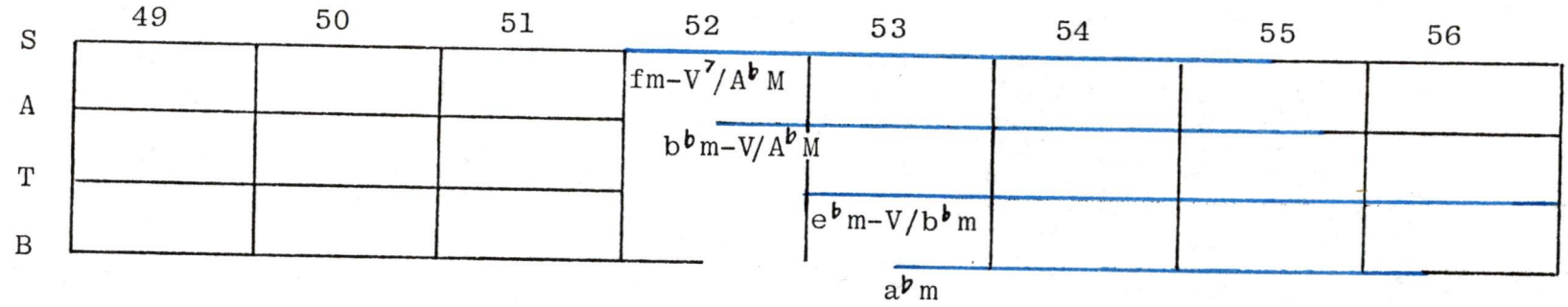


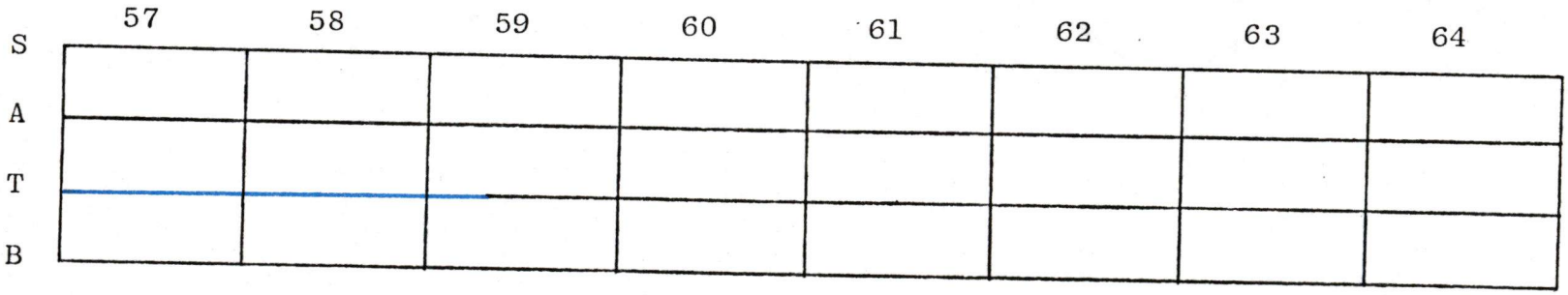
SECOND MOVEMENT (continued)

	33	34	35	36	37	38	39	40
S								
A	$e^{\flat}m$							
T								
B							$e^{\flat}m-V/B^{\flat}$	

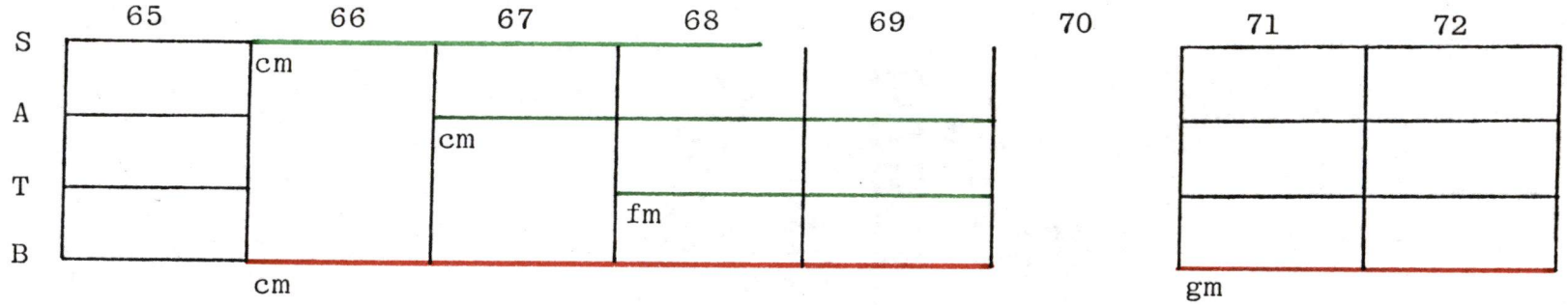
	41	42	43	44	45	46	47	48
S								
A								
T								
B			$b^{\flat}m$					

