Stravinsky's Sideward Glance:

Neoclassicism, Dialogised Structures and the Reflected Discourse of Bach

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Abstract

This article reassesses Stravinsky's early neoclassic music through the prism of Bakhtin's literary theory concept of dialogised heteroglossia (other voices). In close readings of extracts from the Concerto for Piano and Winds and the Octet, the paper considers the problematic metaphor of Bach's voices in Stravinsky's music. Forcefully dismissed by Taruskin and others as little more than constructivist sleight of hand on the part of the composer to re-imagine Bach as an architectonic icon in Stravinsky's own image, I argue that to obliterate Bach's 'other voice' from the early neoclassic works impoverishes the music, depriving it of its vital dialogical discourse between an imagined classical voice of Bach and Stravinsky's native Turanian voice. Building on Bakhtin's notion of the sideward glance at the reflected discourse of an absent interlocutor, semiotic theory and Cone's three ways of reading music (like a detective story), the paper confronts a number of partial- and mis-readings of neoclassicism ranging from Schenker, Taruskin, Hyde and Straus. The paper thus re-imagines the machine-like contrapuntal textural excesses of Stravinsky's neoclassicism in dialogical terms and, in the process, elevates Stravinsky's marginalised stylistic discourse as a vital hermeneutic counter to the more privileged appraisals of his neoclassic syntax.

1. Introduction

Prokofiev's infamous description of Stravinsky's 'dreadful sonata' as 'Bach but with pockmarks' (letter to Myaskovsky of August 1925, cited Walsh 1993: 128) is typical of a critical tone surrounding Stravinsky's neoclassic music. Failing to hear or read the music as a genuine dialogue between the voices of an imagined (past) Bach and a real (present) Stravinsky, Prokofiev's critique rests on a familiar prejudice of organicist superiority. Stravinsky's music is comprehended not in the esprit of its experiential immediacy but through an imposed retrospective apprehension of its rule-breaching un-grammatically. Dialogical perception all too readily gives way to dialectical cognition in such readings, thereby destroying the essence of what Bakhtin termed 'double-voiced discourse': a discourse bifurcated between conflicting voices (Bakhtin 1984; Bakhtin and Holquist 1981). This article explores the hermeneutic failure of such readings not, as Taruskin (1993a) has argued, for their reliance on a spurious 'back to Bach' ideology, but for their very failure to reconstruct the dialogised nature of his neoclassic music.

2. Cone's Double-voicing

In 'Three ways of Reading a Detective Story—Or a Brahms Intermezzo', Cone observed that, much like the plot of a Sherlock Holmes' mystery, music too is prone to retrospective reinterpretation in light of new evidence delivered later in the diachronic sweep of its narrative. The essay critiques formalist analysis, Schenker's in particular, for taking an all too 'synoptic and atemporal' view of music; one that does 'scant justice to our experience of hearing a composition in real time' (1977: 86). For Cone, the limitation of analysis is that it is 'firmly planted in Second-Hearing ground'. It lies between a 'purely experiential', 'diachronic' 'First Hearing' (or 'reading')—in which a narrative moment is experienced 'without prior knowledge of its outcome'—and an ideal 'Third Hearing'—which 'rations or suppresses' (previously learned,) abstracted, synoptic, (Second-Hearing) knowledge to experience a work's narrative diachronically *as if* for the first time, unfolding sequentially moment by moment.

> The First Reading is purely experiential: one knows only what one experiences (i.e. is being told). The trajectory of the reader's thought is one-dimensional, moving along the path laid out by the author. In the Second Reading one knows much more than one is being told; the trajectory of thought is zigzag, or even

discontinuous, constantly shifting back and forth between the planes of memory and experience, until at last one is able to achieve a comprehensive bird's eye view of the narrative path. In the Third Reading there is a double trajectory. Thought moves simultaneously on two levels, one fully conscious and one at least partly suppressed. (Cone 1977: 80)

Cone finds this partial suppression of analytical hindsight analogous to a theatre audiences' suspension of disbelief, illustrating its musical application in a reading of Brahms' Intermezzo Op. 118 No. 1. 'A First Hearing [one 'based on total or partial ignorance of the events narrated'] becomes aware of the tonal problem too late' (i.e. 'the key is neither the F major suggested by the opening sonority, nor the C major of the first cadence and of the reprise, but-A minor!'). A 'Second Hearing' (i.e. Schenker's reduction 'to one concise progression: $III-V^{\#}-I$ in A minor') 'is conscious of its solution too soon'. A successful Third Reading accepts 'neither the deceptive shifting of the First Reading nor the structurally precise but empirically unrealistic unity of the Second...it tries to do justice to the complexity of this synthesis' between 'tonal ambiguity' and 'structural unity' (Cone 1977: 79, 88-89). Experiential intuition (First Hearing) hears the music as tonally ambiguous, synoptic reflection (Second Hearing) as tonally unified. The Third Hearing arbitrates between the two, keeping alive the experiential sense of (intended) mystery by suspending disbelief to retain an open mind about the three tonic 'suspects' long after Schenker's synoptic second hearing has apprehended A minor as the 'culprit'.

Cone's simultaneous ('Third') hearing of the Intermezzo as both tonally ambiguous *and* unified draws striking parallels with Mikhail Bakhtin's literary theory notion of 'double-voiced discourse'. (I have noted elsewhere (McKay 2007) that Cone also draws implicit analogies with Bakhtinian double voicing through his concept of 'musical personae' developed in *The Composer's Voice* (1974).) Where Cone's simultaneously ambiguous and unified voices present themselves through tonal syntax, however, Bakhtin's are heard more in language styles or rhetorical gestures. Cone's dialogical third reading of Brahms relies on the suspension of synoptic tonal 'evidence' (obtained through analytical hindsight) to restore the experiential diachronic flow of music. Bakhtin's readings of dialogical discourse in Dosteovsky's literature, by contrast, disclose themselves more in the immediate, superimposed, synchronic present of conflicting language styles.

This is clearly articulated in an example Bakhtin gives distinguishing heteroglossia (lit. other voiced) from dialogised heteroglossia:

> [Bakhtin] clarifies this point by asking us to consider a hypothetical person, who probably could not exist: an illiterate peasant, for whom languages are not dialogized (Bakhtin 1981: 295-296). We may imagine that this peasant uses several languages—prays to God in one, sings songs in another, speaks to his family in a third, and, when he needs to dictate petitions to the authorities, employs a scribe to write in a "paper" language. Our hypothetical peasant employs each language at the appropriate time; his various languages are, as it were, automatically activated by these different contexts, and he does not dispute the adequacy of each language to its topic and task.
> We may also imagine that another peasant is capable of regarding "one language (and the verbal world corresponding to it) through the eyes of another language" (Bakhtin 1981: 296). He may try to approach the language of everyday life through the language of prayer and song, or the reverse. When this happens, the value systems and worldviews in these languages come to interact; they "interanimate" each other as they enter into dialogue. To the extent that this happens, it becomes more difficult to take for granted the value system of a given language. Those values may still be felt to be right and the language may still seem adequate to its topic, but not indisputably so, because they have been, however cautiously, disputed (Morson and Emerson 1990: 143).

Cone's description of his third reading as 'trying to do justice to the complexity of this synthesis' between (first reading) ambiguity and (second reading) unity might imply a dialectical resolution, converging and merging the contradiction, rather than a Bakhtinian dialogical mediation built on non-convergence and sustained friction. The deliberated phrase is equivocal however. It seems to imply that simultaneously maintaining two different levels of consciousness (experiential perception and rational cognition), rather than attempting genuine synthesis, is the real (dialogical) task of third reading.

Cone is not alone in advocating dialogical approaches towards Brahms. Korsyn explicitly applies Bakhtinian theory in his reading of Beethoven's voice in Brahms's music (Korsyn 1999, 1993, 1991). His discussion proceeds along Bloomian lines, tracing evidence of 'anxious influence' (signs of the repressed or antithetical influence of an oppressive anterior author/composer (Bloom 1973, 1983, 1975))—an approach also pursued by Klein (2005). Korsyn finds this evidence through 'negative intertextuality' (Jameson 1981: 137): an influence or trace of another voice that is

literally absent from the score but apparent in the effect it has on the music. (Korsyn (1999: 71) draws an analogy to the 'dark matter of the universe, the invisible matter that is known only through its effects on what is seen'.) The 'presence', or detection, of such absent signifiers or traces is central to Bakhtin's work on double-voiced discourse.

3. Bakhtin's Sideward Glance at the Reflected Discourse of Another

To illustrate this, Bakhtin presents an example of Makar Devushkin's speech style in an epistolary moment from Dostoevsky's *Poor Folk*.

> I live in the kitchen, or rather, to be more accurate, there is a room near the kitchen (and our kitchen, I ought to tell you, is clean, light and very nice), a little room, a modest corner...or rather the kitchen is a big room of three windows so I have a partition running along the inside wall, so that it makes as it were another room, an extra lodging; it is roomy and comfortable, and there is a window and all – in fact, every convenience. Well, so that is my little corner....It is true there are better lodgings – perhaps there may be much better, but convenience is the great thing; I have arranged it all for my own convenience, you know, and you must not imagine it is for anything else. (Dostoyevsky 1960; cited Bakhtin 1984: 205-206)

Bakhtin describes this style of discourse as one characterised by a 'sideward glance' at the 'reflected discourse' of an 'absent interlocutor'; a style defined by 'the intense anticipation of another's words'. Devushkin signals his reckoning with his absent interlocutor, the letter's recipient, Varenka Dobroselova, in two characteristic traits of his discourse: 'a certain halting quality to the speech, and its interruption by reservations'. Devushkin strives to re-contextualise every word 'to intensify their accent or to give them a new nuance in light of his interlocutor's possible response'. Keen to counter Dobroselova's anticipated impressions (first, that he is complaining about living in a kitchen; second, that living in a kitchen is any cause for concern), the natural flow of Devushkin's speech is disrupted; dialogised by Dobroselova's imagined, anticipated interjections which he counters as if in direct response.

