The Rite of Spring
(1913)

Igor Stravinsky

Duration 33:00 minutes

Orchestration

**Woodwind**
- Piccolo
- 3 Flutes (3rd doubling Piccolo 2)
- Alto Flute
- 4 Oboes (4th doubling Cor Anglais 2)
- Cor Anglais
- Piccolo Clarinet in D & Eb
- 3 Clarinets in Bb & A (2nd doubling Bass Clarinet 2)
- Bass Clarinet
- 4 Bassoons (4th doubling Contrabassoon 2)
- Contrabassoon

**Brass**
- 8 Horns in F (7th and 8th doubling Tenor Tuba)
- Piccolo Trumpet in D
- 4 Trumpets in C (4th doubling Bass Trumpet in Eb)
- 3 Trombones
- 2 Tuba

**Percussion**
- Timpani (2 players)
- Bass Drum
- Tam-tam
- Triangle
- Tambourine
- Guiro
- Antique Cymbals in Ab & Bb

**Strings**
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Activities designed for Elective Music Students
## Resources

Use your school’s recording and score of Stravinsky’s *Rite of Spring* to assist you complete these classroom activities.

### Sound Excerpts

The sound excerpts referred to in this resource are:

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### Score Extracts

Score extracts referred to are:

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<tr>
<td>Extract 4</td>
<td>13-21</td>
<td><em>Procession of the Sage</em></td>
</tr>
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</table>
Background

Igor Stravinsky
(1882-1971)

Russian born Stravinsky was the son of a leading bass in St Petersburg. His early years until 1910 were spent in Russia absorbing influences from elder compatriots and others, including Rimsky-Korsakov, Tchaikovsky, Borodin, Glazunov, Debussy and Dukas. It was these influences Stravinsky carried when commissioned to compose for Diaghilev's Ballets Russes in Paris: Firebird (1910), followed by Petrushka (1911) and The Rite of Spring (1913).

Stravinsky moved to France in 1910 and remained there until 1939, except for the years of World War I which he spent in Switzerland. In the later part of his life he lived in the USA. He did not visit Russia again until 1962, although his music always bore a connection with his homeland.

Serge Diaghilev
(1872-1929)

Diaghilev was the founder-director of the Ballets Russes. 'Though not himself a dancer, choreographer, musician or designer, Diaghilev had as great an influence on the arts of his time as any primarily creative person. He was a true artistic director, not just an impresario as he is sometimes called. Through his knowledge and ambition he pushed the frontiers of taste towards a new and untried world'. As a student, he was part of a forward looking set of young intellectuals much influenced by Rimsky-Korsakov. He travelled to Paris where at first he became involved in the new world of French painting, honed his skills as an organiser and became editor of a new magazine. However, his roots were in the theatre. In 1908 he took the Imperial Opera to Paris. He planned a repeat tour in 1909. However, lack of money led to a season of ballet instead. This was the beginning of 25 years of innovation and achievement in theatre, ballet and music.

The Rite of Spring

Music of the modern age is often dated from the historic and hysterical premiere of The Rite of Spring in May 1913. There were riots as members of the audience were either totally absorbed or totally abhorred by what they saw and heard. The composer Saint-Saëns reportedly yelled abuse, while Ravel defended Stravinsky as a genius. Debussy was in the middle, trying to get some quiet so the music could actually be heard, especially by the dancers. Stravinsky rushed out of the hall and back stage. 'For the rest of the performance I stood in the wigs behind Nijinsky (the choreographer), holding the tails of his jacket while he stood on a chair shouting numbers to the dancers like a coxswain'.