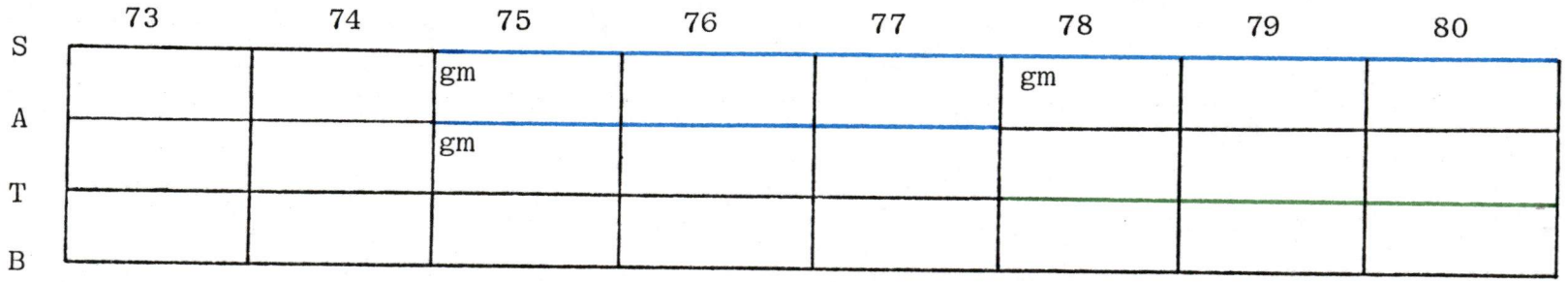
SECOND MOVEMENT (continued)





SECOND MOVEMENT (continued)





SECOND MOVEMENT (continued)

	81	82	83	84	85	86	87	88
S	$e^{b}m$							
A	$e^{b}m$							
T								
B								

Comments: The initial presentations of both subjects by the four voices, maintain the traditional tonic-dominant relationship to one another. The two subjects are also presented together on two occasions: m29-33 and m66-69.

Subject I is associated exclusively with the orchestra, and subject II exclusively with the chorus. Only the two presentations of the counter subject in m78-83 (which were originally associated with subect I) are presented by the choir.

The music in m52-59 is particularly noteworthy because here subject II is presented in stretto incorporating all voices. Each succeeding voice enters a perfect fifth below the preceding voice. Stretto is also an important feature of m71-74, based on subject I. The concept of stretto is taken one step further in m66-69, where the upper two voices state subject II as a canon, while the bass voice simultaneously presents subject I.

Melodic structure of episodes and non-subject material, originates primarily from the subjects, counter subject, and a short ascending three-note figure which precedes the initial statement of the countersubject in measure G.

Third Movement

Musical form: a group of parts (ABCDE) with intro and coda

intro
m1-2

A m2-23 par pd
ph1 m2-11, sc m7, ex
ph2 m12-23, ac m21

TR m24-52 ph gr
ph1 m24-31, sc
ph2 m32-37, sc, el to ph3
ph3 m37-40, sc, el to ph4
ph4 m40-52, ch.ph., ex m44, 47, and 49, sc m51, ex

B m53-98 ph c
ph1 m53-64, ex m60 and 62, sc
ph2 m65-71, sc
ph3 m71-80, sc m79, el
ph4 m80-87, sc el to ph
ph5 m87-98, ac

TR m99-103 prog ph
ph m99-103, sc

C (Development) m104-146, ph gr
ph1 m104-114, ex m109 and 112
ph2 m114-120
ph3 m121-125
ph4 m126-132, ex m130, el to ph5
ph5 m132-134, el to ph6
ph6 m134-141, ch ph
ph7 m142-146 ac, el to TR