Dobroselova's voice ('the potential words of the addressee') is thus 'present' in the effect it has on Devushkin's voice despite her literal absence from the scene. In semiotic parlance, it functions as an absent signifier: Dobroselova's reflected discourse signals the presence of another voice in Devushkin's speech. 'This sideward glance at a socially alien discourse determines not only the style and tone of Makar Devushkin's

speech, but also his very manner of thinking and experiencing, of seeing and understanding himself and the little world that surrounds him' (Bakhtin 1984: 205-207). In Cone's terms, a first reading hears Devushkin's description of his modest, convenient lodgings. A second reading comprehends his sideward glance to Dobroselova's reflected discourse, hearing (in the halting quality and reservations of his speech) her imagined, potential words of concern that Devushkin is lodging in a kitchen! A third reading hears the passage as one mediating between (but not synthesising) the double voices of Devushkin's laboured description and Dobroselova's imagined concern. Unlike the diachronically unfolding double voicing of Brahms' Intermezzo, Devushkin's double voicing presents itself in a single synchronic moment: the opening utterance, 'I live in the kitchen'; immediately bifurcated between (Devushkin's) descriptive assurance (that he is settled in convenient dwellings) and (Dobroselova's) cause for concern (that a kitchen is not a suitable abode).

The fundamental difference between the Brahms and Dostoevsky examples of double voicing lies not only in their manifestation through diachronic (unfolding) or synchronic (superimposed) moments, but also in their disclosure through syntactic (tonal ambiguity vs. structural unity) or stylistic (the halting turn of speech) qualities of discourse. This latter distinction relies on two differing modes of reasoning behind the analytical or interpretative judgments made at the level of Cone's second hearing. The synoptic, Schenkerian reduction of Brahms' tonal ambiguity into the III-V$^{\#}$-I progression in A minor employs deductive reasoning akin to that used by Sherlock Holmes, with whom Cone draws his literary analogy. By processes of synoptic, analytical deduction, points of tonal ambiguity experienced in first hearing are unified into a second hearing progression in A minor. Once the A minor tonic is established, the opening cadences are necessarily comprehended (in Schenkerian terms) as functions of that governing tonic. Only the ideal third hearing restores the sense of ambiguity to double-voice the passage. Devushkin's sideways glance at Dobroselova's reflected discourse, by contrast, employs abductive reasoning: it is a probable interpretation of, not a necessary explanation for, his halting speech style.

These distinctions between i) diachronic unfolding and synchronic superimposition, and ii) deductive analysis and abductive interpretation are important. They help to articulate how the music of Igor Stravinsky—the case study for this

article—differs in the way it exhibits traits of Bakhinian double voicing from Cone's Brahms example. Just as Cone draws on, and transcends, deductive Holmesian logic to double-voice Brahms' music over diachronically unfolding moments, so this article advocates an abductive methodology for double voicing Stravinsky's neoclassic music in a single synchronic moment, drawing on Umberto Eco's simultaneously postmodern and medieval reincarnation of Holmes as William of Baskerville in his novel, *The Name of the Rose* (Eco 1998).[1] In so doing, I critique (dialogise even) established readings of Stravinsky's neoclassic music for: i) their naive failure to move beyond second hearing standards of organic unity that dismiss the works as ungrammatical (Schenker); ii) too readily dismissing any reference to the other voice of Bach as mere aesthetic sleight of hand (Taruskin); iii) confusing the parodic play of other voices with improbable signs of anxious influence (Straus) and iv) hearing dialectical synthesis instead of dialogical friction while privileging syntax over style (Hyde).

4. Stravinsky's Double-voicing

The tendency of Stravinsky's music to invite Bakhtinian double-voiced readings is something of a hallmark of the composer's musical style. From syntactic techniques of polychordality, wrong-note harmony and polyrhythm—harmony/rhythm simultaneously pulling towards two different tonal centres or metres (Andriessen and Schönberger 1989; Bernstein 1976; Boulez 1991; Cross 1998; Kielian-Gilbert 1991; Straus 1990, 1987; van den Toorn 1988)—to the polystylism of *Oedipus Rex*'s self-confessed 'merzbild'—*lit*. a 'nonsense image' (Stravinsky and Craft 1968: 27) built from stylistic incongruities pulling in opposed directions (Bernstein 1976; Taruskin 2003b)—even to the 'inverted commas convention'—where, for example, in Stravinsky's neoclassic hands, 'sonata form' becomes a mere analogue of traditional organic sonata principles, negotiating its allotropic way as both sonata form and its simultaneous negation (Cross 1998; Hyde 2003; Straus 1987; McKay 2003)—descriptions of Stravinsky's bifurcated musical discourses abound. With the notable exception of Gritten's (2011) aesthetic discussion of 'distraction'–the vari-directional pull between differing polyphonic voices–in *Aria II* of the Violin Concerto and McKay (2007), commentators have seldom

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[1] Eco (1994) and Inge (1988: 107 and 132-133) discuss Baskerville as a reincarnation of, and intertextual allusion to, Sherlock Holmes in the guise of a proto-postmodern detective employing Peircean abduction in place of Holmes' trademark reasoning by logical deduction.

conceptualised this in Bakhtinian terms, however, despite some striking parallels. This is due in large part to the predominantly syntactic, formalist grain of much Stravinsky literature which, combined with the composer's infamous anti-expressive aesthetics,[2] has privileged analysis of syntax over the more stylistic readings of rhetorical discourse akin to that found in Bakhtin's work. There are relatively few attempts to read Stravinsky's gestural discourse through the topical interplay of 'characteristic other voices' (what, in Bakhtinian terms, we might dub 'impersonal heteroglossia') and much of the work referencing the other voices of recognisable composers ('personified heteroglossia'), evident in allusion and quotation, has fallen short of genuine hermeneutic enquiry.

These latter approaches to personified heteroglossia divide between those seeking positive or negative intertexts and those concerned with other voices emanating from Stravinsky's 'immediate' or 'non-immediate' past[3] (or even, in a different context, future).[4] Cantoni's (1998, 1992, 1994) work on Stravinsky's references to Bach, Mozart and Verdi, for example, celebrates syntactic signs of 'other voices' as positive intertextual references to composers from Stravinsky's non-immediate, panromanogermanic past. Taruskin's new-historicist work on Stravinsky's Russian traditions, by contrast, counters the myths of modernist radicalism surrounding *The Rite of Spring* (Taruskin 1995a) and neoclassic, 'Back to Bach', revision (Taruskin 1993b, 1993a) by tracing etymologies of influence to composers and folk sources from Stravinsky's immediate Russian past (Taruskin 1996). In much the same vein as Korsyn's work on Brahms, Straus (1991, 1990) has notably attempted to account for such bifurcated or 'vari-directional' (Bakhtin 1984: 198) discourse in Stravinsky using Bloom's theory of anxious influence—the repressed or antithetical influence of negative intertexts and absent signifiers in contrast to the positive, present signifiers sought by Cantoni and Taruskin. (Strauss (2001: 183-248) has also attempted a more stylistic reading, with what he terms an expressive, topic theory account of Stravinsky's music,

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[2] Stravinsky frequently advocated music's constructivist principles over its expressive powers, describing it, for example, as 'sufficient in itself' (Stravinsky 1924), 'essentially powerless to express anything at all' (Stravinsky 1990) and built on modernist Apollonian values calling to order the chaos of nineteenth-century Dionysian, Wagnerian excess (Stravinsky 1994).

[3] Terms employed in van den Toorn (1995: 143-178).

[4] Cross (1998) presents an example of musicological work tracing intertexts (again, largely syntactic) forward to future works, thus moving from the realm of Stravinsky's influences to those influenced by him.

though, as I have noted elsewhere (McKay 2009: 567-568), most of his 'topics' are more private idiolects than genuine Ratner-inspired commonalities of style.) His methodology—an uneasy application of Fortean pitch class theory to accommodate tonal and post tonal interactions—fastidiously locates and separates precursor composer models from their 'anxious' Stravinskian deviations. Many have critiqued Straus's Bloomian turn, however, for: 'misreading' Bloom's theory out of context (Street 1991); failing to acknowledge that Stravinsky confessed to obvious 'influences' in order to disguise more compelling Russian influences; constructing an 'analytical machine' for generating pitch-structural affinities regardless of style (Taruskin 1993b); and dissecting Stravinsky's music into two conflicting layers: the tonal—governed by 'traditional tonal relations'—and the post-tonal—governed by 'the logic of recurring motives, motives which, transposed and/or inverted, are generalised as pitch-class sets' (van den Toorn 1995: 158-159). Taruskin's critique in particular hits the nail on the head: with the exceptions of Straus's 'fruitful' readings of the statue scene from *Don Giovanni* in the Graveyard scene of *The Rake's Progress* and Chopin's second ballade in the opening "Hymne" from the Serenade in A—there appears to be little if any sense of anxiety in these dialogues with the past:

> Straus casts the past as either depopulated or passive—an object. His "wilful" remaker, fully conscious and unworried, is at all times firmly in the driver's seat; his "post tonal usages" are always granted an easy, indeed an automatic, victory over the tonal practices they suppositionally, and impersonally, confront. Where is the anxiety? There is no contention between rival subjects, no need for psychic defense. There is in short, no fight at all'. (Taruskin 1993b: 128)

This sentiment resonates strongly with Boulez's assertion that, for Stravinsky, 'style was less a preoccupation than a Game' (Boulez et al. 1971: 58). 'The quotation' or 'found object' 'function[s] by distortion' and is paraded for its 'bizarreness…its näiveté'; its ability to look and sound *out* of context. The resulting 'difference of level between the various languages' and 'the heterogeneity of the elements' is 'integral' to Stravinsky's strategy of 'irony'; a strategy which, as Boulez (1971: 40) notes, uses 'parody' (another concept central to Bakhtin) openly.

