

1. (Motives on scanned paper)

<u>Motive</u>	<u>Next occurrences</u>	<u>Instrument</u>	<u>Variation?</u>
M1	3 m. after R 79	flute	more chords and elongated theme
	R 80	oboes, violins, trumpets	transposed and in different inversions
	R 81	oboes, violins, trumpets	transposed and in different inversions
	2 m. after R 82	flute	different inversions of chord, transposed up M3
	1 m. before R 83	oboes	transposed, different inversions, slightly different motion of pitches
	R 84	strings	split up between parts, different octaves
	2 m. after R 85	strings	“ ”
M2	m. before R80	violin	no octaves, split up pitches that were part of P5
M3	R 83	solo violin and flute	elongated rhythm and down a half step
	2 m. before R 84	violin solo	slightly different pitches in end of phrase
	R 84	4 violin solo	transposed melody

	1 m. after R 85	horns	transposed from original, harmonized
	R 89	horns	transposed up a half step
M4	2 m. after R 85	strings	up m3, octaves of pitches change
	2 m. before R 87	trumpet	none
	R 90	horns	transposed
M5	R 86	trumpet in C	pitch change (G to F)
	2 m. before R 87	trumpet	none
	R 90	strings	transposed down
M6	m. after R 86	small clarinet	none
	m. after R 87, m. & 2 m. before	small clarinet, violin	transposed in violin
	R 88, 2, 3, 5, & 6		
	m. after R 88		
M7	pick-up to R 87 to R 89	strings	starts up half step, violins split to do contrary motion of original motive and transposed version

2. I agree in that R 79 + 1 is one of the most important harmonic tonalities in this section. A seems to be a resounding pitch throughout this entire movement, as the first pitch of this short motive is also A. The contrary motion from A to the minor fourth with the added perfect fifth

underneath almost seems to create a tonal center. The continuing A that later pops up in R 80, 81, and 82 seems to still hint at A being the tonal center for the first part of the movement.

Another important sonority is the minor second. This interval is more prominent in the second section of the movement, especially since the fermata rest comes just before this motive. I think this is the connecting interval between the first and second parts of this movement because the first movement also begins with a minor second. In R 79, the flute part's top voice pops out of the texture due to the minor second, as does the trumpet part in the measure before R 85. This sonority continues on in the measure after R 85 with the strings, and then gets passed from one instrument to another until R 89.

3. The minor triads are used as an ostinato in the beginning of this section. They also create dissonance because they are paired with an A natural in the oboe part. Oddly, I feel that the first tonality does not sound minor even though the chords are paired with an A natural for dissonance, and switch between two minor chords. When listening to the first chords, the minor second on the top is brought out the most of all the voices. This minor second is a connecting interval between the first and second parts of the movement. In R 80, a variation of pitches is used with a similar rhythm pattern to R 79. The new intervals between the flute and oboe create minor triads that move in slightly different directions, but still a similar pattern. The minor triads provide the tonality for all of the other instrument parts that play the ostinato.

4. Some of the most important elements of this movement contribute to the setting of the second half of the piece. "The Exalted Sacrifice" sets the mood for the movements that follow by narrating with the different motives. Some of the most important motives are the minor second in the top voice of the first motive and the sustained A. I feel as though the minor second is reminiscent of the "Augurs of Spring" chord, which represents the young maidens. This

repeated interval within “The Exalted Sacrifice” hints toward the sacrifice of the young maiden. The sustained A is significant because it is almost always played by at least one instrument, and creates the feeling of a drone throughout the movement until the B section. This drone symbolizes ancient rituals and traditions which the natives will celebrate later in the piece.

5. The form of this section can be categorized by theme introduction. In the first measure, the minor chord ostinato signifies the first section. I call this the A section. The next section begins at R 83 with the introduction of a melody in the G flute. This section continues until the measure before R 83. The next section begins with the trumpets playing themes four and five that join with the melody from the previous section. This new section can be named C. The D section contains the triplet theme introduced by the strings. After the D section, the B section returns due to the melody being brought back. Another C section closely follows the B section at the very end of the movement.

The piece could also be divided into four sections due to rhythmic themes. The first section contains a very constant eighth note rhythm until the measure before R 85. The next section is much shorter, containing a more syncopated rhythm between eighth and quarter notes. When the triplet sixteenth notes appear, the next rhythmic section occurs along with a new melodic gesture in the small clarinet. The last section is very similar to sections of the first rhythmic section. In either instance of categorizing sections, Stravinsky seems to have clearly outlined his themes and where each section begins and ends.

Julianne Michalik

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Analysis Proj. #2

M1 *~ m. 1 = flute*

M2 *~ m. 2 = violin I*

M3 *~ 1 m. before R. 81 = violin I*

M4 *~ 1 m. before R. 85 = trumpet in C (I)*

M5 *~ 1 m. before R. 85 = trumpet in C (II)*

M6 *~ pick-up to R. 97 = small clarinet*

M7 *~ m. before R. 87 = viola*