1 J.Drummond, ‘Dancing Revolution’, Sydney Morning Herald, 31 July-1 August, 2004
2 From The Idiots Guide to Classical Music
Stravinsky was completing *Firebird* in the spring of 1910 when he experienced a ‘vision’ of ‘a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.’ He collaborated with Nicholas Roerich, a set and costume designer, who was also a painter and an archaeologist well versed in folklore. Diaghilev gave his full support to the project and chose Vaslav Nijinsky to choreograph. However, Nijinsky could barely deal with the intricate rhythmic schemes, and so regardless of the ‘shocking new music’, the questionable footwork, together with the ‘primitive’ costumes designed by Roerich, were enough to test any audience on opening night.

Of the music, Harold Schonberg wrote: ‘*Le Sacre* with its metrical shiftings and shuttering force, its near-total dissonance and breakaway from established canons of harmony and melody, was a genuine explosion. For decades there were repercussions, as composers all over the world imitated the new Stravinsky rhythms and sonorities’\(^3\) It is interesting to note, however, that Stravinsky never wrote in the same style again.

*The Rite of Spring* is structured in two parts:

**First Part: Adoration of the Earth**
1. Introduction
2. The Augurs of Spring: Dances of the Young Girls
3. Ritual of Abduction
4. Spring Rounds
5. Ritual of the Rival Tribes
6. Procession of the Sage
7. The Sage
8. Dance of the Earth

**Second Part: The Sacrifice**
1. Introduction
2. Mystic Circles of the Young Girls
3. Glorification of the Chosen One
4. Evocation of the Ancestors
5. Ritual Action of the Ancestors
6. Sacrificial Dance (The Chosen One)

**Syllabus links**

*The Rite of Spring* by Igor Stravinsky covers a range of topics from the NSW syllabuses:

- Art Music of the 20\(^{th}\) and 21\(^{st}\) Centuries
- Music for Large Ensembles (Group 1)
- Music and the Related Arts
- Music of the 20\(^{th}\) and 21\(^{st}\) Centuries
- Theatre Music
- Music 1900-1945

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\(^3\) H. Schonberg
# Analysis

## First Part: Adoration of the Earth

### Introduction

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
</tr>
</thead>
</table>
| 1-38 | • *Lento tempo rubato*  
      • A penetrating solo bassoon in high register plays a fragment of a Lithuanian folk tune.  
      • *Rubato* and *ad lib* markings along with *fermata*, mixed metre and irregular rhythmic groupings give a sense of freetime improvisation.  
      • Woodwinds, violins and horns join the bassoon with repeated fragments of there own. |
| 39-65 | • A sense of metred time provided by a triplet offbeat *ostinato* in solo cello.  
    • Addition of more layers in the form of woodwind, brass and string fragments as the music builds to a piercing climax. |
| 66-75 | • Sudden silence followed by a return of the solo bassoon.  
    • *Pizzicato* violins introduce a repeated 4 note figure based on a minor 3rd and Perfect 4th in anticipation of what is to come. |

## The Augurs of Spring: Dances of the Young Girls

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</table>
| 1-42 | • *Tempo giusto*  
      • Percussive, dissonant string *ostinato* – *forte, staccato*, down bow, double stopped, polychord. Lower strings play an Fb (E) major chord against Eb7 in the violins and violas. Displaced accents emphasised by jabbing chords by the eight horns.  
      • A succession of melodic fragments in woodwinds and brass follow, beginning with the cor anglais playing the 4-note figure played by the violins at the end of the first section.  
      • Simultaneous use of contrasting articulations in similar instruments, eg *pizzicato* vs. *arco*, *legato* vs. flutter tonguing.  
      • Muted brass chords built on the Perfect 5th in Bars 26, 28 and 29. |
| 43-71 | • New bassoon theme enters over *sub p* string *ostinato*.  
    • Contrasting high flute grace note figure.  
    • General pause – *pizzicato* string chord, brass chord, descending triplet figure by timpani and lower strings, then tuba *fermata*. |
| 72-172 | • Immediately contrasting grace note figures descend through woodwinds with return to various melodic fragments.  
    • New horn theme is introduced.  
    • Texture builds with continued rhythmic excitement.  
    • New trumpet theme introduced at Bar 119. The trumpets play in parallel major 3rds and Perfect 4ths. |
### Ritual Abduction