> He still took the same pleasure in manipulating the musical objects that he ran across, even if they were objects found in a museum. There was almost a kind of childlike curiosity in taking apart the toy—the masterpiece—that came between his fingers, and a kind of mischeviousness in putting it back together again differently   so   that   it   would   acquire   an   individual   meaning.
>   …The Game…denounces the accumulation of culture with which we are more or less obliged to live. To play with that culture is to try to annihilate its influence, by letting it be clearly understood that one has, from the outset, mastered all its mechanisms, including the most perverse. (Boulez et al. 1971: 58)

Stravinsky's engagement with past models as dialogised voices thus exhibits a tendency more towards the annihilation, than the anxiety, of influence. His music lacks any real sense of Bloom's Oedipal concept of creative misprision: there is no 'anxious' sense of having arrived belatedly on the scene; no oppressive influence of an anterior artist consciously overturned, or 'misread', by a younger artist as a means of clearing artistic space for their own identity. This playful tendency is borne out in Stravinsky's own description of playing with found objects as 'trying to refit old ships' by exploiting an 'apparent discontinuity' in using the 'disjecta membra, the quotations of other composers, the references to earlier styles ('hints of earlier and other creation'), the detritus that betokened a wreck (Stravinsky and Craft 1968: 129). Tradition for Stravinsky was therefore less a potent influence signalling an alliance with the past, more a postmodern intertext indicative of misalliance: a game of calculated heteroglossia to be played in joyful parodic critique with fragments of a cultural wreck: the all too familiar, and all too easily accessed, exhibits of a museum culture poised, in the early part of the twentieth-century, to stifle contemporary innovation and creativity.

Kundera (1996: 88-89) beautifully captures this sense of play, describing Stravinsky's music as expressing an 'inimitable delight in being', metaphorically depicting the émigré composer lingering in each room of his new mansion home furnished with the '"classics" of European music' (95-98). Hyde, conceptualising Stravinsky's play as a form of 'eclectic imitation', complements this imagery with a somewhat less reverential attitude towards the past. Tapping into the disorderly imagery evoked by Stravinsky's (1960: 104) admission that he suffered a 'rare form of kleptomania' with which he kept and used anything that came to hand, Hyde suggests that for Stravinsky, 'rather than a well-organised museum, tradition becomes a warehouse whose contents can be rearranged and plundered without damage or

responsibility' (2003: 103). In resonant tone, Wiebe (2009: 6) has more recently argued that Baba the Turk's aria in *The Rake's Progress*—in which she introduces us to her exotic collection of curious artefacts acquired from years of travel—is itself a manifestation of kleptomania akin not only to Stravinsky's habit but also to the opera's bricolage-like stylistic assemblage from a bewildering anthology of operatic artefacts.

Again Bakhtin's thought is apt in these contexts. His interpretation of Dosteovsky's poetics is predicated on the notion of voices intruding into an utterance. Much of Stravinsky's music, like Dosteovsky's novels, invites interpretation of these intrusive voices—whether on loan from the museum or plundered from a warehouse. As Boulez (1971: 40-41) observes, their use comes at a price: it 'tends to become a serious handicap for the inventor, who allows himself to live exclusively in a universe of references, who feels at ease and secure in the midst of the…monuments…of his culture'. Playing 'the [parodic] game', as Stravinsky did with aplomb in his neoclassic works, is one counter to this potentially stifling security; renouncing the game and 'rediscovering the Idea' (i.e. rejecting 'stylistic preoccupation as an apriori and once again regarding Style as a consequence of Idea' (59), as Boulez suggests Stravinsky did in his later turn to serial music) is another.

While Brahms had to surpress the actively present, inescapable influence of Beethoven, Stravinsky chose to breathe life into benign, passive, past voices whose 'oppressive' influence, if ever established, had already (long since) been overcome (e.g. Bach, Pergolesi) or whose potential influence had been marginalised by a modernism that had auto-excluded emotive, melodramatic romanticism from its canon (e.g. Verdi, Tchaikovsky). Where Brahms's music anxiously conceals negative intertexts, Stravinsky's parades other voices as positive intertexts. Stravinsky's reference to the past is a counteraction to the legacy of anxious influence, not a manifestation of it.

5. Stravinsky's Piano Concerto

A paradigm neoclassic work, the Concerto for Piano and Wind Instruments can be read as epitomising this sense of playing with the past through Bakhtin's concept of the sideward glance at an absent interlocutor (1984: 206). Composed in 1923-24, it is a work in which Stravinsky's discourse is determined by the reflected discourse of

another, namely Bach—not the real or historical Bach but Bach as a personification of the architectonic; a Bach constructed in Stravinsky's own image.

Taruskin (1993a) clearly articulates Stravinsky's motives for this neoclassic (re-) construction of Bach. Having already laid out his credentials as 'Wagner's Antichrist' (Craft 1984: 220; cited Taruskin 1993a: 291), Stravinsky, Taruskin contends, aligned himself to the values of 'purity, sobriety, objectivity, grace, impersonal precision, etc.— by which the French defined themselves in opposition to the decadently "psychological" Germans' (Taruskin 1993a: 290). To this end, Stravinsky invested in an architectonic definition of his neoclassicism promulgated by Boris de Schloezer's reading of the *Symphonies of Wind Instruments* as 'only a system of sounds' that 'does not pursue feeling or emotion'(1923; cited Messing 1986: 130; cited Taruskin 1993a: 290). Aligning these values to those of the contrapuntal master, Stravinsky's 'back to Bach' ploy was thus, for Taruskin, 'the original authenticity pitch':

> Far from an investment in "the German stem", the *retour à Bach* was an attempt to hijack the Father, to wrest the old contrapuntist *from* his errant country men (who with their abnormal "psychology" had betrayed his purity, his health-giving austerity, his dynamism, his detached and transcendent craft), and restore him to a properly elite station. (Taruskin 1993a: 293)

Taruskin is right to emphasize the ideological motivation behind Stravinsky's appropriation of an imagined Bach; a construction of Bach he elsewhere attributes to the influence on Stravinsky of the contemporary harpsichord performances of Wanda Landowska. Her anachronistic, 'Bach the geometrist', 'sewing machine style' performance practice may have borne little resemblance to Baroque performance tradition but it aligned strongly with Stravinsky's contemporaneous neoclassic predilection for monometric rhythm and performance-as-execution (Taruskin 1995b: 91-152). Dobroselova-like, Bach is thus absent from the scene of many of Stravinsky's neoclassic scores, the Piano Concerto in particular, but his trace is present (à la Korsyn's negative intertext and Bakhtin's sideward glance) in the affect it has on Stravinsky's discourse.

Figures 11-13 of the Piano Concerto, shown in Figure 1 as a paradigmatic chart, illustrates this sideward glance. (The first four (two-stave) stanzas comprise a typical three-part contrapuntal texture unfolding over its four syntagmatic rows. The bottom

stanza highlights the contrapuntal relationship between just the alto and bass lines unfolded over the first two syntagms.)

Figure 1: Paradigmatic chart of Stravinsky's Concerto for Piano and Wind Instruments Figures 11-13.

The reflected voice of Bach determines the style, tone and manner of Stravinsky's thinking and experiencing: the linear counterpoint and phrase structure. It likewise determines his seeing and understanding of himself: as a latter-day geometrical Bach, the personification of an imagined, architectonic, classicism predicated on (or rather 'as') a system of sounds. (Note the distribution of material across four archetypal gestural and structural paradigms: repeated note 'pedal motif', scalic 'cadence',

'transition' (a syncopated, additive variant of the pedal motive) and 'tonic resolution'.) It is as if 'a person is wholly present in his every gesture' (Bakhtin 1984: 207), albeit one that we accept through what Monelle (2000: 134) would term apodeitic complicity: the act of drawing generalised inferences from particular circumstances. Despite Taruskin's historicist unearthing of its ideological underpinnings, the listener is nonetheless drawn from the particularities of Stravinsky's sideward glance at textural counterpoint (impersonal heteroglossia) to the generality of Bach (personified heteroglossia). This *is* Bach, the listener senses, even though–as Walsh (1993: 121) keenly observes of the Octet–those Bachian 'conventions are being manoeuvred into shapes and continuities which, if he were to stop and think about them [through a Cone-inspired second hearing] consistently violate his sense of their innate logic'. Stravinsky thus orients his discourse and consciousness towards the discourse and consciousness of another.

For Bakhtin, the sideward glance at a reflected discourse is a two-way process evident in many characters of Dostoevsky's literature: 'the hero's attitude toward himself is inseparably bound up with his attitude toward another, and with the attitude of another toward him' (Bakhtin 1984: 207). That attitude of another (Bach) toward him (Stravinsky) is of course implied. Stravinsky's neoclassic music seems to be embroiled in a similar reflected discourse: his 'natural' post-tonal, octatonic, bichordal, bi-isotopic, juxtaposing discourse anticipates the potential responses of an absent, imagined, tonal, linearly unfolding, organic, Bach; a Bach emblematic of anticipated objections and interjections from German organicism; the grain *against* which Stravinsky's 'natural' Turanian discourse evolved. Taruskin (1996: 1167) goes so far as to define Stravinsky's paratactic Turanian style as an outright assault on panromanogermanic culture. The reflected discourse of German organicism, personified in an imagined/constructed Bach, is evident with visible signs (a façade of constantly flowing linear counterpoint) that affect Stravinsky's own discourse.

