

**A cumulative narrative trajectory of the *Rite of Spring's* introduction,
arising from flux of binary-states**

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ABSTRACT

Stravinsky's *Rite* is often has analyzed in terms of layering or cross-cutting (Van den Toorn 1987). Horlacher (2001) characterizes it as “running in place”: juxtaposing or superimposing radically different material—which Stravinsky did by cutting and pasting pieces of paper. Recently Straus (2012) shows some such aspects of Stravinsky's musical language are also explained with six pitch-models involving transpositions of perfect fifths. Accounts of the processive aspects of Stravinsky's music have been rare—an exception being Cone's (1962) “progress” analysis of *Symphonies of Wind Instruments*.

Despite so much explanation of Stravinsky's compositional processes, the narrative form in much of his music has remained elusive to analysis. So without contradicting previous explanations, the present study addresses this. It offers an analysis of the cumulative narrative form of the *Rite's* Introduction (R1-12), a processive form or temporal dynamic form (TDF). It does this by developing a quantitative model of motivic diversity and flux of such diversity, tracing this flux as a vessel of narrative form (dynamic form) projected gradually as the music is heard. With computed graphs and diagrams), the analysis traces the fluctuating *volatility* of motivic diversity and the fluctuating statistical prevalence of motives being switched on and off (applying Lewin's *binary state GIS*, 1995). Through this interpretive lens, the seemingly paradoxical possibility of a “climax of silence” is realized—offering an explanation for one of music's most memorable moments. This study of the *Rite's* Introduction promotes a computational approach to phenomenology (a *cybernetic phenomenology*) of listening, both drawing from and contributing to one's listening experience.