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</table>
| 1-66 | • *Presto*  
      | • Frenzy grows out of previous section.  
      | • Violent strokes on timpani and bass drum.  
      | • Powerful accents and rapid changes of metre.  
      | • Closing high flute trill leads to next section. |

### Spring Rounds

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</thead>
</table>
| 1-6  | • *Tranquillo*  
      | • Flute trills over clarinet theme.  
      | • Note changes of metre. |
| 7-54 | • *Sostenuto e pesante*  
      | • Ponderous *ostinato* in strings with half the violas, the cellos and bass clarinet on the off beat.  
      | • Violins and horns return to trumpet theme from second section.  
      | • Becomes increasingly aggressive as dynamics and texture build.  
      | • Increased use of heavy accents and dissonance. |
| 55-62 | • *Tranquillo*  
      | • Clarinet theme returns doubled by alto flute. |

### Ritual of the Rival Tribes

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</thead>
</table>
| 1-74 | • *Molto Allegro*  
      | • Three contrasting ideas.  
      | • Trombones, tuba and timpani play short motives based on minor 2nds, diminished 5ths and major 7th.  
      | • Theme in the horns is stated a number of times with slight variations.  
      | • Woodwinds introduce a third *legato* idea at Bar 23.  
      | • Texture and dynamics build with accents interspersed.  
      | • At Bar 63 the strings and woodwinds return to the third idea. The tubas super impose a new melodic *ostinato* in anticipation of the next section.  
      | • Sustained horn notes create dissonance against the two ideas. |
### Procession of the Sage

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
</tr>
</thead>
</table>
| 1-21 | • Texture continues from the end of the previous section.  
• Pulsating quaver motives in the bassoons, lower strings and timpani involving dissonant melodic and harmonic intervals – 2nds, 7ths, 9ths, diminished 5ths.  
• Tuba melodic ostinato and sustained horn notes continue.  
• Texture and dynamics build with the addition of woodwind ostinatos.  
• Rhythmically complex from Bar 13 with cross rhythms and a polymetric effect achieved through use of accents, ties, groupings of 2 and 3, duplets and quadruplets.  
• Silence. |

### The Sage

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</table>
| 1-4 | • Lento  
• Bassoons and one contrabassoon play a soft sustained chord cluster.  
• Second contrabassoon, timpani and muted double bass play a quaver pulse on beats 2 and 4.  
• A short respite from the surrounding frenzy concludes with a ppp string harmonic cluster. |

### Dance of the Earth

<table>
<thead>
<tr>
<th>Bar</th>
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</thead>
</table>
| 1-60 | • Prestissimo  
• Timpani triplets begin a fast and furious series of repeated accented chords, short motives, rhythmic ostinatos and glissandos.  
• Rhythmic intensity and dynamics build to finish the first part. |

### Second Part: The Sacrifice

#### Introduction

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</thead>
</table>
| 1-18 | • Largo  
• Exploration of various colours and sonorities.  
• Metric ambiguity as the time shifts between 3, 4 and 2.  
• Horns sustain a D minor chord over which the woodwinds pulsate between a D# minor and C# minor.  
• String motives using various techniques including harmonics, over the finger board, on the bridge  
• Rising and falling scalic motives in contrary motion become a feature. |
| 19-36 | • The alto flute and solo violin introduce a new theme. |
| 37-61 | • Time shifts to 5 and 6.  
• Ties across the beat in one of two trumpet parts create a cross rhythm.  
• Contrasting percussive motive provided by the strings.  
• Horns and strings close the section with a statement of the earlier theme and the trumpet's cross rhythm idea. |
### Mystic Circles of the Young Girls

