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Musical allusion to The Rite of Spring in four contemporary works for solo bassoon

Scott Miller

Louisiana State University and Agricultural and Mechanical College

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MUSICAL ALLUSION TO *THE RITE OF SPRING* IN FOUR CONTEMPORARY WORKS
FOR SOLO BASSOON

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By

Scott Miller
B.M., Florida State University, 2006
M.M., University of Oregon, 2008
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ABSTRACT

The bassoon solo that begins *The Rite of Spring* has had a profound and lasting influence on the treatment of the bassoon as a melodic instrument, both in the context of the orchestra and as a solo instrument. It has been alluded to and directly quoted in many works over the past century, and has become associated with the modern concept of the bassoon as a solo instrument. Four works for solo bassoon by contemporary composers—*Canto XII* by Samuel Adler, *Metamorphoses* by Leslie Bassett, *Paisagem sonora no. 5* by Rodrigo Lima, and *From Rite to Rite* by Claudia and Maíra Cimbleris—all adapt the bassoon solo from the introduction to *The Rite of Spring*. Although the passages in these four works that contain musical allusion to *The Rite of Spring* vary widely in content and character, they demonstrate certain similarities in the treatment of material borrowed from the bassoon solo and other parts of the ballet. These similarities suggest a common way of thinking about Stravinsky's bassoon solo, and its continued use by contemporary composers suggests its long lasting impact on modern bassoon writing.

CHAPTER 1: INTRODUCTION

1.1: *The Rite of Spring* Bassoon Solo

The bassoon solo from the introduction to Stravinsky's *The Rite of Spring* represents a landmark in bassoon literature. Through the nineteenth and into the early twentieth century certain prejudices surrounded composers' opinions of the role of the bassoon in the orchestra and influenced how they wrote for the instrument. Hamilton Clarke remarks that the bassoon is best suited to "antics the most intensely comical."¹ Rimsky-Korsakov writes that the bassoon can create "an atmosphere of senile mockery"² and is better suited to staccato than legato passages.³ In contrast to the sentiments of some nineteenth-century composers, Samuel Adler, in *The Study of Orchestration*, writes that the bassoon is an instrument that "performs lyric melodies beautifully."⁴ Stravinsky's bassoon solo challenged presuppositions about the role of the bassoon as a melodic instrument by presenting a plaintive, lyrical melody in the upper register of the bassoon, and extending the conventional range of the instrument.⁵

An example of a lyrical passage in the upper register of the bassoon before *The Rite of Spring* is the second-movement solo from Rimsky-Korsakov's *Scheherazade*.⁶ While the *Scheherazade* solo ascends only to A4, *The Rite of Spring* ascends to D5. Since *The Rite of Spring*, composers have continued to write lyrical, expressive melodies in the upper register of the bassoon. Examples in the orchestral literature are found in the fourth movement solo of Shostakovich's Ninth Symphony which ascends to a D5, and in the first bassoon part from the first movement of Ravel's piano concerto in G which ascends to E5. Both of these examples

¹ Clarke, Hamilton. *Manual of Orchestration*. London: J. Curwen and Sons Ltd., 1883, p. 51.

² Rimsky-Korsakov, Nikolai. *Principles of Orchestration*. New York: Dover Publications, 1964, p. 19.

³ *Ibid.*, 18

⁴ Adler, Samuel. *The Study of Orchestration*. New York: W.W. Norton, 1982, p. 197.

⁵ Gray, Catherine. "'Weird and Plaintive Utterances': The Influence of Stravinsky's *The Rite of Spring* on Bassoon Writing." *Nota Bene: Canadian Undergraduate Journal of Musicology*. Vol. 1 (Fall 2008) p. 49

⁶ Rogers, Bernard. *The Art of Orchestration*. Connecticut: Greenwood Press, 1951, p. 38.

employ the high register of the bassoon in a lyrical solo context. Similar writing can be also found in works for solo bassoon and orchestra. Examples from the mid-twentieth century to the early twenty-first century include Murray Adaskin's *Concerto for Bassoon and Orchestra*(1960), Harald Saeverud's *Concerto for Bassoon and Orchestra*(1983), and Peter Hope's *Concertino for Bassoon, Strings, Harp, and Percussion*(2000). In one movement of each of these concertos the composer writes a lyrical melody in the highest register of the bassoon, a practice that is now commonly seen in soloistic bassoon writing.

While these and many other examples adopt the character of Stravinsky's bassoon solo, many contemporary composers go as far as to incorporate that melody directly into their own works. The bassoon solo from *The Rite of Spring* is paraphrased in the fourth movement of Paul Chihara's *Fleeting Shadows, Still Reflections* for bassoon and piano and in the first movement of Ronaldo Cadeau's *Four Pieces for Solo Bassoon*. The use of Stravinsky's bassoon melody in those two works is brief; it is inserted as a passing idea. Several other works by contemporary composers draw inspiration from the bassoon solo and other passages in *The Rite of Spring*. What will follow is an analysis of the use of material from *The Rite of Spring* in the following four works for solo bassoon: *Canto XII* (third movement) by Samuel Adler, *Metamorphoses* (first movement) by Leslie Bassett, *Paisagem sonora no. 5, op. 28* (first movement) by Rodrigo Lima, and *From Rite to Rite* by Claudia and Maíra Cimbleris.

1.2: *Canto XII*, Movement 3 “*Sacre*” *Serenade*

Samuel Adler wrote *Canto XII* in 1989 as the twelfth work in a series of pieces for various solo instruments. It is comprised of four concert etudes, each dedicated to a bassoonist

whom the composer admires.⁷ “*Sacre*” *Serenade*, the third movement of *Canto XII*, is dedicated to Stephen Paulson, principal bassoonist of the San Francisco Symphony, and has been recorded by Judith Leclair, principal bassoonist of the New York Philharmonic. In the notes from the score to *Canto XII* Adler writes:

The third movement of *Canto XII*, dedicated to my former student Stephen Paulson who is principal bassoonist of the San Francisco Symphony, is called ‘Sacre’ serenade. It is based on the famous bassoon solo from Stravinsky’s work and is composed throughout with variations and embellishments.⁸

In an email correspondence with me, Mr. Adler wrote:

My inspiration for using *The Rite of Spring* was two-fold. 1. Of course I love the beginning of *Sacre* and feel it gives new life to the bassoon as a solo instrument. Also the extreme range shows a new way of using the instrument. 2. I had known Judith LeClaire since her student days and as a student she had been the first bassoonist in the orchestra at the Eastman School and after one of the rehearsals we had a long discussion about the solo. So, when I was thinking about writing a work for solo bassoon, I wanted to see what could be done with this wonderful beginning used as a fantasy for an entire movement. ... [A]s you will see the entire melody acts as a climax of the movement and is not heard in its entirety until close to the end.⁹

⁷ Adler, Samuel. *Canto XII*. Program notes.