TR m147-150 prog ph
ph m147-150, sc, el to section D

D m150-161 prog asym pd
ph1 m150-153, sc
ph2 m154-156, sc
ph3 m157-162, ac

E m163-204 ph gr
ph1 m163-168, sc
ph2 m169-174, sc
ph3 m175-179, sc
ph4 m179-183, sc, el to ph5
ph5 m183-186, hc
ph6 m187-192, sc
ph7 m193-198, ac
ph8 m199-205, ac

Coda m205-212 ph
ph m205-212, ac

Comments Musical continuity between sections in the third movement is not substantial, but one of the most important elements providing some degree of continuity is Section C. In this section, phrases 1-5 are based on the TR between sections A and B, measures 114-131 closely resemble (and m118-131 even quote) m32-45 of the TR passage. Measures 138-146 closely resemble m44-49. A second feature contributing continuity to the musical form is the return of section A as A' at the conclusion of the movement.

Two important structural features should also be noted. The first is the statement of a canon in m150-156 of section D. A second is the structure of phrases in section E. Of these phrases, numbers 1, 2, 6 and 7 all have the same melody. Phrases 1 and 2 have similar harmonic structure as do phrases 6 and 7, but the harmonic structure of these pairs of phrases is not the same. The melodies in phrases 3 and 4 are also similar to one another, but are different from other phrases in this section.

AGON

Pas-de-Quatre

Musical form: ph gr

ph1 m1-9, sc m6, ex
ph2 m10-13 sc
ph3 m14-23, sc m19, ex
ph4 m23-29 (initially similar to ph2), sc
ph5 m30-38, sc m35, ex
ph6 m39-46, sc m46, sc
ph7 m46-52, sc
ph8 m52-60, sc

Double Pas-de-Quatre

Musical form: simple continuous binary

A m61-74 ph gr
ph1 m61-63, sc
ph2 m64-67, sc, el
ph3 m67-68, sc
ph4 m69-74, sc
ph5 m74-80, ac

B m81-85 ph gr
ph1 m81-84, sc
ph2 m84-87, sc m86, ex
ph3 m87-89 sc
ph4 m89-95, ex m92, ac m94

Triple Pas-de-Quatre

(subtitled Coda)

Musical form: ph gr with coda

A ph1 m96-103
ph2 m104-105, sc
ph3 m106-112, sc
ph4 m113-117 sc

Coda m118-121 sc

Prelude

Musical form: simp sectional binary (A-B)

A m122-135 sym cont pd
ph1 m122-127bis, el to ph 2
ph2 m128-135, sc m131, ex

B m135-145 sym cont pd
ph1 m135-140, sc, el
ph2 m140-145, ex m143, ac

First Pas-de Trois

Sarabande Step

Musical form: simp sectional binary (A-B) with coda

A m146-153 sym cont pd
ph1 m146-148, sc
ph2 m149-153, ex m152, sc

B m154-162 3ph c
ph1 m154-156, el to ph2
ph2 m156-159, sc
ph3 m160-162, ac

Coda m160-162, ph
ph m160-162, ac

Comment: The solo violin music in Section B is the inversion of the same music presented in Section A.

Gailliarde

Musical forms: sectional ternary A-BA

A m164-171, par pd
ph1 m164-167, ex m166, sc
ph2 m168-170, ex m170 ac

B m171-178 prog ph r
ph m171-178, ex m173 and 174

link m179

A' m179-184 ph
ph m179-184, ex m182 and 182, ac m184

Comments: Sections A and A' have extensive differences. Section A' has only one phrase, the last 3 measures of which have a melody different from either phrase stated in section A. The countermelodies in section A' presented by flute and mandolin are both stated a perfect fifth higher (in relation to the melody) than in section A.

The melody in section B is based primarily on harp music in m166-167.

Coda

Musical form: simp sectional binary (A-B)

intro m185-191
ph m185-191, el to section A

A m191-233 db pd
ph1 m191-197
ph2 m198-211, ex m200, 203, 204, and 208, el to ph3
ph3 m211-219, ex m217, el to ph4
ph4 m219-233, ex ph, ac m229, similar to ph2

B m234-253 ph gr
ph1 m234-237
ph2 m238-241
ph3 m241-253, ex m249

Comments: Section B is primarily a development section based on melodies in phrases 2 and 4 of section A. Alternated with these melodies are pointilistic figures characteristic of the accompaniment in section A.