Just as Devushkin's reflected discourse embodies the two-way process of altering his natural discourse through faltering speech patterns both to reflect his attitude towards Dobroselova (i.e. that he would not wish her to think he was complaining about living in a kitchen) and to reflect Dobroselova's attitude towards him (i.e. that she might pity him for living in a kitchen), so Stravinsky's discourse reflects both his attitude

towards Bach (a personification of the high architectonic teleological organicist ideology to which his own 'system of sounds' aspires) and Bach's (imagined, hypothetical) attitude towards him ('his' anticipated disapproval of 'Stravinsky's' lower, 'rougher', inert juxtaposing Turanian ways). Stravinsky's neoclassic discourse is thus replete with classical signs, not out of a Bloomian sense of anxiety, but a Boulezian sense of playing the game. Stravinsky attempts to annihilate Bach's influence by demonstrating that he has mastered his contrapuntal mechanisms; mechanisms which appear to run on their own.

This machine-like contrapuntal play is so mastered as to be synthetic, lacking genuine organic credentials. Walsh alludes to this in his description of the Octet's '*meccanico* scales and rhythms', suggesting that what we accept as good counterpoint 'is really no more nor less than the translation into a different convention of an ostinato technique harking back to the Russian ballets'; his classical signs are thus 'referential' or 'symbolic' 'rather than organic', 'applied' rather than 'logically argued' (Walsh 1993: 126-128). Something similar can be seen in a close reading of Figures 11-13 of the Piano Concerto. To return to Cone's terminology, a first hearing is aware of the problem too late: the contrapuntal foreground articulates no clear sense of middleground harmony. A second hearing is aware of its solution too soon: this is false linear counterpoint in a faux classical style: mere contrapuntal mannerisms that fail to convincingly prolong any organically integrated middleground harmony. It is a paragon of Stravinsky's neoclassic conceit, aptly described by Walsh (1993: 119) in his discussion of *Mavra* as having 'the effect of changing tonality, with its associated phenomena of rhythm, phrasing and harmony, from a process into a system of gestures which constantly alludes to, but does not pursue, the logic which the listener expects of them'. As with Cone's Brahms example, Schenker again obliges in providing a model second hearing of the passage (Figure 2) in the shape of a middleground synoptic abstraction. He identifies a recognisable 'linear progression' (a 'plan') but one that is pock marked and negated by three signs of ungrammaticality: thwarting bass articulation, nondifferentiation of motives and 'dissonance'.

Is it not the case, however, that Stravinsky contradicts this plan where he is able to? First his treatment of the outer-voice counterpoint, especially the bass, thwarts any articulation into linear progressions. Second, he makes no differentiation

among the motives that would allow the linear progressions to be recognized in their individuality. Finally, while neglecting the progressions he makes the notes constantly coincide in dissonances, a procedure which serves him as a substitute for content and cohesion.

  Finally, a setting like Stravinsky's is insufficient even for certifying dissonances, because the only surety even for dissonances—and this is the crux of the matter— is the cohesiveness of a well-organized linear progression: without cohesiveness, dissonance does not even exist!...It is futile to masquerade all the inability to create tension by means of appropriate linear progressions as freedom, and to proclaim that nothing bad exists in music at all....

  Stravinsky's way of writing is altogether bad, inartistic and unmusical. (Schenker 1996: 17-18)

Schenker's final line (best read as ideological propaganda in support of an organicist analysis method atrophying in its utility for 1920's post tonal music) epitomises the problem of second hearing analysis for such neoclassical works. The problem is clearly articulated in Eco's distinction between perceptual (encyclopaedic) and linguistic/categorical (dictionary) knowledge; concepts that are respectively analogous to our first (gestural perception) and second (organic process recognition) hearing of the counterpoint in Figure 11. Using the example of Ayres Rock (which perceptually appears like a mountain but is categorically a large stone), Eco (2000: 226-227) suggests that (second hearing) linguistic/categorical knowledge is often 'reserved only for an elite' with specialist competences, while (first hearing) perception operates on a more intuitive level: 'people, when speaking plainly, run on encyclopedia mode, while only the learned turn to the dictionary'.

Schenker's assessment of the piano concerto thus employs a learned dictionary knowledge of counterpoint, in defiance of a more intuitive perceptual experience of the music's linear texture. To an extent Straus, in charting Stravinsky's 'ungrammatical' sonata forms, is therefore right to question whether Schenker's 'standard of organic unity' can 'be meaningfully applied to Stravinsky'. His conclusion—that Schenker's 'use of classical voice leading as a stick with which to beat modern composers can seem a bit beside the point' (Straus 1987: 145)—is however only partially true. Schenker's reading does have a point. It functions as a second hearing stepping stone to a third hearing that dialogically mediates between (first hearing) allusive contrapuntal mannerisms and (second hearing) thwarted organic processes.

Figure 2: Drabkin's Reproduction of Schenker's Reduction of Stravinsky's Piano Concerto Figure 11-13.

6. Stravinsky's Neoclassic Dialect as Machine

The (third hearing) dialogism between (second hearing) thwarted Bachian/Schenkerian organic process and (first hearing) Stravinskian synthetic contrapuntal gestures ultimately encodes a transcendence of the dichotomy between nature and machine in the form of the 'mathematical sublime' generated by an analogue of what Yearsley—in his

discussion of J.S. Bach's fugal counterpoint—refers to as an excess of contrapuntal signs. He says of Bach's Canon at the Twelfth, from the *Art of Fugue*, BWV 1080/17, mm.66-72 that:

> the churning out of contrapuntal operations creates not the rhetorical force of, say, a fugal stretto, but the confusion that comes with an excess of signs. [The impression is] that the operations of counterpoint have taken over, automatically hitting upon short-term relations which go against the grain of the larger contrapuntal designs….Bach gives counterpoint the appearance of controlling musical events. (Yearsley 2002: 201)

Yearsley paints a picture of dialogised counterpoint; an over-coded counterpoint indicative of machine generation because the individual voices do not coalesce into a unified texture but foreground the friction between the individual voices and the (dis)unified whole. This is the same 'counterpoint of friction'—the mechanism without a soul, the deliberate display of artificiality—witnessed in the Piano Concerto. It stands in opposition to the 'natural' 'counterpoint of cooperation' advocated allegorically by Forkel and A.B. Marx i.e. that 'counterpoint could represent the unified efforts of a population' (Yearsley 2002: 233) by bringing together diverse individual voices/people under the collective power of the whole polyphony/population. In Bakhtinian terms, the counterpoint of friction is a vari-directional discourse. It foregrounds the heteroglossia of each component voice and its dialogised interaction with its surrounds. As such it is over-coded and suggestive of the machine. It is precisely the means of discourse most prevalent in Stravinsky's music. It is also the means of non-integrative counterpoint that resists the 'chilling Bach hermeneutics of the 1930s' (Yearsley 2002: 233) along fascist and proto-fascist lines (the coercion of individual voices to a powerful collective unity)—a troubling hermeneutic in which Stravinsky entangled his neoclassic music with Mussolini's fascist ideology and propaganda (Taruskin 1993a; 1997: 450-453), as Taruskin keenly observes:

> The neoclassical Stravinsky wanted to do for modern music what Il Duce promised to do for modern Europe: bring back order, bring back stability, bring back 'traditional values' that transcended individuals. And for music that meant back to Bach—Bach, that is, as he was then understood: not the great religious dramatist or the poet of the affections one encounters in the Passions and the

cantatas, but rather the Bach one encountered at the keyboard, the fount of elite discipline and impersonal craft. (Taruskin 2003b: 804)
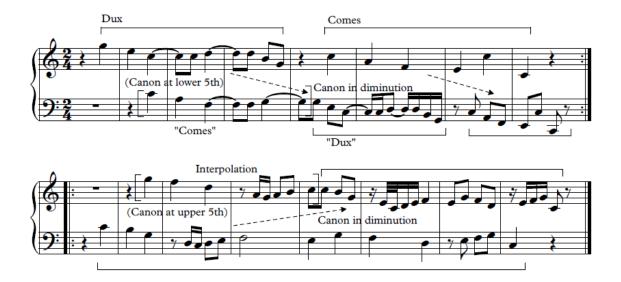

Figure 3: C.P.E. Bach, diminution canon, from J. P. Kirnberber's *Die Kunst des reinen Satzes* (Yearsley 2002: 187).

Bakhtin himself invoked the 'graphic analogy' or 'simple metaphor' (1984: 22) of the fugue in relation to Dostoevsky's 'polyphonic novel'; comments that arise in critique of Komarovich's following observation:

The teleological coordination of elements (that is, plots) which are, from a pragmatic viewpoint, disunified parts, is the source of artistic unity in a Dostoevskian novel. And in this sense it can be compared to the artistic whole in polyphonic music: the five voices of a fugue, entering one by one and developing in contrapuntal harmony, remind one of the 'harmonization of voices' in a Dostoevskiean novel. (Kormarovich 1922: 67-68; cited Bakhtin 1984: 21)

Komarich incurs Bakhtin's objection for mistaking the *'direct* combination of separate elements of reality or separate plot lines' for 'the combination of fully valid consciousnesses, together with their worlds'. Komarovich, in effect reads the fugue as emblematic of a counterpoint of cooperation (for him realised as the disparate voices conforming to a 'law of unity…the law of purposeful activity'). Bakhtin, on the other hand, perceives his metaphorical fugue as analogous precisely because, like

Dostoevsky's polyphonic novel, it exhibits a counterpoint of friction: 'one could put it this way: the artistic will of polyphony is a will to combine many wills, a will to the event'. For Bakhtin (1984: 21), 'voices remain independent and…are combined in a unity of a higher order' there exists 'a combination of several individual wills' that do not succumb to the monologic conformity or unified efforts of a collective will.