⁸ *Ibid.*

⁹ Adler, Samuel. Email correspondence.

The movement is marked “freely and contemplatively.”¹⁰ It is completely unmeasured, rife with pauses for rests and breaths between clearly delineated phrases. As Mr. Adler states, it is based primarily on the opening bassoon solo from *The Rite of Spring*. The movement unfolds in three distinct sections: a first section that presents the bassoon solo then departs into paraphrases and variations of the melody, a second section that adapts borrowed material more subtly, and a final closing quotation that fades into silence. A closer analysis of the work reveals a juxtaposition of overt quotation and paraphrase with a subtler treatment of Stravinsky’s musical ideas.

1.3: *Metamorphoses*, Movement 1

Leslie Bassett wrote *Metamorphoses* for the retirement of L. Hugh Cooper, Professor of Music at the University of Michigan. It was premiered by Gwendolyn Rose on February 12, 1991.¹¹ In the preface to the score of *Metamorphoses* Bassett writes:

Each of the eight *Metamorphoses* emerges and unfolds from a brief source, a fragment drawn from orchestral bassoon literature. Tempos, pitches and rhythms may be substantially changed from the original, yet the sources remain clearly recognizable, giving rise to the new music which follows; homages rather than quotations.¹²

The first movement of *Metamorphoses* is based on the solo melody from the introduction to *The Rite of Spring*. This movement, like the third movement of *Canto XII*, is unmeasured and unmetered, filled with fermatas and pauses. Phrases are expanded through repetition and octave

¹⁰ Adler, Samuel. *Canto XII* p. 8.

¹¹ Bassett, Leslie. *Metamorphoses*. Preface.

¹² Bassett, Leslie. *Metamorphoses*. Preface.

displacement of a continuous line, giving parts of the movement a cascading effect. Most of the melodic material in the movement is derived from the first phrase of the bassoon solo from *The Rite of Spring*, and the movement as a whole represents a general departure from and then return to familiar material.

1.4: Paisagem sonora no. 5, op. 28, Movement 1

Rodrigo Lima wrote *Paisagem sonora no. 5, op. 28* in 2004 for Brazilian bassoonist Gustavo Koberstein. It was premiered at the Biennial Festival of Brazilian Contemporary Music in 2005 by Aloísio Fagerlande, bassoonist of the Quintetto Villa-Lobos. The first movement of this two-movement work for solo bassoon draws inspiration from *The Rite of Spring*, transforming material from the bassoon solo and from elsewhere in the ballet.¹³ Concerning *Paisagem sonora no. 5, op. 28* Rodrigo Lima writes:

In this piece I tried to create an environment in which I could work with the listener's interest by constantly surprising him/her, as in a landscape that continuously transforms itself.¹⁴

Lima suggests that *The Rite of Spring* has become referential to modern composers of bassoon music. It is familiar enough to musicians and audiences that it can be used as a point of departure from which he is able to create new colors and sonorities as he gradually moves further away from recognizable material.¹⁵ In *Paisagem sonora no. 5, op. 28*, he takes recognizable

¹³ Moore, Tom. Biennial Festival of Brazilian Contemporary Music 2005. Brazilmax.com http://www.brazilmax.com/news5.cfm/tborigem/fe_music/id/1 Published November 26 2005.

¹⁴ Lima, Rodrigo. Email correspondence, September 13, 2010.

¹⁵ *Ibid.*

musical events from the bassoon solo and other parts of *The Rite of Spring* and reconstructs them, overlapping and intersecting components of Stravinsky's music to create his own.

1.5: *From Rite to Rite*

This work was written over the summer of 2010, a collaborative effort between Brazilian-born composer Máira Cimbleris and her mother, Claudia Cimbleris. It represents a glimpse into the experience of listening to *The Rite of Spring* complete with musical quotes and paraphrases lifted from the oboes, English horn, strings, bassoons, and clarinet parts in addition to the famous bassoon solo. It begins with a multiphonic that contains pitches from the opening chord of the second section of *The Rite of Spring*, the “Augurs of Spring.” The multiphonic establishes a point of reference that returns halfway through the piece. Throughout the piece musical events from the bassoon solo and other instrumental parts from *The Rite of Spring* are often mixed together, interrupted, or displaced through different registers. At points, it truly is a reduction of *The Rite of Spring* for solo bassoon. Concerning *From Rite to Rite* Máira Cimbleris writes:

What we expected to achieve with *From Rite to Rite* was a sort of phenomenological experience to the listener. We intended to capture the essence of *The Rite of Spring* and instigate the perception of the listener. Perception is a combination of sensation and interpretation. Those two things are highly present throughout our entire piece, from the compositional process to the final sound.¹⁶

¹⁶ Cimbleris, Máira. Notes on *From Rite to Rite*.

CHAPTER 2: METHODS OF ANALYSIS

2.1: Analyzing Borrowed Music

In his article “The Uses of Existing Music: Musical Borrowing as a Field,” J. Peter Burkholder describes fourteen categories of musical borrowing that he identified in his research on the works of Charles Ives.¹⁷ These categories provide a foundation for the study of existing music in general. He groups these categories into three general classifications: methods of adaptation (such as quotation, paraphrase, variation), purposes for using an existing work (such as theme, program, model), and musical forms (such as theme and variations, or medley).¹⁸

From his research Burkholder suggests several lessons about analyzing borrowed music. The first is that large categories are not sufficient to describe the many ways that existing music is used. It is necessary to differentiate between the many uses of existing music; developing a paradigm for a particular method of musical borrowing provides an analytical tool that can be applied to individual cases.¹⁹ Concerning the interpretation of borrowed music, Burkholder cautions that “conclusions about the significance of borrowed material in a work are premature until we know how the composer has actually used it.”²⁰ The nature and extent to which a composer uses borrowed material must be discovered before any conclusions can be drawn about its role in the form of the work or any extramusical meaning can be inferred.²¹ The following statement by Burkholder summarizes the necessity for a methodology for the analysis of borrowed music:

¹⁷ Burkholder, Peter. “The Uses of Existing Music: Musical Borrowing as a Field.” *Notes*, Second Series, Vol. 5, No. 3 (Mar., 1994) p. 854

