The *Style Incantatoire* in André Jolivet’s Solo Flute Works
Eastman Theory Colloquium – October 12, 2018
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**Figure 1.** Eight essential arabesque attributes (Bhogal 2013, 109).

**Conventional Arabesque Music Space**
(adapted from Bhogal 2013, 109)
- Solo melody
- Soft dynamics; musty timbre
- Register
- Succession
- Tessitura; patterned ascending and descending motifs
- Temporal duration
- Metric instability
- Short rhythmic values

**Figure 2.** Late Debussyan arabesque taxonomy, modified from Bhogal 2013.

- **Rhythm/Meter**
  - “emerging pattern of metric accents” (282)
  - “lack of interference with aspects of meter” (281)
- **Dynamics**
  - “loud to soft” dynamic shape (281)
  - “a dynamic trajectory” (282)
- **Contour/Range**
  - expanded range
  - tendency to ascend
- **Instrumentation**
  - solo and ensemble context
  - not restricted to winds at soft dynamic
- **Harmony**
  - “a strong harmonic drive” (283)
- **Late Arabesque Music Space**
Figure 3. Narrow tessitura and 11-spans emphasized in the single *Incantation*, mm. 1–2.

![Introductory 11-span](image)

![C5–Db4 11-span](image)

Figure 4. Pervasive chromatic motive, duple/triple rhythm juxtaposition, and frequent tied notes in the single *Incantation*, mm. 2–4.

![Chromatic motive](image)

Figure 5. Modulation from descending to ascending arabesque in the single *Incantation*, m. 5.

![Modulation from descending to ascending arabesque](image)
**Figure 6.** Continuity and metric ambiguity sans the rhythmically fluid chromatic lines and narrow tessitura of conventional arabesque in the single *Incantation*, systems 1–2 of m. 6.

**Figure 7.** Frequent directional variance, spatial development, motivic unification, and lack of teleological development in *Ascèses*, mvt. 1, mm. 1–3.

**Figure 8.** Arabesque confirms chromatic aggregate completion on B5 in *Ascèses*, mvt. 1, m. 3.
Figure 9. Arabesque solidifies E♭’s multi-registral prominence and provides gradual registral expansion in Arcées, mvt. 1, m. 7.

Figure 10. D and E♭ pivot-notes introduced in the first Incantation, m. 1.

Figure 11. Opposition between pivot-notes D and E♭ in the second Incantation, mm. 1–9.
Figure 12. Modulation to D in the second *Incantation*, mm. 29–33.

![Figure 12](image)

Figure 13. Pivot-note Eb’s return to prominence in the second *Incantation*, mm. 59–60.

![Figure 13](image)

Figure 14. Pivot-note juxtaposition and summary gesture in the second *Incantation*, mm. 64–65.

![Figure 14](image)

Figure 15. Modulation to G foreshadowed in the single *Incantation*, m. 5.

![Figure 15](image)

Figure 16. Modulatory figure in the single *Incantation*, end of m. 5.

![Figure 16](image)
**Figure 17.** Organization via small-scale limited macroharmony (mm. 1–11) and movement-wide unlimited macroharmony (completion in mm. 13–15) in the first *Incantation.*

**Row 1:** Limited macroharmony (4-3 vs. 8-3); mm. 1–8

![Limited macroharmony](image)

**Row 2:** Limited macroharmony (4-3 vs. 8-3); mm. 9–downbeat of m. 11

![Limited macroharmony](image)

**Row 3:** Unlimited macroharmony (4-3 and 8-3 unified); mm. 13–15

![Unlimited macroharmony](image)

**Figure 18.** Harmonic unity, row manipulation via chromatic summary gesture, and links to the movement’s opening in the first *Incantation,* mm. 11–17.

![Harmonic unity](image)
Figure 19. Complete/incomplete chromatic collections juxtaposed in *Ascèses*, mvt. 1, mm. 7–8.

Figure 20. Large-scale unlimited macroharmony in *Ascèses*. 
Selected Bibliography