Despite the superficial resonance between counterpoint and fascist ideology, Stravinsky's neoclassic turn to counterpoint again has at its heart the counterpoint of friction. Yearsley (2002: 187) finds 'contrapuntal sleight-of-hand' indicative of this friction as a sign of mechanical composition in C.P.E. Bach's example of a diminution canon from J. P. Kirnberber's *Die Kunst des reinen Satzes* (Figure 3). What appears to be an initial canon at the lower fifth between soprano *dux* and bass *comes* is in fact nothing more than an interpolated segment of imitation; a misleading sign that guides the listener to infer a false alternative contrapuntal process to the real diminution canon at the octave that appears in m.5. As Yearsley demonstrates, this bar is deliciously ambiguous. Following the false lead, the bass appears to be a faithful answer to the ongoing imitation rather than the initiation of the diminution canon that is confirmed in the following bar. Likewise the soprano at m.5 is not the octave imitation of the initial bass line it appears but the source of imitation for the bass line at m.7. In short, the passage confuses the roles of *dux* and *comes*; the music dialogises itself and ambiguous *dux-comes* utterances result. Following Eco, we might say that the perceptual and linguistic/categorical functions of *dux* and *comes* are at odds with one another.

> There is a marvellous confusion of the frame of reference, a surprising repudiation of what had apparently been the controlling contrapuntal technique….The effect of this overabundance of signs is that the counterpoint itself appears to be controlling the order of events; counterpoint itself seems to be the agent that disturbs the temporal and intervallic relationships between the voices, with several permutational possibilities available and one or another arbitrarily engaged at any moment. It is as if the contrapuntal operations are automatically generating the musical material. Like Vaucanson's automata[5] these contrapuntal constructs are products of human genius which, once fabricated, seem to run on their own, to think for themselves. (Yearsley 2002: 188)

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[5] Richards (1999: 380-383) and Yearsley (2002: 175-183) discuss Vaucanson's automata.

The diminution canon example identifies a passage where '"normal" musical syntax has been subordinated to the contrapuntal mechanism' (195). Yearsley finds similar shifting frames of reference in the contrapuntal writing of Bach resulting from a 'seemingly automatic, almost arbitrary, illogical application of the rules' of counterpoint' (204). This is not at all unlike the application of counterpoint in Stravinsky's neoclassic piano concerto that so troubled Schenker. This three-part contrapuntal passage which launches the piano solo is so over-coded with contrapuntal signs and conflicting construction models that they too appear to 'run on their own, to think for themselves'.

The passage *appears* to divide into the two halves (A and A') shown in Figure 4. This roughly corresponds with Schenker's analysis of the passage as a move from a subdominant region (the A section; the first thirty quaver beats) to a brief dominant that resolves to an extended tonic region underscoring an octave descent from the tonic A in the soprano line (the A' section; quaver beat 32 to the end). This can be read from the bottom-up in Figure 4 and is shown in music notation in Figure 1. Schenker's harmonic analysis is at odds with the phrase structure: harmony and phraseology exhibit a counterpoint of friction. The dominant conclusion to the first harmonic section supporting the melodic B at the end of the pedal motif of A'[1] encroaches into the A' section of the motivic structure. The tonic supporting the octave descent likewise lacks strong thematic articulation: it begins in a cadence sub-phrase and overlaps an extended transition, a transposed restatement of the opening motive and a further two quaver-beat extension required to hit the target note A. This friction, a de-synchronisation between harmony and motive, is indicative of the machine at work: an illogical application of phrase structure cutting against the harmonic structure. It is evident on closer inspection of the motivic phrase structure which can be read in Figure 4 from the top down.

Motivic form: A: (A^1-trans-A^2) A': (A'^1-trans-A'^2)										
A section (figure 11^{-1}–11^{5})					A' section (11^{6}–12^{6})					
1-8	9-12		15-19	19-22	23-30	31-36		53-56	57-60	60-62-
pedal	cad.		pedal	cad.	pedal	cad.		pedal	cad.	tonic
A-G#	A-F#	F#-A	A-G#	A-F#	C#-B	A-F#	F#-E-D	D-C	C-B	A
(1-12)		(12-14)	(15-22)		(23-36)		(36-52)	(53-62)		
A^1		short transition	A^2		A'^1		extended transition	A'^2		
quaver beat repetition mapping					quaver beat repetition mapping					
[01-02]-03-04-05-[06-07]08-09-10-11-12 15-16-17---------------18-19-20-21-22 (repeat at literal pitch)					15-16-17-18-19-20-21-22 53-54-55-56-57-58-59-60 (repeat transposed down a 5th)					
Static, repeated minor 3rd alternation					Progressive linear scalic descent to tonic A					
minor 3rd melodic contour					minor 3rd & octave melodic descent					
descent A-F#		ascent F#-A	descent A-F#		descent C#-A A-F#		descent F#-D	descent D-A		
A-F#					C#-A & A-----A					
					cycle 5ths					
A: IV—VI			IV–VI		VI-II-V-I-IV		V^7–I	IV–vi–V–I		
IV					V–I–IV		V^7–I			
IV---V I (I prolonged by octave descent)										
Exposition					Development			Recap.		
Harmonic form: A: (IV-V) B: (I-------)										

Figure 4: Piano Concerto formal plan

The motivic structure divides into two halves: A (relatively static: an A-F# melodic descent twice reiterated over subdominant harmony) and A' (relatively mobile: a C#-A followed by an A octave melodic descent over dominant-tonic harmony). Each half comprises an A^1 phrase followed by an A^2 phrase (a reduced repeat, either identical or transformed) with an intervening short or extended transition between each phrase. Each phrase is subdivided into two halves comprising a 'pedal motif' and a 'cadence sub-phrase'. The pedal motif comprises the reiterated As and G#s of the opening

soprano line. These are repeated in reductive units resulting in an alternation of 8 beat (A^1 and A'^1) and 4 beat (A^2 and A'^2) durations for each pedal phrase. The repetitions are transposed in the A' section: up a third (to C# and B at A'^1) and down a fifth (to D and C at A'^2). These building blocks are most clearly delineated in the soprano part, as summarised in isolation in Figure 5.

Phrase	Pedal motif	Cadence sub-phrase	transition/extension
A^1	A-G# 8 quavers (4x4)	A-F# 4 quavers	(F#-A) 3 quavers
A^2	A-G# 4 quavers (2x2)	A-F# 4 quavers	n/a
A'^1	C#-B transposed up 3rd 8 quavers (4x4)	A-F# at pitch 6 quavers	F#-E 17 quavers [4]-3-2½-2-1½-1-[4]
A'^2	D-C transposed down 5th 4 quavers (2x2)	D-B transposed down 5th 4 quavers	B-A (extension) 3 quavers

Figure 5: Paradigmatic alignment of soprano motifs

This construction reveals Stravinsky's mechanical additive processes at work. The symmetrical 8 by 4 phrasing, however, is more neoclassical in proportion than the irregular phrase durations typically associated with those processes in his earlier Russian and Turanian works. Compared to the pedal motif, the cadence sub-phrase appears relatively 'fixed' in phrase length: always 4 quaver durations with the exception of A'^1 where it is transformed considerably and extended over 6 quaver durations. The cadence sub-phrase comprises an 'upbeat' quaver A followed by a descending semiquaver scale run to F# (a completion of the minor third descent left incomplete by the pedal motif's A-G# descent). The combined pedal motif and cadence sub-phrase of A^1 thus outlines a melodic descent of a minor third: A-G#-F#. This contour prototype repeats in the ensuing phrases (at its various transpositions) with significant alteration in the surrounding counterpoint. The final transposition down a fifth to a minor third descent of D-C-B results in the cadence sub-phrase in A'^2 targeting pitch B at its expected conclusion on quaver 60 and a two-quaver extension is required for the real

cadence on A at quaver 62 to complete the octave descent. Figure 5 shows this arrangement clearly in paradigmatic formation.

Phrase	Register	Contour/ phrasing	Pedal motif	Cadence subphrase	Transition/ extension
A[1]	soprano	contour	A-G#	A-F#	(F#-A)
		phrasing	8 (4x4)	4	
	alto		Dx-Dy-C#x-C#x	Bx-Bx'	B-A rising scale
	bass		[Dx]-Dx-C#x	D–C#y	

A[2]	soprano	contour	A-G#	A-F#	
		phrasing	4 (2x2)	4	no transition
	alto		Dy-C#x	Bx-Bx'	
	bass		Bx'-C#x'	B-C#y	

A'[1]	soprano	contour	C#-B	A-F#	F#-E
		phrasing	8 (4x4)	6	15 3-2½-2-1½-1
	alto		F#y-D#(x)-[Ey]	Bb(x')- Ay'	scales in 3rds
	bass		F#n-G-E-nG#	A octave	scales in 3rds

A'[2]	soprano	contour	D-C	D-B	B-A (extension)
		phrasing	4 (2x2)	4	2
	alto		Gy-F#x	Ex-Ex'	Ex
	bass		Ey'-Ax'	G-F#y	C#x

Figure 6: Piano Concerto iterative construction Fig. 11.