¹⁸ *Ibid.*, 853

¹⁹ *Ibid.*, 856

²⁰ *Ibid.*, 856

²¹ *Ibid.*, 857

We cannot fully understand any of the uses of existing music in isolation from the others. They evolved together, one growing out of another, so their histories intertwine. Their boundaries overlap, both in procedure and in function. Finally, by referring to other music, all types of borrowing force us to think of another piece of music while we encounter the one in front of us, giving works that use existing music a special place in a musical tradition that esteems both the distinctive contributions of each composer or improviser and the repetition of the familiar. While the various types of borrowing may be usefully distinguished from each other, and each may be studied separately, we should recognize them as a family of interrelated techniques for reworking existing music in new compositions and accept that they often depend upon similar procedures, are used for similar purposes, and achieve similar effects. To understand any of them well, we need to keep the others in view.²²

David Cope, a professor of music theory at the University of California at Santa Cruz, discusses his own “taxonomy for referential analysis”²³ that includes five broad classifications derived from Burkholder’s work: quotations, paraphrases, likenesses, frameworks, and commonalities. Quotation involves exact note or rhythm duplication.²⁴ Paraphrase typically involves different pitches but similar intervals, and may include rhythmic freedom.²⁵ Likenesses may have different pitches, intervals, and rhythms, but generally feature some overall similarity to a recognizable model.²⁶ Frameworks involve a reworking of familiar material into a new idea,

²² *Ibid.*, 859

²³ Cope, David. “Computer Analysis of Musical Allusions.” In *Computer Music Journal*, Vol. 27, No. 1 (Spring 2003), p. 11

²⁴ *Ibid.*, 11

²⁵ *Ibid.*, 12

²⁶ *Ibid.*, 13

such that the similarity is only revealed after analysis.²⁷ Commonalities are patterns which appear everywhere, such as scales or triads.²⁸ Cope suggests that referential analysis can prove to be a useful tool for the interpretation and performance of music:

Awareness of allusions can indicate to performers what to emphasize in various melodic lines and what performance practice to use for certain passages. Knowledge of the location and substance of allusions informs listeners about how to listen to a work, allowing them to link their current experience with other experiences they have previously had with the referenced music. A knowledge of allusions can also provide hints as to how other types of analysis should be used to reveal more analytical information about a work.²⁹

This study of musical allusion to *The Rite of Spring* in the four selected works for solo bassoon adapts elements of Burkholder's method for the analysis of borrowed music and Cope's discussion of the uses of referential analysis. Of the classification of musical borrowing previously discussed, the terms quotation, paraphrase, likeness, and framework are used in the analyses found in Chapter 3. Quotation, paraphrase and other uses of existing music that maintain similarity to an original musical event can be easily detected by listening to a piece of music or reading the score. Other types of musical borrowing (for example, likeness and framework) can be more subtle, requiring some analysis to reveal the nature of the allusion. A setting of an existing musical event that reorders or transforms the pitches from that event (such as retrogrades or inversions of musical events) can be identified through an analysis of the pitch

²⁷ *Ibid.*, 14

²⁸ *Ibid.*, 17

²⁹ *Ibid.*, 25

set that forms that musical event. In his book *The Harmonic Organization of "The Rite of Spring"* Allen Forte groups and reduces most, if not all, of the pitches in *The Rite of Spring* into common pitch-class ordering. He provides charts that demonstrate in which movements of *The Rite of Spring* the prime forms of various four- five- and six-note sets can be located. Forte's analysis is useful in uncovering subtle musical allusion to *The Rite of Spring*, as it provides a context for why a particular musical event sounds like *The Rite of Spring*, but cannot be readily identified.

Forte's classification system for the prime forms of pitch sets³⁰ allows those prime forms to be identified by a two-number classification rather than a longer description. For example, the prime form of the pitch set that makes up the first phrase of the bassoon solo from the introduction to *The Rite of Spring* is [0,2,4,5,7,9]. According to Forte's classification system, this hexachord is identified as "6-32."³¹ In the following chapters pitch sets that are frequently discussed will be identified by their Forte system classification.

2.2: Description of Analytical Process

An analysis of a passage that uses existing music must begin with an analysis of the work from which the borrowed material is taken. First, the salient features of the borrowed passage are identified: Register- What is the range of the passage? Is it high or low in the register of the instrument? Affect- What is the character of the passage? Does the character change at all and, if so, how does it change? Tempo- How slow or fast is the passage? Does the tempo remain constant? Meter- Is the passage in duple, triple, or some compound meter? Does it remain in the same meter throughout?

³⁰ As described in Forte's *The Structure of Atonal Music*. Yale University Press, 1973

³¹ Forte provides charts for his classification of three- through nine-pitch sets in the appendix to *The Harmonic Organization of "The Rite of Spring."*

Second, the form of the passage is determined; the large-scale form is identified, as are the individual phrases that make up the smaller sections. Third, the harmonic content of the passage is analyzed. The harmonic goals of each phrase are identified, and viewed in the context of any long-term harmonic goals of the entire passage. Finally, a pitch-class analysis of each phrase, identifying the prime form of its pitch set, provides an invaluable tool for identifying musical allusion to that phrase.

Once the original piece has been analyzed, an analysis of the works that borrow from it may commence. Salient features of the new piece are considered, the form is identified, and the harmonic structure is mapped. Each level of analysis reveals different categories of musical allusion. Borrowed events that bear similarity to events from the original piece are easily noticed when the salient features of the new work are described. Once the form is understood and individual phrases are marked, the frequency of borrowed events becomes more obvious. At this point allusions to the structure of the original piece can be identified. A pitch-class analysis of each phrase of the new work will then reveal more subtle musical allusion. In the case of phrases that contain obvious musical allusion (for example, quotations, or paraphrases that very closely resemble the original material), a pitch-class analysis is not always required to identify the allusion.

CHAPTER 3: MUSICAL ANALYSIS

3.1: Analysis of *The Rite of Spring* Bassoon Solo³²

The bassoon solo from the introduction to *The Rite of Spring* begins in the upper register of the bassoon on C5. The highest note in the solo is D5, first occurring in measure 2 but recurring twice more in the solo. The lowest note, D3, is found in the final phrase of the solo when the soloist is joined by the second and third bassoons. This melody is lyrical and slow, marked tempo rubato at quarter note = 50. Articulated notes in the solo part separate the individual motives. The meter shifts frequently between 4/4, 3/4, and 2/4 time; the pulse, though constant, is somewhat obscured by grace notes, triplet rhythms, and quintuplets as well as rhythms in the other wind parts that do not synchronize with the solo line. The first phrase of the solo consists entirely of pitches diatonic to C major, although later phrases introduce chromatic pitches that diverge from that diatonic melody.