<table>
<thead>
<tr>
<th>Bar</th>
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</table>
| 1-64 | - *Andante con moto*
|      | - Violins open with the theme from the introduction which is extended. Note the ambiguous harmony as both the major and minor thirds of the triad are used simultaneously. |
|      | - Alto flute introduces a new folk like theme before it is passed to various woodwind and string colours, and later the horns. |
|      | - *Pizzicato* lower strings return to a syncopated *ostinato*. |
|      | - Muted brass lead a *crescendo* and *accelerando* up to a bar of 11 beats of timpani and down bow strings playing a repeated cluster. |

### Glorification of the Chosen One

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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</thead>
</table>
| 1-58 | - *Vivo*
|      | - Changing metre. |
|      | - Shifting accents. |
|      | - Mixed note groupings. |
|      | - Syncopated *ostinatos*. |
|      | - Flourishes and bursts of colour. |
|      | - Various colours and techniques used – *glissando*, *pizzicato*, flutter tonguing, mutes. |

### Evocation of the Ancestors

<table>
<thead>
<tr>
<th>Bar</th>
<th>Features</th>
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<tbody>
<tr>
<td>1-42</td>
<td>- General pause.</td>
</tr>
<tr>
<td></td>
<td>- Timpani motive and bass clarinet and lower string pedal.</td>
</tr>
<tr>
<td></td>
<td>- Woodwinds and brass play a fanfare-like theme.</td>
</tr>
<tr>
<td></td>
<td>- Shifting accents and changing metre.</td>
</tr>
<tr>
<td></td>
<td>- Contrast in colour towards the end of the short section as bassoon presents the theme.</td>
</tr>
</tbody>
</table>

### Ritual Action of the Ancestors

<table>
<thead>
<tr>
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<th>Features</th>
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</thead>
<tbody>
<tr>
<td>1-14</td>
<td>- <em>Pizzicato</em> strings and horns play a soft chord cluster <em>ostinato</em> on the beat with timpani and tambourine on the off beat.</td>
</tr>
<tr>
<td></td>
<td>- Cor anglais and alto flute motives.</td>
</tr>
<tr>
<td>14-51</td>
<td>- Rolling semiquavers played by the alto flute.</td>
</tr>
<tr>
<td></td>
<td>- Bassoon quaver <em>ostinato</em> minor 6th.</td>
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<tr>
<td></td>
<td>- Cor anglais pedal on the beat with viola off the beat.</td>
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<tr>
<td></td>
<td>- Muted trumpets introduce new theme.</td>
</tr>
<tr>
<td></td>
<td>- Short muted <em>tremolo</em> string motives follow the theme.</td>
</tr>
<tr>
<td></td>
<td>- <em>Fortissimo tutti</em> as horns present the theme against accented dissonant trumpet chords.</td>
</tr>
<tr>
<td></td>
<td>- Dynamics reduce as a series of short motives are presented.</td>
</tr>
<tr>
<td></td>
<td>- Return to <em>tutti</em> accented <em>ostinato</em> accompaniment as the theme is presented a third time <em>fff</em> by the horns.</td>
</tr>
<tr>
<td>Bar</td>
<td>Features</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>52-66</td>
<td>• Return to opening idea, but with bass trumpet replacing the cor anglais.</td>
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<tr>
<td></td>
<td>• Bass clarinet brings the section to a close.</td>
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</tbody>
</table>