Against this additive motive construction in the soprano line, Stravinsky weaves linear counterpoint in the alto and bass lines. Figure 6 highlights the contrapuntal interplay of the three-part texture 'smoothed' into paradigmatic alignment with the structure defined by the soprano line. The formulas in Figure 6 refer to two simple contrapuntal motives around which the alto and bass line are fixated: x, a complete lower neighbour note pattern, or its upper neighbour inversion x' and y, a descending scale (passing note pattern) spanning a minor third or its ascending inversion y'. Capital letters refer to starting pitches, thus Dx indicates motif x beginning on pitch D (i.e. D-C#-D). Letters in

square brackets indicate a motif that overlaps and letters in curved brackets indicate chromatic variants.[6]

The interaction of parts in section A is particularly indicative of the machine at work; a 'seemingly automatic, almost arbitrary, illogical application of the rules of counterpoint'. It results from the application of interdependent processes in soprano, alto and bass. The soprano line, as already stated, oscillates between the pedal motif and cadence sub-phrase. The alto and bass lines are fixated around motifs x and y to such an extent that the alto appears as if it were some form of transformational diminution of the bass set to a semiquaver-semiquaver-quaver pattern against the bass's three even quaver pattern (i.e. the alto takes two quaver beats to unfold the three-note motives where the bass requires three beats). In fact there is no such strict diminution relationship, only its illusion conjured by different rhythmic ratios and the use of identical motifs. This interplay of motifs between alto and bass is summarised in Figure 7 and highlighted in Figure 5.

	Pedal motifs				Cadence sub-phrases		
Alto A[1]	Dx	Dy	C#x	C#x	Bx	Bx'	Reductive Repeat
Alto A[2]	Dy		C#x		Bx	Bx'	
Bass A[1] *Dux*	[Dx] Dx		C#x		D	C#y →A#	Inversion Canon at minor 3rd
Comes Bass A[2]	Bx'		C#x'		B	C#y →A#	
	Pedal motifs + short transition				Cadence sub-phrases		
N.B. 'Dx' indicates pitch D, motif x (if no motif is shown, the pitch is a single pitch of one quaver beat duration)							

Figure 7: Contrapuntal play of motif x and y in A[1] and A[2].

The alto line comprises a transformed diminution of the bass line at A[1] (i.e. the bass Dx is 'doubled' in the alto to [Dx + Dy]; C#x to [C#x + C#x]). Those expanded

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[6] This notation of iterative features is modelled loosely on Nattiez's (1975: 330-354) paradigmatic sequence equations employed in his analysis of Debussy's *Syrinx*.

pairings are eliminated in the alto at A^2 where the alto follows the bass line *dux* but maintains its substitution of Dy for Dx. The cadence sub-phrase in A^1 and A^2 repeats a fixed, interlocking Bx - Bx' pair in the alto and this keeps the alto line phrase synchronised with the soprano at A^1 and A^2. The alto line therefore allies itself to the soprano phrase structure but imitates the bass motivic structure. This bass line unfolds its own contrapuntal process that cuts across the A^1 and A^2 divide articulated by the soprano and alto lines. Its organising rationale is that of an inverted canon at the minor third. The *dux* begins on D and the *comes* on B and the inversion is indicated by the substitution of motif x in the *dux* with x' in the *comes*. The canon is not absolute as the fixed cadence sub-phrase bass line impinges on it in the form of a recurring C#y at the end of both *dux* and *comes* but the basic relation by inversion at the minor third is evident:

reduction:	Dx		C#y	
Dux:	Dx	C#x	D	C#y
A^1: [D-C#]	**D-C#-D**	**C#-B-C#**	**D**	C#-B-A#
A^2:	**(B-C#)-B**		**C#-D-C#**	**B** C#-B-A#
Comes::	Bx'	C#x'	**B**	C#y
reduction:	Bx'		C#y	

   Given that motifs x and y are respectively neighbour note and passing note figures, Stravinsky's 'canonic' construction here is neutered to the raw dissonant diminution mechanisms of (Schenkerian) contrapuntal construction itself. As such the passage lays bare the mechanics of linear counterpoint seemingly devoid of creative invention—a tell-tale sign of machine construction. Indeed, as the reductions above show, the *dux* and *comes* respectively elaborate mere Dx (complete lower neighbour note on D) and Bx' (complete upper neighbour note on B) figures, each appended to a C#y (passing note) fixed cadence sub-phrase. The precise alignment of this highly rational symmetrical plan, however, is disrupted by the unequal phrase lengths between A^1 and A^2. It presents yet another example of a Stravinskian dialogised structure. The prototype 'plan' for the contrapuntal procedures of the alto and bass line is designed to run over ten quaver beats divided into two balanced ('neoclassically' proportioned)

phrases of 6+4 but Stravinsky's ('Russian' juxtaposing) additive construction of the pedal motif results in A^1 having a phrase structure of 8+4 while A^2 has a structure of 4+4 (neither of which equate to a single phrase of ten quavers, though the two phrases combined equate to the twenty quaver total). A^1 and A^2 combined have a total of twenty-two quavers. Thus two extra quavers disrupt the twenty-quaver bass pattern from synchronicity with the soprano pedal motif and cadence. The two disrupting quavers in the bass occur at the beginning of A^1. Once these are eliminated the inversion canon (starting on the downbeat of figure 11) relationship between the bass of A^1 and A^2 reveals itself clearly. A^2 is four bars shorter than A^1, however, as a result of the interpolated additive units on beats 1, 2, 6 and 7. The alignment of the bass canon to the soprano line is thus further disrupted by the early onset of the B-C# quavers. These should start the *comes* of the inverted canon at the minor third at the beginning of A^2 (as indicated above in brackets) but commence prematurely in the short transition at the end of A^1 so as to complete their pattern on target at the end of A^2.

This is a complex arrangement of a bass governed by the mechanical application of an inverted canon belligerently (mechanically) forcing its organising rationality against the grain of the music's phrasing. It is as if a machine had attempted to synthesise the two incompatible processes, strict inverted canon and additive construction, each respectively a symbol of eighteenth-century organic counterpoint and modernist block juxtaposition. The resulting estrangement is pure dialogised heteroglossia; a vari-directional utterance that pulls in opposite directions, here each even parodies the other since additive construction (construction by addition, reduction, interpolation etc.) is anathema to the strict contrapuntal practice of canon (construction by exact imitation subject only to coherent rules of preordained imitation).

I have elsewhere referred to a similar incidence of dialogised heteroglossia—the Piano Sonata's bifurcation between Turanian additive construction and classical phrasing (McKay 2009)—as operating on three levels of discourse (superordinate, basic and subordinate) derived from Rosch and Lakoff's respective linguistic theory work on prototype effects (Lakoff 1990; Rosch et al. 1976). Although the complexities and intricacies of this passage are fundamentally syntactic details (evident on the subordinate level as a dialogue between asymmetrical, additive construction and symmetrical, four-by-four, canonic phrasing), Stravinsky's overcoding of contrapuntal

signifiers is essentially a (basic level) stylistic reference to the topic of learned style and its simultaneous mechanical deconstruction, negation and parody with what we might term 'ill-learned style'. These dialogised *ethopeitic* (characteristic) topical references are further dialogised (again on the basic level) by the *prosopoeitic* (personified) voices of (Baroque) Bach and (necolassic) Stravinsky respectively. Ultimately the passage is heard on a meta-stylistic (superordinate) level as a dialogue between Stravinsky's Russian/Turanian (asymmetric, additive and dissonant) and neoclassic (proportionately phrased, canonic and consonant) voices. This overly mechanical, awkwardly repetitive and complex double-voiced passage thus presents itself in Bakhtinian light: its every utterance is governed by a neoclassic 'sideward glance' to the reflected discourse of Bachian counterpoint. Recalling our opening Bakhtinian example of Devushkin's speech style in his letter to Dobroselova, it is as if Stravinsky writes in this passage of his new neoclassic lodgings in the contrapuntal kitchen of Baroque learned style. An arrangement of convenience, that—despite Schenker's evident alarm and Bach's imagined disapproval—should be cause for delight rather than concern.

Yet further evidence of dialogism between additive and canonic formation indicative of mechanical construction is found in Figure 6. This simple rhythmic reduction to even quavers of section A, reveals the alto line to be a virtual pedal like the soprano above it. The two upper texture lines in tandem thus appear to unfold a line in open fifths: $_D{}^A$-$_{C\#}{}^{G\#}$-$_B{}^{F\#}$. However the bass line targets an A# to support the soprano's F# goal, suggesting an alternative 'wrong-note' chord complex structure, $_{D/C\#}{}^A$-$_{C\#/B}{}^{G\#}$-$_{B/A\#}{}^{F\#}$, in which the progression is read not as unfolding parallel fifths (with the alto and bass united) but parallel thirteenths (i.e. parallel sixths displaced over the octave) with the bass notes (C#-B-A#) supported by an upper neighbour note pedal vertically in the alto and horizontally in its linear flow. Such a reading runs into difficulties, however, at the shortened repeat at A^2. The reduction from eight quavers to four (resulting from the additive construction) combined with the exchange of bass note Bs for Ds (resulting from the displaced inversion canon at the minor third) has the effect of shuffling the vertical 'triads' defined in A^1 as follows: $_{B/C\#}{}^A$-$_{C\#/D}{}^{G\#}$-$_{B/A\#}{}^{F\#}$. The triads still imply a I^6-(V$^{(2)}$)-VI^6 contour (this time with the first two triads supported by lower neighbour notes) but the effect is one of the music all but tripping over itself in over-coded contrapuntal manoeuvres that grate against the incompatible additive framework into

which they are contorted. In place of a linear counterpoint that articulates vertical harmony, this rhythmic reduction reveals instead an iterative process for generating triads by the mechanical substitution of any note D for B running out of control. Instead of three stable sonorities, the machine generates copious triads by permutation:

A	A	**A**	**A**	A	A		**G#**	G#	**G#**		**F#**
B	D	D	B	D	B		C#	C#	C#		B
D	D	**C#**	**C#**	B	B		**D**	C#	**B**		**A#**
un	I^6		ln				(V^2)		(V^6_4)		VI^6

Figure 8: Concerto for Piano and winds counterpoint analysis.

