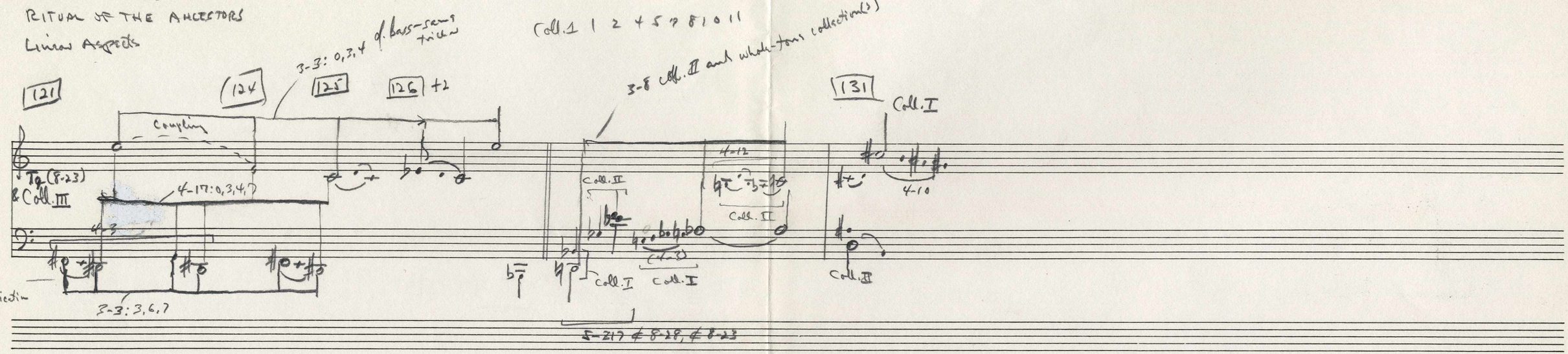
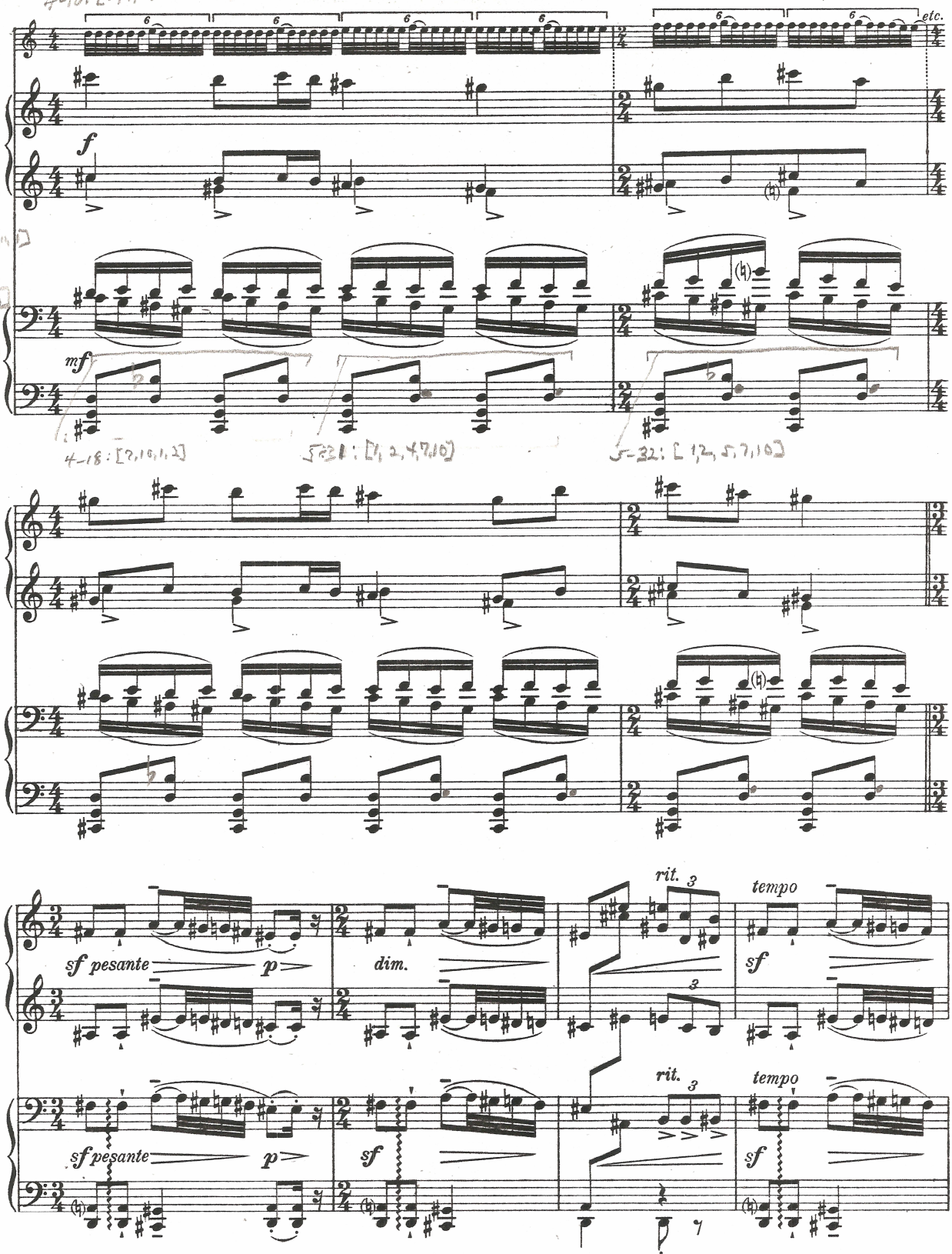
See u.d. Tonn p. 121

EVOCATION OF THE ANCESTORS
RITUAL OF THE ANCESTORS
Linear Aspects




etc.
f
mf
sf pesante
p
dim.
rit.
tempo
sf
sf pesante
p
sf
rit.
tempo
sf

4-10 4-10

8 10 11 1 2 4 5 7

***

ENTIRE PASSAGE IS OCTA: ~~1 2 4 5 7 8 10 11~~

No: 9-10 with pc 6: (9,0,3)

Complex example: (annotate copy of duet score) correct misprint in 134+1

Stravinsky, Rite of Spring, R 134 (Ritual of the Ancestors)

upper part: 4-10 [8,10,11,1]

rhythm associates with sixteenth-note form of 4-10 through two-sixteenths dyad

upper part of bass also presents 4-10 and this is doubled in the extreme upper registed by fl and vn in sixteenth sextuplets

This form of 4-10 is [2,4,5,7] T6 of main melody, with no common pitches. The union⊠xx of the two forms is 8-28: (0,3,6,9), reflecting the octatonic structure of the passage (and movement)

~~The lower part, with ⊠ its own rhythm is pc set 4-Z29~~

***But, 4-23 is "dissonant" in this context since it is not a subset of 8-28⊠. This set is plyaed by trumpets and trombones. It occurs within 6-Z25, which is a subset Of 8-23 and other large sets in Rite of Spring [See Harmonic Organization . . .]

Show score with sets marked and note discrepancies between duet and full scores:

1. change of meter to two measures of 6/4 in full score

2⊠ 2. misprint in⊠ m. 2 of duet

3. omission of b in lower part of duet and

STRATA! Reduction by pc set analysis shows "simpler" underlying rhythm.

Each stratum is distinct — no duplicates!!