**Sacrificial Dance (The Chosen One)**

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1-33</td>
<td><strong>Section A</strong></td>
</tr>
<tr>
<td></td>
<td>• Changing metre.</td>
</tr>
<tr>
<td></td>
<td>• Irregular accents.</td>
</tr>
<tr>
<td></td>
<td>• Harsh dissonance.</td>
</tr>
<tr>
<td></td>
<td>• Harsh articulation and dynamics – horns marked <em>sempre cuivre</em>.</td>
</tr>
<tr>
<td></td>
<td>• Percussive orchestration.</td>
</tr>
<tr>
<td></td>
<td>• Organised symmetrically around recurring 3 semiquaver motive.</td>
</tr>
<tr>
<td>34-115</td>
<td><strong>Section B</strong></td>
</tr>
<tr>
<td></td>
<td>• Sudden drop in dynamics.</td>
</tr>
<tr>
<td></td>
<td>• Changing metre continues with irregularly grouped <em>ostinatos</em> in rhythmic unison across bassoons, horns and string.</td>
</tr>
<tr>
<td></td>
<td>• Contrasting <em>forte</em> quintuplet motive in brass.</td>
</tr>
<tr>
<td></td>
<td>• Ostinato builds to <em>fortissimo</em> and <em>tutti</em>.</td>
</tr>
<tr>
<td>116-148</td>
<td><strong>Section A</strong></td>
</tr>
<tr>
<td>149-173</td>
<td><strong>Section C</strong></td>
</tr>
<tr>
<td></td>
<td>• Lower instruments - contrabassoon, tuba, cellos, double basses and percussion play <em>ostinatos</em>.</td>
</tr>
<tr>
<td></td>
<td>• Rhythmic, low register horn pedal.</td>
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<tr>
<td></td>
<td>• New motive.</td>
</tr>
<tr>
<td>174-180</td>
<td><strong>Section A</strong></td>
</tr>
<tr>
<td>181-202</td>
<td><strong>Section C</strong></td>
</tr>
<tr>
<td>203-275</td>
<td><strong>Section A</strong></td>
</tr>
</tbody>
</table>
**Musicology**

- Translate the French names of the orchestration of *The Rite of Spring* into English.
- Give the abbreviation for each instrument (refer to the Score Extracts).
- Explain the transposition for each instrument. (Some answers are given.)

<table>
<thead>
<tr>
<th>French</th>
<th>English Translation</th>
<th>Abbreviation</th>
<th>Transposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flauti grandi</td>
<td></td>
<td>Fl.gr</td>
<td></td>
</tr>
<tr>
<td>Flauto piccolo</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Flauto alto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Oboi</td>
<td></td>
<td>Sounds as written</td>
<td></td>
</tr>
<tr>
<td>Corno inglese</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarinetto piccolo in Re e Mi b</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Clarinetti in Si b e La</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Fagotti</td>
<td>4 bassoons</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contrafagotto</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Corni in Fa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tromba piccola in Re</td>
<td></td>
<td>Sounds major 2nd higher than written</td>
<td></td>
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<tr>
<td>4 Trombe in Do</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Tromboni</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2 Tube bassi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timpani (2 esecutori)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Batteria: Gran cassa</td>
<td>Not applicable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tam-tam</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triangolo</td>
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<td></td>
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<tr>
<td>Tamburo di Basque</td>
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<tr>
<td>Guero</td>
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<td></td>
<td></td>
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<tr>
<td>Piatti antichi in La b e Si b</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Archi</td>
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</tbody>
</table>
Composition

1. Experiment with the white notes of the keyboard to construct a six note scale.

   For example, degrees of the scale could be:

   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 5 & 6 & 7 \\
   \end{array}
   \]

   or

   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 4 & 5 & 6 \\
   \end{array}
   \]

2. Improvise a melodic shape in free time using the scale.

3. Vary the length of the phrases.

4. Select a ‘home note’ on which to end each phrase (need not be ‘1’).

5. (a) Experiment by adding an accidental to one note of the scale.

   (b) Use this new version of the scale to extend the melody a little further.

   (c) What effect does this note have on the melody? Does it alter the mood?

6. (a) Notate the melody.

   (b) Maintain the effect of an improvised melody in free time by changing time signatures and using irregular note groupings, ties, fermatas and so on.
Musicology/Aural

First Part: Introduction

Sound Excerpt 1
Score Extract 1
Bars 1-14

Listen to Sound Excerpt 1 while following Score Extract 1 and answer the following questions.

1. The opening of *The Rite of Spring* has an improvised free time feel. List the ways Stravinsky has achieved this with reference to duration and expressive techniques.