Interlude

Musical form: simp sectional binary (A-B)

A m254-267

B m268-277

Comments: This Interlude differs from the Prelude only by its addition of a voice in the lower string instruments to the original music.

Second Pas-de-Trois

Bransle Simple

Musical form: ph gr

ph1 m278-287, ch ph, ex m285, ac
ph2 m287-293, ch ph, sc m292, el to ph3
ph3 m293-297 strong cadence (half cadence-like)
ph4 m298-309, ch ph, ex m305 (similar to ph1), ac

Comments: The predominant feature of the first seven measures of phrases 1 and 4 is their canonic structure (both canons are the same). In phrase 4, the canon has an added accompaniment. Phrase 2 contrasts to both of the above mentioned phrases. Phrase 3 is similar to the extended portion of phrase 1, but is complete in itself.

Bransle Gay

Musical form: balanced sectional binary

A m310-320 par pd
ph1 m310-314, sc
ph2 m315-320

B m321-335 ph gr
ph1 m321-325
ph2 m325-331
ph3 m332-335

Bransle Double

Musical form: full sectional ternary A-B-A

A m336-351 par pd
ph1 m336-343, sc m342, ex
ph2 m344-351, sc

B m352-364 sym cont pd
ph1 m352-356
ph2 m356-364

A' m365-386 sym cont pd
ph1 m365-372, sc m371, ex
ph2 m373-386, ac

Comments: The melody of sections A and A' is at least influenced by phrase 1 from section B of Bransle Gay. The melody of the second phrase of section A' generally inverts the intervals and the direction of the intervals used in the corresponding phrase of Section A. The accompaniment in the first phrase of section A is not altered, but the sustained tones in the accompaniment of phrase two differ considerably from the accompaniment of the second phrase of section A.

Interlude

Musical form: simp sectional binary (A-B) with the same phrase structure and musical form as both the Prelude and preceding Interlude.

A m387-400

B m400-410

Pas-de-Deux

Musical form: simp sectional binary with intro, coda and BR

intro m411-415 simp ph, ex
ph m411-415, ex m413

A concertante m416-451 ph gr r
ph1 m416-422
ph2 m423-429
ph3 m430-436
ph4 m437-445
ph5 m445-451

B theme m452-462 ph, ex
ph m452-462, ex m457

var I m463-472 ph, ex
ph m463-472, sc m468, ex

var II m473-483
ch ph m473-483

var III m484-494
ph m484-494 (canon)

Coda m495-511 prog ph gr

Sub Sec I
ph1 m496-500
ph2 m500-503

Sub Sec II
ph3 m504-505
ph4 m506-508
ph5 m508-511

BR leading to Four Dous prog sym cont pd
ph1 m512-514
ph2 m514-519

Four Dous

Musical form: prog ch ph
ch ph m520-538, el to Four Trios

Four Trios

Musical form: simp sectional binary

A m539-552 fugal expostiion
m539-541 exposition of fugue subject in the alto voice
m541-543 exposition of fugue subject in the alto voice
m544-545 episode
m545-546 exposition of fugue subject in the bass voice
m547-548 episode
m549 entry of the soprano voice as free counterpoint (in character of the subject)

RETR M553-561 prog ph
ph m553-561

B m561-620 ph gr (restatement of Pas-de-Quatre)
ph1 m561-569, sc m566, ex
ph2 m570-574
ph3 m574-582 sc m579, ex
ph4 m583-589 (initially similar to ph2)
ph5 m590-598 sc m595, ex
ph6 m599-606 sc
ph7 m606-612 sc
ph8 m612-620 ac

Comments: The subject of the fugal exposition is based on the same tone row as music in the preceding Four Dous. There is no countersubject. The retransition combines fanfares (which are now harmonized) similar to those in the Pas-de-Quatre, with pointilistic figures similar in character to those in the Four Dous. Restatement of the Pas-de-Quatre differs from the original only in the initial fanfares, which, like the fanfares in the preceding retransition, are now harmonized.