The solo is made up of two sections of two phrases each. The first and third phrases are made up of the same material, while the second and fourth phrases both represent a digression from the C-diatonic melody. The binary structure of the solo looks like: [A B][A' C]. A and A' are both made up of the same two motives, reproduced below.



Figure 1 (m. 1, beats 1-3) “Motive 1”

³² This analysis focuses exclusively on the bassoon solo from the introduction to *The Rite of Spring*. I find that the longer phrases of the solo are built up of smaller motivic units (described above and on the following pages). I base these motives on Stravinsky's phrase markings. This analysis does not disagree with the analysis found in Allen Forte's *The Harmonic Organization of “The Rite of Spring,”* but it is concerned with the melodic, harmonic, and formal content of only the solo bassoon line.



Figure 2 (m. 2, beat 3) “Motive 2”

Motive 1 (Figure 1) is the longer portion of the first phrase of the piece, and is the most instantly recognizable motive from the solo. Harmonically, the motive outlines a descent from C5 to A4. The motive moves through an e minor arpeggio and has a range of a minor 6th (C5→E4). Motive 1 occurs six times in the bassoon solo, in three different rhythmic patterns. In addition, Stravinsky uses a reduction of Motive 1 twice in the solo, abandoning the E minor arpeggio in favor of a stepwise descent from C to A. Motive 1 is characterized by its harmonic goal of a minor third descent, the melodic contour of its ornamented stepwise descent, and its rhythmic grouping. The normal order of the pitch set that comprises Motive 1 is [4,7,9,11,0], its prime form is [0,1,3,5,8,], and its Forte classification is 5-27. The reduction of Motive 1 that Stravinsky uses is made up of the trichord with normal order [9,11,0], prime form [0,1,3], and Forte classification 3-2.

Motive 2 (Figure 2) is the smaller portion of the first phrase. While Motive 1 is considerably more substantial, certain markers indicate that Motive 2 should be treated as a separate unit of the same melody. Whenever Motive 2 occurs it is articulated separately from Motive 1, always on a strong beat, and always in the same rhythm. By contrast Motive 1 occurs in four different rhythmic iterations in the first phrase alone, one of which is a reduction of the motive. Motive 2 contains the highest point in the solo (D5) and the largest descending leap, a perfect fifth. Motive 2 is characterized most strongly by its consonant leap and resolution. The

normal order of the pitch set that comprises Motive 2 is [7,9,2], its prime form is [0, 2, 7], and its Forte classification is 3-9.

In their combination Motives 1 and 2 are made up of the hexachord with normal order [7,9,11,0,2,4], prime form [0,2,4,5,7,9], and Forte classification 6-32. While the shorter Motives 1 and 2 are combined to form the first and third complete phrases, the remaining two phrases in the solo are each made up of a single, longer motive.



Figure 3 (mm. 4-5) “Motive 3”



Figure 4 (mm. 14-18) “Motive 4”

Motive 3 (Figure 3) and Motive 4 (Figure 4) share certain qualities. They both represent a chromatic digression from the diatonic melody of Motives 1 and 2. Both contain a tritone, Gb→C in Motive 3, D# →A in Motive 4. Motive 3 is characterized by neighbor tones, compound triplet rhythms, the isolated tritone, and chromatically paired notes. It is comprised of the pitch set with normal order [6,7,9,10,11,0], prime form [0,1, 2, 3,5,6], and Forte classification 6-Z3. Motive 4 has a much stricter triplet rhythm, and is the only motive from the bassoon solo that is made entirely of continuous elements of the chromatic scale: the pitch set with normal order [2,3,4,5,6,7,8,9], prime form [0,1,2,3,4,5,6,7], and Forte classification 8-1. Motive 4 also employs octave displacement between D#4 in measure 15 and the D#3 in measure 16.

Additionally, two other harmonic constructs characterize the bassoon solo: the fully diminished tetrachord, and the descent of a minor second. Contextually emphasized notes in the solo outline the fully diminished tetrachord (4-28) with normal order [0, 3, 6, 9], as diagrammed below (Table 1).

Table 1: Contextually Emphasized Pitches in *The Rite of Spring* Bassoon Solo

mm. 1-3	mm. 4-5; m. 5	mm. 7-13	mm. 14-18
$C \rightarrow A$	$C \rightarrow A; Gb \rightarrow C$	$C \rightarrow A$	$A \rightarrow D\# \rightarrow A \rightarrow F\#$

At the end of the introduction to *The Rite of Spring* (mm. 69-71), the bassoon plays the first phrase of the solo once more, this time transposed down one semitone to start on Cb. The half-step relationship between the initial statement of the bassoon solo and its eventual return is adapted as an important harmonic event in each of the four selected pieces for solo bassoon.

In the analyses that follow, the identification of musical allusion to any of the melodic events or structural features of the bassoon solo from the introduction to *The Rite of Spring* begins by locating obvious reference to of any of the four motives that comprise the solo. The characteristics of those motives are considered, as are any passages that adapt their pitch elements. The four selected works for solo bassoon employ a variety of methods for the setting of existing music, some of which only become obvious after substantial analysis. For this reason it is necessary to analyze each of those works closely, paying close attention to the treatment of borrowed material. In this way it is possible to compare the methods of musical borrowing employed in one of these pieces to another, and to discover common trends among these works. Circled numbers in musical examples are used to identify borrowed events as belonging to one of the four motives previously identified. Accompanying the analysis of each of the four works

for solo bassoon is a table that diagrams musical allusions to *The Rite of Spring* in that work identifying the location (in the analyzed work), origin, and method of adaptation of that borrowed event.³³

3. 2: Analysis of *Canto XII*, Movement 3 “*Sacre*” *Serenade*³⁴

“*Sacre*” *Serenade* begins on C5 with the same lyrical character as the bassoon solo from the introduction to *The Rite of Spring*. It is marked “Freely and contemplatively” and quarter note = 50, the same tempo marking found at the beginning of *The Rite of Spring*. This lyrical character is maintained throughout the movement; articulation is used sparingly. There is no set meter and there are no bar lines, but individual quarter note beats are divided into regular divisions of eighth notes, triplets, and sixteenth notes. Although the bassoon begins the movement in the upper register, most of the practical range of the instrument is explored; register change serves to separate different phrases. Adler often employs octave displacement, especially of chromatic pairs, to create wide intervals in an otherwise conjunct line. The following table (Table 2) diagrams the instances of musical allusion to *The Rite of Spring* identified in “*Sacre*” *Serenade*.