2. How has Stravinsky used tone colour to attract the listener’s attention in the opening?

3. (a) Describe the melody.
   (b) Comment on the structure of the melody.
Aural/Performance

The Augurs of Spring

Sound Excerpt 2

Bars 1-71

1. (a) Mark the quavers that are normally accented in 2/4 time.

\[ \text{\footnotesize \( \frac{2}{4} \)} \]

\[ \text{\footnotesize \( \frac{2}{4} \)} \]

(b) Perform this rhythm on classroom percussion instruments:
- wooden instruments play the quaver pulse with the marked accents;
- drums play only the accented notes.

2. (a) Listen to Bars 1-8 of Sound Excerpt 2, CD cue 0:00-0:09, and indicate where Stravinsky has placed the accents.

\[ \text{\footnotesize \( \frac{5}{4} \)} \]

\[ \text{\footnotesize \( \frac{5}{4} \)} \]

(b) Perform the rhythm on classroom percussion instruments:
- wooden instruments play the quaver pulse with the marked accents;
- drums play only the accented notes.

(c) Perform the rhythms with Bars 1-8 of Sound Excerpt 2.
Listen to Sound Excerpt 2 while following Score Extract 2 and answer the following questions.

A *polychord* is where two or more chords are combined to make a more complex chord.

1. The chord that Stravinsky repeats in Bars 1-8 is an example of a *polychord*.
   
   (a) Notate the chords played by the cello/double bass and the violin/viola in the table below.
   
   (b) Identify the two chords that are combined to make the *polychord*.

<table>
<thead>
<tr>
<th>Cello/Double Bass Chord</th>
<th>Violin/Viola chord</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Cello/D Bass Chord" /></td>
<td><img src="image2" alt="Violin/Viola Chord" /></td>
</tr>
</tbody>
</table>

A *tone-cluster* is a chord that is used to create a physical and psychological impact. The sounds combined are irrelevant as ‘pitch’, eg large ‘clusters’ built in 2nds have this effect.

2. Discuss whether Stravinsky intended the chord above to be a *tone cluster* or a *polychord*.

3. Identify the intervals used in the cor anglais *ostinato* in Bars 9-12.

4. Comment on the broken chords in the bassoon and cello parts in Bars 9-12.

5. Describe the playing techniques used by the strings in Sound Excerpt 2.

6. Comment on the role of the trumpet, oboes and violin I in Bars 18-22.
7. In Bars 26 and 28-29 the muted trumpets and horn 4 repeat a chord that has an unusual structure.
   
   (a) Write the notes of the chord in order from lowest to highest. (Remember to transpose the trumpet in D and the horn in F to actual pitch.)

   ![Chord Diagram]

   (b) Comment on the way this chord is structured.

8. (a) Which instrument(s) have the melodic interest after Bar 43?

   (b) How has Stravinsky ensured the melody is not overpowered by the accompaniment?

9. Transpose the trombone part from Bars 65-67 to sounding pitch.

   ![Trombone Diagram]

10. (a) Describe how Stravinsky has treated the melodic material in Bars 60-69.

   (b) What compositional device has he used?
1. (a) Perform the rhythm from Sound Excerpt 3 which contains changing metres below:
   - Say the counts written under the notes, emphasising every ‘1’.
   - Perform the rhythm on percussion instruments with strong accents.

   \[ \begin{array}{ccccccc}
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \end{array} \]

   \[ \begin{array}{ccccccc}
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \end{array} \]

   \[ \begin{array}{ccccccc}
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} & \text{\textbf{2}} & \text{\textbf{3}} & \text{\textbf{1}} \\
   \end{array} \]

2. Perform the rhythm with Sound Excerpt 3.
1. (a) Listen to Bars 1-6 of Sound Excerpt 4 several times and notate the melody below.

   ![Musical notation image]

   (b) Check your answer from the score remembering to transpose the part to sounding pitch.