Quaver beats 1-10 starting on D are followed by imitation in inversion starting on B with both phrases appending a fixed cadence of three quavers C#-B-A# [y] (Figure 8). The alto line appears to mimic this in pseudo imitative diminution but immediately contradicts this by establishing its own double semiquaver-quaver reiterated pattern against the even quavers of the bass. The passage prototype should unfold a $_{C\#}{}^{A}{}_{B}{}^{G\#}{}_{A\#}{}^{F\#}$ linear intervallic descent in thirds but instead the alto's dislocation unfolds an alternative $_{D}{}^{A}{}_{C\#}{}^{G\#}{}_{B}{}^{F\#}$ decent in fifths. This throws the alto line out of sync with the passage.

This close reading of a short contrapuntal extract of the Piano Concerto, like Yearsley's close reading of the C.P.E Bach double canon, thus conveys a sense of self-referential music turned in on itself generating an automatic, machine-like counterfeit music through its over coded contrapuntal gestures. It resonates strongly with Yearsley's sense of Bach's self-deconstructing moment:

> Bach presents an automatic, self-referential music…I hear Bach playing at fabricating mechanistic composition, producing not so much music as meta-music, not so much compositional thought as a picture of the objects of compositional thought and how they might be automatically strung together, yet still grammatically coherent. Bach presents a counterfeit of "real" music, an imposture of a "real" composer, compelling in its manifest arbitrariness, sublime awkwardness, and nearly perpetual energy. (Yearsley 2002: 207)

Through his dialogised, sideward glance at the reflected discourse of Bach, Stravinsky yields a similar sense of mechanical meta-music but goes one stage further

in dropping the 'grammatically coherent' constraints that Bach adhered to—much to Schenker's ire. This form of reflected discourse differs from the more Bloomian readings of anxious influence. When Stravinsky wrestles with his own construct of Bachian ideology in his neoclassic works, it is not an emic confrontation from within the organicist tradition but an etic, dialogical grappling from without. In this sense, the sideward glance of much of his neoclassic discourse is genuinely double voiced: 'his' Turanian perspective—a language of octatonicism, bi-/polyrhythms and juxtaposed, stratified structures—is a rough, ethnic language entirely other and opposed to the Austro-Germanic organicist language image reflected through it. From this perspective, Stravinsky suffers no anxious influence, has no need to clear creative space amid the oppressive presence of anterior 'masters' and is not engaged in any Bloomian process of misprision. He is actively practicing a sideward glance at the reflected discourse of a created, personified other language: a dialogic confrontation between juxtaposing Turanian and architectonic organicist ideologies. The lack of anxiety Stravinsky felt towards his anterior composers is perhaps evident in his appreciation not of their Romantic reification as great artists, but—in the spirit of his Maritainian philosophical leanings evident in his *Poetics of Music*[7]—of their artisan qualities. Of Bach, for example, he observed 'what incomparable instrumental writing is Bach's. You can smell the resin in his violin parts, taste the reeds in the oboes' (Stravinsky and Craft 1959: 31).

7. Hyde on the Octet

Stravinsky's Octet (1922-23), a work composed immediately prior to the Piano Concerto, offers many examples of similar sideward glances to the reflected discourse of Bach. Existing analyses of the work, however, tend to dismiss the dialogical nature of the music; none more so than Martha Hyde's presentation of the work as her model example of what she terms eclectic imitation. Hyde's (1996, 2003) systematic theory of imitation and anachronism in Stravinsky's neoclassicism critiques conventional influence studies for their confused 'squabbling' about the 'first sightings' of classical signifiers: triads, major scales, tonal bass lines, dominant-tonic cadences, tonal centres

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[7] Maritain's (1920) philosophy significantly influenced the thinking behind Stravinsky's (1994) aesthetic ideas.

or classical forms. Akin to Meyer's (1983: 530) critique of influence studies for its ingrained 'covert causalism' (i.e. merely identifying the source, or cause, of an alluded 'other voice' as sufficient explanation for the effect it exerts in its host work), Hyde argues that such sightings are 'inconclusive if not interpreted in a broader context'. This she provides in the form of a taxonomy of 'imitative resources and effects' for categorising anachronistic incongruities in Stravinsky's neoclassic music (Hyde 2003: 99): 'metamorphic anachronism' defamiliarises or playfully mocks an all too familiar convention (e.g. the rags of *The Soldier's Tale* or *Piano-Rag-Music*); 'eclectic imitation' indifferently juxtaposes 'allusions, echoes, phrases, techniques and structures from unspecified sources' (e.g. the diatonic-octatonic interaction of the Octet or the 'merzbild' (Stravinsky and Craft 1968: 27) 'salad of clichés' (Taruskin 2003b: 807) of *Oedipus Rex*); 'reverential imitation' comprises 'artful arrangements' rather than genuine neoclassic pieces (e.g. the Pergolesi and Tchaikovsky pastiches of *Pulcinella* and *The Fairy's Kiss*); 'heuristic imitation' recasts borrowed forms into a modern vernacular (e.g. the dialogised sonata form in Symphony in C); and 'dialectical imitation' critiques the integrity of its own model(s) (e.g. *The Rake's Progress* as critique of opera buffa, Faustian notions of time and classical mythology). Respectively these modes of imitation control, conceal, celebrate, confront and contest the anachronistic relationship between past and present ingrained in Stravinsky's neoclassic music.

   With the notable exception of dialectical imitation, however, Hyde confines her notion of anachronism to something residing in overtly structural parameters (e.g. octatonic-diatonic interaction, harmonic and contrapuntal constructs, classical forms and textures etc.). As with most of the Stravinsky literature on influence and intertexts, little, if any, consideration is given to the role of interpretation in broadening out from these structural features to their emblematic status as signifiers of language styles with associated ideologies. Against this, I will argue that a comparable shift from sighting signifiers in structural parameters to interpreting their signifieds in semantic parameters is possible (necessary even) in fully interpreting the examples Hyde gives of eclectic and heuristic imitation. Such a shift in Hyde's theory can readily be made and would make possible the application of two hermeneutic strategies for interpreting similar rhetorical clashes of styles, forms, constructs and periods to those she finds abundant in

Stravinsky's musical discourse: Robert Hatten's notion of 'emergent meaning' arising from rhetorical tropes encoded in musical discourse (1994, 2004) and, once again, Mikhail Bakhtin's literary theory concept of double-voiced discourse (1981; 1984).

8. Eclectic Imitation: Rhetorical Skill With Brute Facts

Hyde's example of the variation theme from the Octet as a paradigm of eclectic imitation demonstrates both this shortcoming and the potential for expansion of her work. Shadowing van den Toorn's (1983: 332-337) analysis (Figure 9), she identifies a false synthesis between a superimposed octatonic theme and diatonic accompaniment as signalling an anachronistic relationship. Van den Toorn dubs this 'tonally incriminating behaviour': 'an accompaniment that implicates an interpenetrating diatonic reference'. This form of dialogic collision is more than mere 'time travelling' (Lambert 1937) between tonality and post-tonality however. Again it bears the hallmarks of a Bakhtinian 'double-voiced' discourse.

Stravinsky's natural discourse speaks through the octatonic self of his Turanian style:[8] a theme centred on pitch A constructed from two overlapping transposed [0134] tetrachords of collection III ([A-Bb-C-C#] at fig. 24 and [C-C#-D#-E] at fig. 25). Against this, a superimposed counter-discourse (Bakhtin 1984: 209) speaks through the diatonic other of classical style: a 'pseudo D minor reference' in block chords with a bass line 'suggesting a I-II-V-I harmonic progression'. Both utterances maintain their separate identities, bifurcating the voice of the Octet theme in a manner analoguous to a Bakhtinian vari-directional discourse. Only the ending on a Picardy-third F# at fig. 25^{+6} (which, unlike the note D or any constituents of a D minor triad, belongs both to D tonality and to octatonic collection III) indicates any notional sense of merging unity, fusion or synthesis between the two opposed utterances.

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[8] Taruskin (1996: 1119-1440) defines the Turanian style.

Figure 9: the rhetorical counters of Eclectic imitation in Octet (1952 version). 'Tema con Variazioni': reduction and analysis from Van den Toorn (1983, 334), cited Hyde (2003, 104)

For Hyde (2003: 103), the passage creates an '*allusion* to a dominant-tonic relation' that is 'consumated' by the theme's F# at the end of the phrase, affecting 'what sounds like a cadential dominant-to-tonic resolution on D'. F# unites the D minor tonality (the 'surrogate stimulus' (Eco 2000: 353-356) for the 'tonic') with the octatonic collection centred on A (the surrogate stimulus for the 'dominant', articulated throughout with recurring A-C/C# minor/major diads). The 'intrusion' of one against the other, however, ensures that the 'allusion is only approximate'. Hyde thus reads the

Octet as exhibiting a 'delicate rhetorical balance between tonal allusion' (the surrogate stimuli of octatonic-diatonic interaction in imitation of a classical cadence gesture) and 'reality' (an authentic classical cadence in which opposed forces of dominant and tonic are unified) (105). This emphasis on the rhetorical skill of juxtaposed oppositions in Stravinsky's discourse precludes any sense of unified vision and reinforces the dialogic collision of its other-voiced quality: 'no definite meaning emerges from the superimposition since, for their effect, both must maintain their independence; here clashing elements function primarily as rhetorical counters' (Hyde 2003: 105).