Table 2: Musical allusions to *The Rite of Spring* in “*Sacre*” *Serenade*

Location	Borrowed Event	Method of Adaptation
First System, beats 1-3	Motive 1	Quotation
First System, beats 4-13	Motive 1	Paraphrase: expansion
Second System, beats 1-3	Motive 1	Paraphrase
Second System, beats 4-8	Motive 1	Paraphrase: reduction
Second System, beats 8-12	Motive 1	Paraphrase: expansion
Second System, beats 1-16	Motive 1	Likeness: harmonic motion
Third System, beats 1-4	Motive 3, Motive 1	Likeness: melodic characteristic
Third System, beats 4-12	Motive 1	Framework: pitch elements

³³ These tables can also be found in Appendices A, B, C, and D of this document.

³⁴ Musical examples from *Canto XII* are reprinted with the permission of the composer, as expressed through email correspondence.

(Table 2, continued)

Third System, beats 9-12	Motive 3	Likeness: melodic characteristic
Third System, beats 10-13	Motive 1	Paraphrase
Fourth System, beats 1-3	Motive 1	Paraphrase
Fourth System, beats 4-9	Motive 1	Paraphrase: reduction
Fourth System, beat 10 – Fifth system, beat 3	Motive 1, Motive 4	Paraphrase: reduction (Motive 1), Pitch elements (Motive 4)
Fifth System, beats 4-7	Motive 1	Likeness: inverted melodic shape
Fifth System, beats 7-8	Motive 1	Paraphrase: reduction
Fifth System, beats 9-11	Motive 2	Paraphrase: expansion
Fifth System, beats 4-11	Motive 1 + Motive 2	Framework: pitch elements
Fifth System, beat 14 – Sixth System, beat 1	Motive 1	Likeness: inversion of harmonic element (major sixth)
Sixth System, beats 1-3	Motive 1	Paraphrase: reduction
Sixth System, beat 7 – Seventh System, beat 2	Motive 1	Paraphrase: expansion
Seventh System, beats 3-7	Motive 1, Motive 4	Likeness: inverted melodic shape (Motive 1), D#→A tritone (Motive 4)
Seventh System, beat 8 – Seventh System, beat 3	Motive 3	Pitch elements
Eighth System, beat 4 Ninth System, beat 2	Motive 1 + Motive 2	Framework: expanded pitch set
Ninth System, beats 3-7	Motive 1	Framework: expanded pitch set
Ninth System, beat 8 – Tenth System, beat 2	Motive 1 + Motive 2	Likeness: melodic characteristic Framework: expanded pitch set
Tenth System, beats 4-8	Motive 3	Framework: reduced pitch set
Tenth System, beats 7-8	Motive 1	Likeness: Abbreviation
Tenth System, beat 9 – Eleventh System, beat 4	Motive 1 + Motive 2	Framework: expanded pitch set
Tenth System, beat 12 – Eleventh System, beat 2	Motive 1	Likeness: Abbreviation
Eleventh System, beats 11-14	Motive 1	Complement of set (reduction)
Twelfth System, beat 5 – Thirteenth System, beat 2	Motive 1	Paraphrase: expansion
Thirteenth System, beats 3-7	Motive 1	Paraphrase: reduction
Thirteenth System, beats 10-11	Motive 2	Paraphrase: expansion
Fourteenth System, beats 1-3	Motive 1	Quotation
Fourteenth System, beats 4-5	Motive 1	Paraphrase: reduction
Fourteenth System, beats 5-6	Motive 2	Paraphrase
Fourteenth System, beats 9-13	Motive 3	Framework: pitch elements
Fourteenth System, beat 13 – Fifteenth System, beat 3	Motive 2	Framework: pitch elements

(Table 2, continued)

Fifteenth System, beats 3-8	Motive 2	Framework: expanded pitch set
Fifteenth System, beats 8-10	Motive 1	Likeness: melodic characteristic
Fifteenth System, beat 11 – Sixteenth System, beat 14	Motive 1 + Motive 2 + Motive 3	Likeness: melodic characteristic Framework: composite pitch set

The movement is split into three sections which present a long-term digression from and return to Motive 1. The treatment of borrowed material grows progressively more complex until the final quotation of the Motive 1 near the end of the movement. The first section begins in the upper register with a quotation of Motive 1, and then begins to diverge from obvious musical allusion, getting progressively less familiar as the line descends to the lower register of the bassoon, where Motive 1 is presented in inversion. The second section bears little obvious resemblance to events from *The Rite of Spring*, starting restfully and gaining energy as it spreads from the lower register into the upper register. The third section returns to familiar material, descending from the upper register into the middle register as the movement tapers to a close. The following table (Table 3, next page) diagrams the grouping of phrases within each section of the movement.

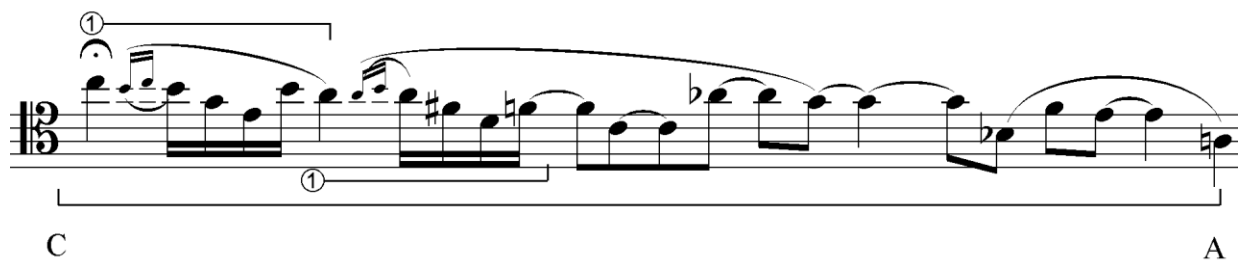
Table 3: Phrase Chart for “*Sacre*” *Serenade*

Section 1	First Phrase Group	Phrase 1: System 1
		Phrase 2: System 2
	Second Phrase Group	Phrase 3: System 3 beat 1 – System 3 beat 12
	Third Phrase Group	Phrase 4: System 3 beat 13 – System 4 beat 3
		Phrase 5: System 4 beat 4 – System 5 beat 3

(Table 3, continued)

Section 1 (cont'd.)	Fourth Phrase Group	Phrase 6: System 5 beat 4 – System 5 beat 11
		Phrase 7: System 5 beat 12 – System 6 beat 7
		Phrase 8: System 6 beat 8 – System 7 beat 2
		Phrase 9: System 7 beat 3 – System 7 beat 7
Section 2	Fifth Phrase Group	Phrase 10: System 7 beat 8 – System 8 beat 3
		Phrase 11: System 8 beat 4 – System 9 beat 2
		Phrase 12: System 9 beat 3 – System 10 beat 2
	Sixth Phrase Group	Phrase 13: System 10 beat 3 – System 11 beat 10
		Phrase 14: System 11 beat 11 – System 12 beat 4
	Seventh Phrase Group	Phrase 15: System 12 beat 4 – System 13 beat 2
		Phrase 16: System 13 beat 3 – System 13 beat 8
		Phrase 17: System 13 beat 10—System 13 beat 12
Section 3	Eighth Phrase Group	Phrase 18: System 14 beat 1 – System 14 beat 13
		Phrase 19: System 14 beat 13 – System 15 beat 8
		Phrase 20: System 15 beat 8 – System 16 beat 15

The first section of the movement is comprised of four phrase groups, separated by register and harmonic goals. Phrase 1 begins in the upper register of the bassoon with a direct quotation of Motive 1 that overlaps with a paraphrase of the same motive (Figure 5).