2. Harmonise the melody. Experiment with devices such as drones and parallel motion at the intervals of a 2nd, 3rd, 4th, 5th, 6th and 7th.

An ostinato pattern which sets up a strong, heavy pulse begins at Bar 7 of Spring Rounds. Listen to Sound Excerpt 4 from Bar 7 while following Score Extract 3 and answer the following questions.

3. Identify performance directions from the score that create the heavy feeling of the music.

4. There are two other reasons for this heavy, dragging quality: frequent use of parallel 5ths and a syncopated ostinato rhythm that drags behind the beat.
   
   (a) Identify the instruments that play in 5ths.

   (b) Notate the one bar rhythm pattern of the ostinato.

5. At Bar 17 the theme and harmony parts in rhythmic unison are played above the ostinato accompaniment patterns.
   
   (a) Identify the instruments that play the melody/harmony in the first phrase.

   (b) Identify the intervals used in the parallel motion of the harmony.

   (c) What is the interval between the two inner parts? What is the effect of this interval?

6. Discuss the similarities and differences between Bars 15-31 and Bars 32-42.
This excerpt features *polyrhythm* and *cross rhythms*. Rhythms of different metres and in some cases tempos are combined although they are all notated in $\frac{4}{4}$.

**Part 1** (effectively $\frac{4}{4}$ because of rhythm):

```
\[ \frac{4}{4} \]
```

**Part 2** (2 bar ostinato effectively in $\frac{4}{4}$):

```
\[ \frac{2}{4} \]
```

**Part 3** (grouped normally in $\frac{6}{4}$ - compound duple time):

```
\[ \frac{6}{4} \]
```

**Part 4** (grouped in $\frac{12}{8}$ - compound quadruple time):

```
\[ \frac{12}{8} \]
```

**Part 5** (quaver quadruplets produces $\frac{4}{4}$, but at a slower tempo):

```
\[ \frac{4}{4} \]
```

**Part 6** (crotchet duplets produces $\frac{4}{4}$ at an even slower tempo than Part 5):

```
\[ \frac{4}{4} \]
```

1. Learn to play the rhythms:

- Perform each line separately, emphasising the accents;
- Perform two parts together, eg Parts 5 and 6; Parts 1 and 2; Parts 4 and 6 and so on;
- Try playing the more difficult pairings, eg Parts 4 and 5 and Parts 3 and 5;
- Perform the rhythms with Sound Excerpt 7.
Composition

Stravinsky used unusual pitch devices including:
- *tone clusters*
- *polychords*
- *polytonality*

1. Experiment with each device, notating ideas that sound most effective.

2. Experiment with applying different tone colours to each device. Evaluate their effect on the sound and mood.
   - same or similar instruments;
   - contrasting colours;
   - different registers;
   - different playing techniques, eg *pizzicato*, *arco*, harmonics, flutter tonguing, *flautando*, *sul ponticello* and so on
   - different combinations of all of the above.

3. Notate your ideas and use them as the basis of a short composition.
Sacrificial Dance is in rondo form. Listen to the three contrasting sections (Sound Excerpts 6-8) and describe the features of each section with reference to the concepts of music.

<table>
<thead>
<tr>
<th>Section</th>
<th>Musical Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (Sound Excerpt 6)</td>
<td></td>
</tr>
<tr>
<td>B (Sound Excerpt 7)</td>
<td></td>
</tr>
<tr>
<td>C (Sound Excerpt 8)</td>
<td></td>
</tr>
</tbody>
</table>
Resources

Stravinsky

www.teachnet.ie/adonaghemcgowan/listresp/stravinsky.html
www.artsalive.ca/en/mus/greatcomposers/stravinsky.html

Film

http://www.rhythmisit.de/php/index_flash.php
http://www.rhythmisit.de/php/index_noflash.php

Related Arts

www.ncmoa.org/matisse/lessons/activities/activities3.html