Hyde's reading again follows Van den Toorn's assertion that neoclassicism simply 'imposes itself in the form of an octatonic…and diatonic…interpenetration' (1983: 335). (It is this interpenetrating imposition, defining a 'superficial engagement' with anachronicism, that distinguishes Hyde's eclectic imitation of the Octet from the synthesising 'deeper engagement' of 'heuristic imitation' she finds in the Symphony in C; the first movement of which presents a more 'unified' dialogue between arch and sonata form construction.) In Meyer's terms, we might say the Octet mimics the 'brute facts' of its respective 'classical' models (theme-accompaniment texture and dominant-tonic allusion), not in ignorance of their 'institutional facts', but as a deliberate strategy of parodic recontextualisation. [9]

9. Dialogical Scrutiny: Interanimation vs. Stratification

Hyde's emphasis on the non-synthesising aspects of syntax, however, overlooks the interanimation of the 'Turanian' and 'classical' language styles through which it is voiced. The on-the-beat, proportioned metrical phrases of the linear melody with its disciplined, lyrical voice-leading, belongs not to the octatonic Turanian language style of its pitch content but to the 'classical' language style found in its stratified and metrically dislocated vertical harmonic 'accompaniment'. Similarly the off-the-beat, repetitive pseudo-diatonic chords of the accompaniment (often displaying unorthodox conjunct, rather than contrary, motion) adopt a relentless ostinato-like pose that mechanically chugs its way through the melody's ('classical') phrases and cadence

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[9] Meyer (1983: 537) articulats the distinction between 'brute facts' (mechanical miming) and 'institutional facts' (replication complying with a known set of rules and strategies).

points displaying a pseudo-asymmetry (transcending any shift in the bar line generated by the interpolated 4-4 bar) more evocative of Stravinsky's Turanian language style.

Critiquing Hyde's analysis, then, one could argue that Stravinsky's rhetorical skill at juggling anachronism here displays a deft cross-matching of his 'rhetorical counters' across different parameters. The theme speaks an octatonic Turanian language in its pitch content (and indeed its exposed parallel double-octave texture) but a classical one in its phrase structure and voice-leading. Conversely, the accompaniment speaks a 'classical' language in its pseudo-diatonic pitch structure (pseudo rather than actual because it is a diatonic-octatonic hybrid merely aping the mannerisms of diatonic chords and a I-II-V-I progression) but a Turanian one in its relentless ostinato-like texture and uncompromising off-beat identity; regimentally repeating oblivious to the phrase sensitivity of the melody it supposedly accompanies. In this regard, the accompaniment draws striking parallels with that of 'The Royal March' in *The Soldier's Tale* but the March topic of the Octet (those repeated chords of the accompaniment) is all the more striking for its dialogised, bi-isotopic, relationship with the combined waltz and aria style topical references of the theme. Theme and accompaniment are thus stratified into a double-voiced discourse of both pure (syntactic) and referential (stylistic) signs but one in which Stravinsky has interanimated the constituent parameters of this dialogised discourse. It would take more than a consolatory F# Picardy-third to synthesise these 'other voices'. The gambit relies on an engrained Turanian-Classical friction running throughout the constituent parameters of theme and accompaniment that ensures their stratification across a variety of interanimating parameters.

Pegging parameters to opposed discourse styles is an extension of what I have previously termed 'synchronic subversion' (McKay 2003). That technique, evident in the second piece of The Three Pieces for String Quartet (later subtitled 'Excentrique' in its arrangement for Four Orchestral Studies) highlighted a physical dislocation of theme from accompaniment in an 'unthemed accompaniment' paradigm (bb.26-28). 'Theme' was obliterated from the scene but its trace, its 'negative intertext', was in the process rendered highly conspicuous as an absent signifier. That Turanian 'death of the theme' gambit takes on a new manifestation in Hyde's example of eclectic imitation in the Octet: on the parametric level, theme is reunited with accompaniment (both now

function as present signifiers) but they fail to speak with one voice. Theme is divorced from accompaniment despite their apparent coexistence. They speak through a Turanian dialect in certain parameters and a 'Classical' one in others. The technique recalls Bakhtin's illustration of dialogised heteroglossia, discussed above, as an imaginary peasant capable of regarding and interanimating "one language (and the verbal world corresponding to it) through the eyes of another language".

Parameters, such as theme and accompaniment, which were formerly divorced from one another in Turanian works like *Excentrique*, are thus reunited in neoclassic works like the Octet, Piano Sonata and, as we have seen in its gestural counterpoint, the Piano Concerto.[10] Theme has no longer been obliterated from the scene—replaced by a series of Turanian punctuating gestures (such as those dominating the textural discourse of *The Wedding*, *Renard* and the second piece of the Three Pieces for String Quartet)—but has returned to its rightful synchronicity with cadence and accompaniment, its respective diachronic and synchronic partners. Their double-voicing is expressed more subtly in deviation within, rather than between, parameters. Theme does not speak univocally through a Turanian dialect, as might be inferred from Hyde's metonymic priviliging of its octatonic pitch construction. Rather, it is riven across its parameters between both Turanian and Classical dialects. The respective language styles have consciously affected one another through a cross pollination. In so doing, the Octet example constitutes another example of a Bakhtinian sideward glance at the reflected discourse of another: a Turanian Stravinsky, anticipating the critical responses of an imagined, absent, classical Bach to his neoclassic utterance.

Hyde's reading of the Octet example as a paradigm of eclectic imitation can thus be critiqued on a number of grounds: i) it metonymically privileges pitch construction as the primary signifying parameter of musical discourse (a familiar charge wielded against formalist analysis); ii) it employs this metonymic interpretation to stratify 'theme' from 'accompaniment' as a basis for observing the 'rhetorical skill' with which these (presumed abstract) constructivist 'blocks' of sound are juggled in the absence of any compelling evidence of a unifying synthesis; iii) it fails to read these abstract constructs as signs of language styles that, as Bakhtin (1984: xxxii) would say, belong to someone and express particular ideologies and values; iv) it fails to probe into the

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[10] For an analysis of this point in the Piano Sonata, see McKay (2009).

constituent parameters of theme and accompaniment to read the interanimating signs of these opposed language styles: a parody of the machine-like military march 'troped' (to coin Hatten's use of the term)[11] with the more humanising spirit of dance (waltz) and song (aria style); v) it consequently fails to read the Octet as internally dialogised within the constituent parameters of theme and accompaniment as well as between these two paradigms. In short, Hyde's discussion of the Octet's eclectic imitation, follows Straus in reinscribing Stravinsky's geometric formalist agenda by privileging constructivist values centred on 'abstract' pitch relations over any gestural interpretation of language styles; the constituents (*semes* and *topoi*) of which scatter more freely across a variety of parameters. On the evidence of our case study from the Octet, *pace* Hyde, the significance of types of tonal construction (octatonicism and pseudo-diatonicism stratified between theme and accompaniment respectively) emerges not in its own right but when these constructs are translated into language styles—when gestures are seen to articulate the other-voiced nature of the musical language.

10. Conclusion

Language styles, as Bakhtin found in his literary theory studies of Dostoevsky's poetics, have an inter-animating tendency to be 'double-voiced', 'vari-directional' and/or 'parodic'; a tendency Stravinsky exploits in his neoclassical musical discourse, despite the Stravinskian pretence of autonomous, inexpressive, 'pure' music that attempts to divorce music from its expressive contexts. When superimposed or juxtaposed language styles compete or conflate with one another, Bakhtin's theories call forth for dialogic mediation: we come to understand one language through the inter-animating presence of another—a competing language that often pulls in an opposite direction, exerts a recontextualising force (often parodic) and appears to belong to someone, expressing a dominant or marginal ideology. Double-voiced language thus offers a form of social critique, generated by a collision between two social languages, the result of which questions official monologism through dialogic mediation. Heteroglot discourses (i.e. those built on the 'other-voiced' qualities of conflated language styles) therefore exert a

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[11] Hatten (1994; cited, 2004: 68) defines troping in music as 'the bringing together of two otherwise incompatible style types in a single location to produce a unique expressive meaning from their collision or fusion'.

centrifugal hermeneutic force: they comprise an irreducible heterogeneity that resists the unifying tendencies pursued by much music academy-led analysis.

Texts, like Stravinsky's scores, when read in a Bakhtinian light, thus appear less autonomous or 'self sufficient' than Stravinsky would have us believe. They are seen more as 'relational' events whose meaning is interpreted by their outreach to other music and ideological values. The curious case of Stravinsky's neoclassic music thus offers an intriguing modern and postmodern musical counterpart both to Bakhtin's literary theory study of Dosteovsky and to Cone's (musicologist-as-detective) study of Brahms. It is a case less-suited to the (second hearing) Schenker-like, deductive reasoning of Conan-Doyle's Sherlock Holmes, one more for his postmodern reincarnation, William of Baskerville; the medieval (yet proto-twentieth-century) detective intertextually conjured-up (as a thinly veiled personification of Peirce's (1958: 89-164) abductive reasoning) in Umberto Eco's *The Name of the Rose*. Textual, deductive hermeneutic readings of Stravinsky's neoclassic music will struggle to move beyond Schenker's 'second hearing' concern at the ungrammaticality of neoclassicism. Intertextual, abductive hermeneutic readings by contrast can interpret such signs in Bakhtinian terms as a dialogised sideward glance at the reflected discourse of another, approaching something of the ideal 'third hearing' interpretation advocated by Cone.

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