Phrase 2 (Figure 6) consists entirely of paraphrased Motive 1 events including reductions of the motive to a three-note descent similar to Stravinsky's reduction of the motive.

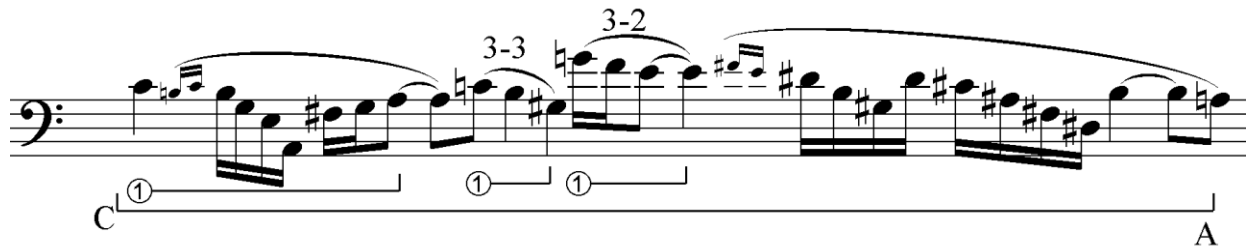


Figure 6 (Phrase 2)

Despite its wide range and increasingly chromatic language, this phrase again represents a descent from C to A. While the descent $C \rightarrow B \rightarrow G\#$ (3-3) does not correspond specifically to the $C \rightarrow A$ descent of Motive 1, the contour of the line and its similarity to the following unit (3-2, the reduction of Motive 1) relate it to Motive 1 by context.

The second phrase group consists only of Phrase 3 (Figure 7).

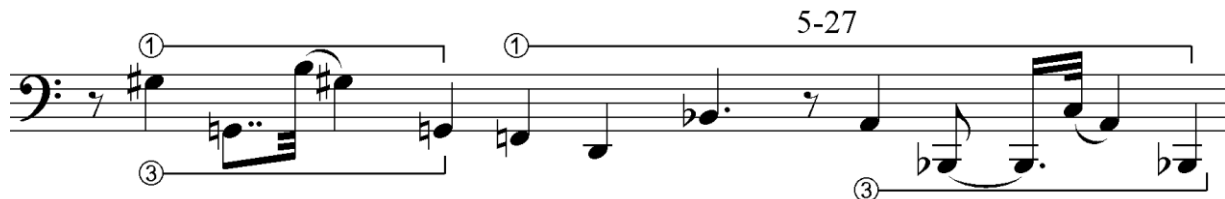


Figure 7 (Phrase 3)

Phrase 3 is isolated due to its register and melodic content—the surrounding phrase groups each occur primarily in the middle and upper registers of the bassoon, while Phrase 3 occurs primarily in the lower register. Phrase 3 digresses from the relatively stepwise motion of the previous phrases, expanding half-step intervals through octave displacement instead. The alternation of pitches, $G\# \rightarrow G \rightarrow G\#$ in the first unit, $A \rightarrow Bb \rightarrow A$ in the third, is a melodic element of Motive 3. The 32nd-notes in these groups interrupt the downward and upward motion of the alternating pitches, analogous to the grace notes of Motive 3. The pitch content of this phrase group is

derived from Motive 1. G#, G, and B form 3-3, the same as the C→B→G# descent in the previous phrase which is contextually related to Motive 1. The remainder of the phrase, starting with the F on the fourth full beat, is made up of pitches that form 5-27.³⁵ This is an example of a phrase that blends the pitch elements of one borrowed event with the melodic characteristics of another.

The third phrase group presents a further alteration of Motive 1 events: the melody ascends, rather than descending. The first phrase of this group, Phrase 4, consists of two paraphrased statements of Motive 1 (Figure 8).

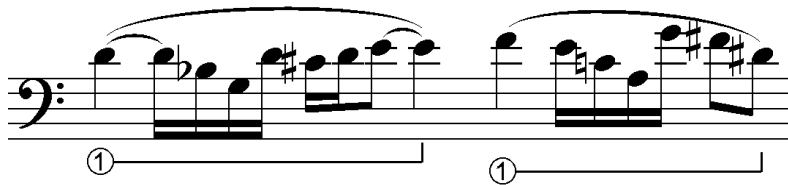


Figure 8 (Phrase 4)

Phrase 5 (Figure 9) begins with two statements of the interval of a minor third, first ascending from B4 to D5 (the highest point in this movement and in Stravinsky's bassoon solo) then descending from C#5 to A#4.



Figure 9 (Phrase 5)

The ascending and descending minor thirds each outline the reduction of Motive 1. The phrase continues with three more reductive statements of Motive 1 which collectively contain every

³⁵ Normal order [9, 10, 0, 2, 5]

pitch between A3 and D4—a continuous subset of the chromatic scale (6-1), characteristic of Motive 4.

The fourth phrase group begins with a paraphrase of Motive 1 in the lower register of the bassoon (Figure 10).

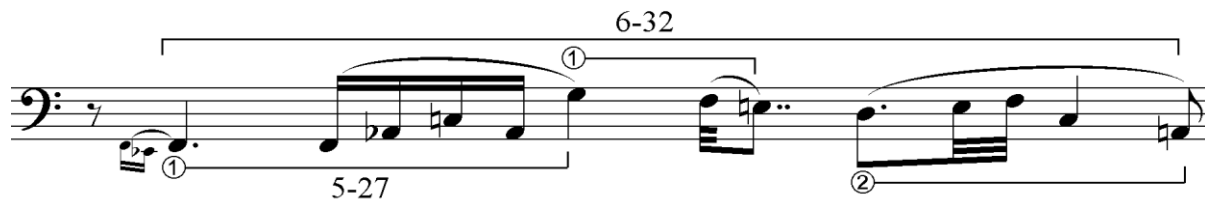


Figure 10 (Phrase 6)

The melodic contour is inverted, but the pitch content is still derived from 5-27. It continues with a reduction of Motive 1 and an expansion of the D→A interval of Motive 2. The important structural pitches of this phrase—F, G, E, D, C, and A—all belong to 6-32, the same hexachord that makes up the first phrase of *The Rite of Spring*.

