'One for all and all for one': voicing in Stravinsky's music theatre

Article (Unspecified)

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Examples:

Tom (confused and agitated)  
Anne (with self-control)

Anne! here! And Tom, such
agitated senza accelerando

splendour. Leave pre-

ences, Anne, ask me, accuse me

Tom, no... Denounce me to the world.

and go; and go; Tom, no...

Example 1: Stravinsky, The Rake's Progress Act II, 2 duet Anne and Tom (mm.1-14')
Example 2: Verdi, *Rigoletto* Act II, duet Gilda and Rigoletto (mm.1-21)
(a Cortigiani)

fu scherzo!.. Non è vero?

(a Gilda)

Io che pur pensi or ridi...

Gilda

tu a che pianti?.. Ah l'on, ta, padre

Rigoletto

mi- o... Cielo! Che dici?
Example 3: Stravinsky, *The Rite of Spring*, opening (mm.1-13)

Example 4: Nattiez’s (1975, 283) paradigmatic chart of the opening of *The Rite of Spring*
Example 5-a: Stravinsky, Symphony of Psalms, opening (mm.1-5)
Example 5-b: Stravinsky, Symphony of Psalms, Fig. 2 (mm.1-11)
Example 5-b continued
Example 5-c: Stravinsky, Symphony of Psalms, Fig. 4 (mm.1-7)
Example 6-a: Stravinsky, *Les noces*, opening (mm.1-10)

Example 6-b: Stravinsky, *Les noces*, Fig. 1 (mm.1-10)
Example 6-c: Stravinsky, Les noces, Fig. 1 (m.11)

Example 6-d: Stravinsky, Les noces, Fig. 1 (mm.12-13)
Example 6-e: Stravinsky, Les noces, Fig. 2 (mm.1-6)
Example 7-a: Stravinsky, *Oedipus Rex*, Oedipus’s ‘Invidia fortunam odit’ aria, Fig. 83 (mm.1-4)
Example 7-b: Stravinsky, Oedipus Rex, Jocasta’s ‘Nonn’ erubescite’ aria, Fig. 96 (mm.2-9)
**Figures:**

**Physical voicing**

- disembodied characters
- multi-vocality
  - *Les noces*
  - **Turanian**
    - *Le sacre du printemps*
    - *Les noces*
  - absent vocality
  - authorial absence
  - Dionysian possession
  - (unconscious shaman)
- embodied characters
  - unitary-vocality
  - *Oedipus Rex*
  - **Neoclassic**
    - *The Rake’s Progress*
    - *Oedipus Rex*
  - polyvocality
  - authorial surrogacy
  - Apollonian calculation
  - (amusing impresario)

**Hermeneutic voicing**

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**Figure 1:** Physical and Hermeneutic voicing in Stravinsky’s Turanian and neoclassic music theatre works.
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<td>symmetric</td>
<td>asymmetric</td>
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<td>Dual persona</td>
<td>Dual persona</td>
<td>Multiple persona</td>
<td>Unitary persona</td>
<td>Multiple persona</td>
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<td>S' &amp; orch</td>
<td>S &amp; A (multiple persona) &amp; orch</td>
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<td>M.S. &amp; orch</td>
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Figure 2: Paradigmatic chart of the opening of *Les noces*