

Stravinsky: Juxtaposition, Collage, and Motivic Cells, part I**Listening**

Listen to the entire *Rite of Spring* by Stravinsky.

Listen to these three sections again with the score:

Part I, Introduction (through rehearsal number 12; pp. 1-11)

Part I, Spring Rounds (rehearsal 48-53; pp. 45-50)

Part I, Procession of the Oldest and Wisest One (or “Sage”) (rehearsal 67-70; pp. 69-73)

Rehearsal and page references above refer to the version published in Moscow 1965, which is now in the public domain in the US. It is available as a Dover Publications paperback and on the IMSLP website, <http://imslp.org>: click the first score link on the “Rite of Spring” page.

There are countless recordings online, including on the Classical Music Library accessible via the Howe Library portal (don’t listen to the band arrangement!) and on YouTube. Use decent headphones or real speakers, not teensy built-in speakers or ear buds.

Written assignment

- 1) Write down at least five questions or impressions.
- 2) Make a keyboard reduction of these two excerpts from “Spring Rounds”:
 - a) rehearsal numbers 48-50 (i.e. through the measure just before rehearsal #51, = 21 bars total)
 - b) the first 3 bars of rehearsal #53 (i.e. until just before the 5/4 bar)
 - Take heart! This was (in 1913) the most gargantuan, multi-layered orchestration ever written (and it’s a pit orchestra!). But the underlying pitch structure in this section is not that complicated.
 - Your goal is to clarify the harmonic, melodic, and rhythmic content, not to create a performance arrangement. Your reduction will not be playable by a single pianist.
 - Include **every independent line**, **every unique pitch**, and **every register**. For extended doublings, you may use abbreviations (8^{va}, 15^{ma}, 8^{ab}) rather than writing out the notes in multiple registers.
 - Use more than two staves: as many as you need to make the different layers clear, but no more; otherwise the music becomes too spread out, defeating the purpose of a reduction. Four is a good number, though you might not use all four for every phrase.
 - Notate neatly and correctly, whether by hand or computer. If by hand, skip at least one staff between systems.
 - Include rehearsal numbers.
 - Check all transpositions. Remember octave transpositions for C instruments like piccolo and bass. A table of transpositions appears as Appendix 5 of the MGTA textbook, and there are numerous reference sources online.*
- 3) After making your reduction, listen again. How is your listening experience different now that you’ve written your reduction?

When you are finished, post your responses to (1) and (3) at our [discussion area](#).

Instrumental abbreviations that may be unfamiliar:

Fl. c–a. = Alto flute

C. ingl. = English horn

Cl. picc. (Es) = E-flat piccolo clarinet

Cl. (B) = B-flat clarinet

Cl. b. = Bass clarinet (also in B-flat)

Fag. (Fagott) / C-fag. = Bassoon, Contrabassoon

Cor. (Corni) = Horns. Stravinsky used this now-obsolete convention for low horn parts:

when in bass clef, the horns transpose up a fourth instead of down a fifth.

Tr-be (Trombe) / Tr-be piccolo = Trumpet, Piccolo trumpet

Tr-ni (Tromboni) = Trombones

Gr. c. (Grosse caisse) = Bass drum