The reduction and inversion of Motive 1 is further explored in Phrase 7 (Figure 11).

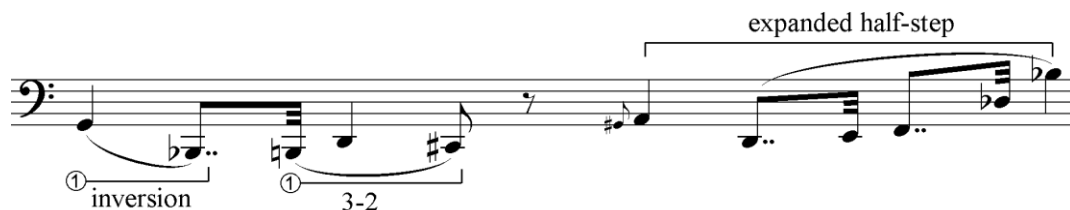


Figure 11 (Phrase 7)

The major sixth from G to B \flat is an inversion of the structural minor third of Motive 1, and the subsequent unit B→D→C \sharp moves through 3-2, the trichord that represents the reduction of Motive 1. The phrase continues with an expansion of the half-step between A and B \flat , ascending through an octave to the middle register to begin the next phrase.

Phrase 8 is an extended paraphrase of Motive 1 that descends into the lower register (Figure 12). This phrase is comprised of the pitches of 7-35, a superset of 6-32. Phrase 9 (Figure

12) presents another paraphrase of Motive 1 that inverts the melodic contour of the motive. It is framed by the D#→A tritone of Motive 4.



Figure 12 (Phrase 8 and Phrase 9)

The second section of the movement is made up of the fifth, sixth, and seventh phrase groups. The fifth phrase group consists of three phrases, and is characterized by wide leaps and a more rapid change in register than is found in the phrase groups of the first section. Phrase 10 demonstrates the only incident of exact repetition of a phrase in the movement (Figure 13).



Figure 13 (Phrase 10)

The relationship between the first notes of each beat in this phrase corresponds with the relationship between the first notes of each phrase of Stravinsky's bassoon solo. In the introduction to *The Rite of Spring*, the first notes of each phrase in the solo bassoon are C,C,C, and A. At this point in *Canto XII*, the first notes of each motive are Ab, Ab, Ab, and F. The relationship is the same: three of the same note followed by the note a minor third below. Phrase 10 draws its pitch content from Motive 3, as it is comprised of the pitches of 6-Z3 with normal order [2, 3, 5, 6, 7, 8].

Phrase 11 (Figure 14) exhibits a similar rhythmic pattern and melodic contour to Phrase 10.



Figure 14 (Phrase 11)

The pitch content of this phrase represents an alteration of that of the first phrase of *The Rite of Spring*. It contains the pitches of 6-32 expanded by the addition of the pitches A# and C# to 8-26 and includes the first rearticulated pitches in the movement.

Phrase 12 (Figure 15) displays similarities in contour and rhythmic content to Phrases 10 and 11.



Figure 15 (Phrase 12)

The melodic material for Phrase 12 is derived from the first phrase of *The Rite of Spring*. The first two units of the phrase each consist of the pitches of 6-14, which is a superset of 5-27. The final unit of the phrase is made up of the pitches of 7-23, a superset of 6-32. The melodic contour of the final unit of Phrase 12 resembles that of Motive 1.

The beginning of Phrase 13(Figure 16) closely resembles that of the Phrase 10 in its rhythmic content and melodic contour.

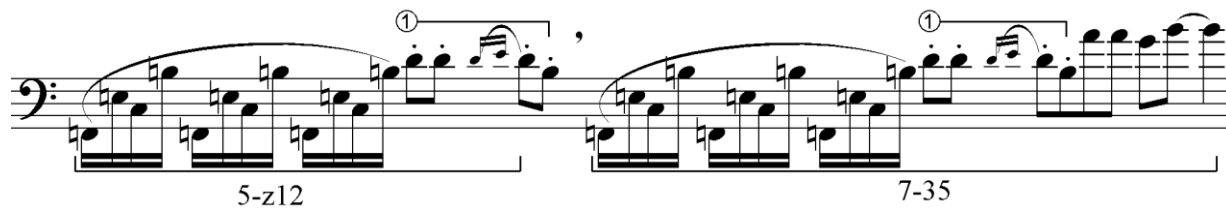


Figure 16 (Phrase 13)

It begins as a transposition of Phrase 10, but the fourth beat of the phrase departs from that pattern, presenting an abbreviated Motive 1 event (the melodic shape at that point is similar to the beginning of Motive 1). Up until the abbreviated Motive 1 events, the pitch content of the phrase is taken from 5-Z12, a subset of 6-Z3. The addition of A and G at the end of the phrase expands 5-Z12 to 7-35, a superset of 6-32.

Phrase 14 (Figure 17) continues the wide leaps that characterize the second section of the movement.



Figure 17 (Phrase 14)

The pitch content in the first unit of this phrase is taken from 9-2, which is the complement of 3-2. The following unit exhibits a similar melodic pattern, ascending to the C# that begins the next phrase.

Phrase 15 (Figure 18) presents a paraphrased Motive 1 event with an expanded descent that descends to G#.



Figure 18 (Phrase 15)

Phrase 16 (Figure 19) presents reductive statements of an E minor arpeggio—those same notes expand the descent from B to A in Motive 1. The phrase finishes on D#, a half step away from the D that begins the next phrase.



Figure 19 (Phrase 16)

Phrase 17 (Figure 20) sets up a return to the upper register. The expanded motion from D to A alludes to Motive 2.



Figure 20 (Phrase 17)

The placement of this phrase in context with the following phrase demonstrates the relationship of Motive 2 to Motive 1: in *The Rite of Spring*, each statement of Motive 2 is followed by a statement of Motive 1. By alluding to Motive 2 before the return of the Motive 1 quotation, Adler recalls this structural feature.

C to A. The second section (phrases 10-17) focuses primarily on motion by half-step, analogous to the relationship between the initial statement of the bassoon solo in *The Rite of Spring* that starts on C and its transposition down one half-step when it returns in mm. 69-71 of the introduction. The third section (phrases 18-20) is built entirely of 8-22, the composite set formed by the pitches of Motive 1, Motive 2, and Motive 3.