APPENDIX H

SECTIONAL DESIGNATIONS AND OSTINATI

TABLE XIX

SECTIONAL DESIGNATIONS AND CONTOUR CLASSIFICATIONS OF OSTINATI IN L'HISTOIRE DU SOLDAT

ost. no.	sectional designation	contour classification
1	A	IV
2	A	IV
3	A	IV
4	A	IIB-VI
15	A	IA-IB
16	A	IA
21(23)	A'	IA
22(24)	A'	IA
25	A	IV
26	A	IIA-IA-IIA
27	A	VI
34(37,42)	A(A,A")	V
35	A	V
36(43)	A(A")	VI
41	A'	IA
44(56)	A(A')	VIIIF
57	A	VIIIF-IIB
59	A'	IIB
63	A	VI
68	A	IIA
69	A	IIA
70	A	III
78(79)	A(A)	V
5-6	B	IV
7	B	VI
8	B	IIA
16	B	IA
17	B	III-IIA
28	B	VII
38	B	VIIIB
45(72)	B	IA
46	B	IIA
47	B	V
48	B	III
58	B	IA
60	B'	III
64	B	IIB-IIA
67	B'	IIB
71	B	III

TABLE XIX (continued)

ost. no.	sectional designation	contour classification
73	B	III-IIA
81	B	IIA-IB
82	B	IB
83	B	IIB
84	B	IA
9	C	IV
10	C	V
11	C	IA
18	C	III-IA-III
29	C	IV
30	C	V
31	C	IA
49	C	IA
50	C	III-IIB
19	D	VIIIF
20	D	III
74	D	VII
51	E	IIB
52	E	VII
53	E	VII
54	E	V
75	E	IA
76	E	IA
77	E	IIA
39	RETR	IV
40	RETR	III
55	RETR	IIA
62	TR	VI
65	TR	VII
1	intro	IV
25(1)	intro	IV
12(32)	Coda	IA
13(33)	Coda	VIIIA
14	Coda	VII
56	Coda	VIIIF
80	Coda	V

TABLE XX

SECTIONAL DESIGNATIONS AND CONTOUR CLASSIFICATIONS OF OSTINATI IN SYMPHONY OF PSALMS

ost. no.	sectional designation	contour classification
15	A	IB-IA
16	A	VI
17	A	I
18	A	IA
19	A	IA
2(5)	B	VIIIC
3(6)	B	IIB
4	B	IB
7	B	IA
8	B'	IA-IC
9	B'	IA
10	B'	IB
20	B	IA
21	B	VIIID
22	B	VI
23	B	IIB
24	B	IA
25	B	IV
26	C	IA
27	C	IC
28	C	VI
29	C	IA
30	D	VII
31	E	IIA-VII
32	E	IIA-III
33	E	VIIIG
34	E	IIA-III
1	TR	IIB
11	fugal episode	IIB
12	fugal episode	VIIIE

TABLE XXI

SECTIONAL DESIGNATIONS AND CONTOUR CLASSIFICATIONS OF OSTINATI IN AGON

ost. no.	sectional designation	contour classification
1	A	IA
2(6)	A	IA
3	A	VII-III-IIA-III-VII
4(5)	A	V
9(12,17)	A	VI
10(13,18)	A	VI
11(14,19)	A	VI
15(20)	A	VI
7	B	VI
8	B	VI
16	B	V
21	B	V
22	B	V

VITA

Daniel R. Roberts was born in Fayetteville, Arkansas April 27, 1950, and lived in Black Rock, Arkansas until 1953, when his family moved to Champaign, Illinois. In 1956 his family moved to Midland, Michigan.

When ten years old, he began studying piano, and study of percussion instruments began at age eleven. Prior to high school graduation he participated in several bands, orchestras, and choirs in the Midland Public Schools and the Midland community. Upon graduation from Midland Senior High School in 1969, he was a very proficient percussionist and pianist. In 1970 he enrolled at Western Michigan University in Kalamazoo, Michigan and received a Bachelor of Music degree with a major in music theory in 1975.

He entered The University of Tennessee, Knoxville, in 1975 and received a Master of Music degree in 1983. As a member of the University of Tennessee Percussion Ensemble, he performed in Russia and England in 1977. From 1980 - 1982 while a student, he served as a Resident Fellow at The Wesley Foundation. He is a member of Phi Mu Alpha Sinfonia.