

Harmony of the Chosen One
Linear aspects

104

106

107

108

109

110

111

112 + 3

114 + 1

6-223 at 104
in the frequency

'Blocks' in which dia and octa alternate

one of only 2 key signatures in
Rite of Spring (not in full score)

Call. III
4-10: [1, 0, 1, 2]
and T5 (8-28) instead

Call. III
4-3: 3, 4, 6, 7

6-223: [1, 2, 4, 6, 7, 9]

Expansion of descent transposed

↑ 6-223 call II [as at 103+1] 0, 2, 3, 5, 6, 6

3-2 (Call. III)

↑ 6-223 call II [as at 103+1] 0, 2, 3, 5, 6, 6

↑ 5-31 5-25 4-21

as at III = C-B^b-A^b

T5 (8-23) instead

Call. III

shows g[♯] = f^x

T5 (8-23) (4-21)

(3-2)

4, 2-2 9 bass at 104

= 3-6 at R109

3-2

4-10: [1, 0, 1, 2] and T5 (8-28) instead

= d[♯]

115

T5 (8-23)

109

117 Call. III

112 + 1 opening music

4-23

3-2: 10, 11, 1

R107 SES evolution

5-21: [E, 6, 7, 9, 0, 7]

4-21 from T₁ etc. (P-21) (Call. III)

4-16

5-25: [7, 9, 10, 0, 2]

Call. III and 8-23

4-10: only linear subset of octa shared w/ 8-23

Red bass descent bass

3-2

3-2

OCTA III

114

Total melodic motifs

9-10

all: 8-16: [3, 4, 5, 7, 9, 10, 11, 0]

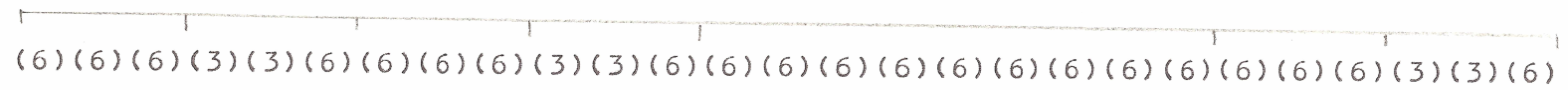
6-250: [3, 4, 7, 9, 10, 0]

9-5: [5, 4, 5, 6, 7, 9, 10, 11, 0]

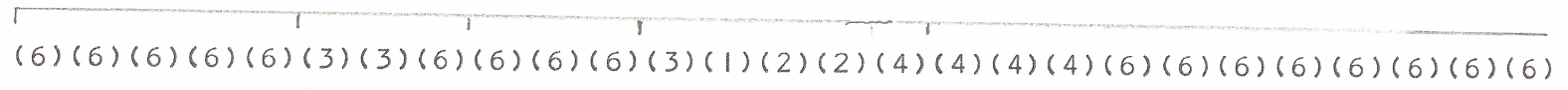
[8, 1, 2]

Stravinsky, Rite of Spring
 Glorification of the Chosen One
 Attack-Release Partitioning

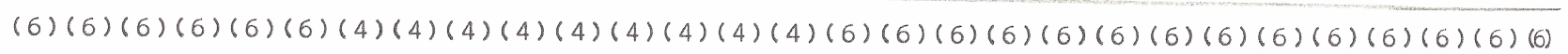
R105



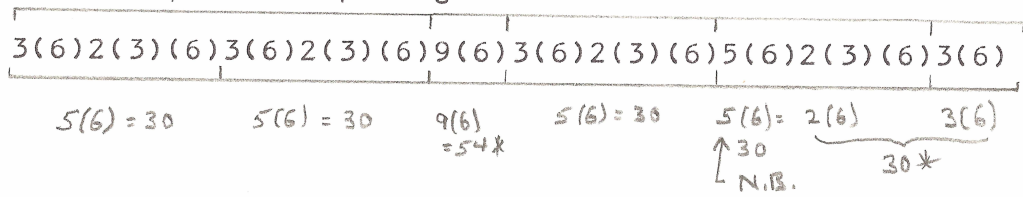
R106



R107



Pattern analysis of opening



Also note further distinction between pc components: e.g., 4-3 is expressed as (6)[6](3)(3)(6)

* Thus, the $\frac{13}{8}$ measure completes duration 30

* almost 60 (= 2(30))

Stravinsky, Rite of Spring
Glorification of the Chosen
One, R104

Proportional Graph