3.3: Analysis of *Metamorphoses* Movement 1³⁶

The first movement of Leslie Bassett's *Metamorphoses* begins in the upper register of the bassoon on the C5 that begins *The Rite of Spring* and descends to Bb1, the lowest note of the instrument. Register change is frequent throughout the movement, as wide leaps are often used to punctuate conjunct melodies. Gradual dynamic swells accompany the ascending and descending lines, creating points of arrival. The movement contains two contrasting characters. The first is lyrical with long slurred phrases, marked "Plaintive" with the tempo marking quarter note = c. 58. Its most notable feature is a cascading effect caused by a continually descending line that gradually increases in tempo and leaps up by octave to allow the descending motion to continue. The second character is more articulated and speech-like, with phrases made up of shorter melodic units. The tempo of the second character is quicker, yet steady, marked quarter note = 84. The steady tempo is reinforced by the regular divisions of each beat, contrasting the rhythmic irregularity of the first character. The entire movement lacks bar lines and meter; individual phrases are delineated by their register and motivic content, and are separated by pauses and fermatas. The pauses built into the music provide opportunities for the performer to re-establish

³⁶ Musical examples from *Metamorphoses* are reprinted with the permission of the C.F. Peters Corporation. Copyright 1992 by C. F. Peters Corporation. Used by Permission. All Rights Reserved.

the tempo before continuing acceleration. The following table (Table 4) diagrams the musical allusions to *The Rite of Spring* identified in *Metamorphoses*, first movement.

Table 4: Musical allusions to *The Rite of Spring* in *Metamorphoses*, Movement 1

Location	Borrowed Event	Method of Adaptation
First System, beats 1-7	Motive 1	Paraphrase
First System, beats 8-13	Motive 3	Framework: pitch elements
First System, beat 11 – Second System, beat 3	Motive 1	Paraphrase: retrograde, reduction
Second System, beats 4-5	Motive 1	Paraphrase
Second System, beat 5 – Third System, beat 4	Motive 3	Likeness: rhythmic elements
Third System, beats 5-7	Motive 1	Paraphrase: expansion
Third System, beat 8 – Fourth System, beat 7	Motive 4	Framework: pitch elements
Fourth System, beat 8 – Fifth System, beat 8	Motive 4	Pitch elements
Fourth System, beat 12 – Fifth System, beat 4	Motive 1 + Motive 2	Framework: reduced pitch set
Fifth System, beats 8-12	Motive 3	Likeness
Sixth System, beats 1-3	Motive 1	Likeness: harmonic motion
Seventh System, beats 1-6	Motive 2	Paraphrase: expansion
Seventh System, beat 7 – Eighth System, beat 4	Motive 4	Framework: pitch elements
Ninth System, beat 10 – Tenth System, beat 1	Motive 1	Likeness: abbreviation
Tenth System, beats 6-10	Motive 1	Likeness: abbreviation

There is very little overt allusion to *The Rite of Spring* in the first movement of *Metamorphoses*. Formally, the movement corresponds roughly to the structure of the introduction to *The Rite of Spring*. Motive 1 material is established at the beginning of the movement, and is gradually diverged from as the movement progresses. The end of the movement represents a return to Motive 1 material, analogous to the transposition of the melody down by a half-step in the bassoon at the end of the introduction to *The Rite of Spring*. Although the return of Motive 1 material at the end of the first movement of *Metamorphoses* does not

specifically reflect that transposition, the semitone relation between the first statement of the bassoon solo in *The Rite of Spring* and the last is alluded to throughout the movement. For almost every phrase, the first note of that phrase is one half-step lower than the last note of the preceding phrase. The following table (Table 5) diagrams the grouping of phrases within each section in the movement.

Table 5: Phrase Chart for *Metamorphoses*, Movement 1

Section 1	Phrase 1: System 1 beat 1 – System 2 beat 3
	Phrase 2: System 2 beat 4 – System 3 beat 4
	Phrase 3: System 3 beat 5 – System 4 beat 8
	Phrase 4: System 4 beat 9 – System 5 beat 8
Section 2	Phrase 5: System 5 beat 9 – System 6 beat 3
	Phrase 6: System 6 beat 4 – System 7 beat 1
	Phrase 7: System 7 beat 1 – System 7 beat 6
	Phrase 8: System 7 beat 7 – System 8 beat 4
	Phrase 9: System 8 beat 5 – System 9 beat 10
	Phrase 10: System 9 beat 11 – System 10 beat 22

The first section of this movement is made up of four phrases, and begins with a paraphrase of Motive 1 in the upper register of the bassoon (Figure 24).



Figure 24 (Phrase 1)

Like the “*Sacre*” *Serenade*, the first movement of *Metamorphoses* starts on C5 with the same lyricism that began *The Rite of Spring*. Yet, where Adler maintains the harmonic structure of the motive by expanding upon the minor third descent, Bassett instead adopts the half-step descent that permeates the first movement of *Metamorphoses*.

Phrase 1 continues, combining elements of Motive 3 and Motive 1 (Figure 25).

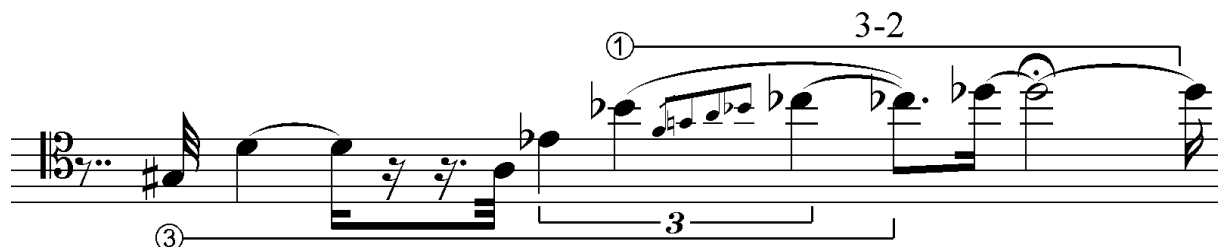


Figure 25 (Phrase 1, continued)

The isolated tritone of Motive 3 is seen in the $G\# \rightarrow D$ and $A \rightarrow E_b$ tritones and, with the exception of the last note, the structural notes in the phrase consist of three chromatic pairs— $G\#$, A , D , E_b , B_b , and C_b . The ascent from $B_b \rightarrow C_b \rightarrow D_b$ outlines 3-2, presenting a retrograde of the reduction of Motive 1.

Phrase 2 introduces the aforementioned cascading effect. The first note of each unit in this cascading line is one half-step lower than the first note of the previous unit, creating a long-term chromatic descent (Figure 26).



Figure 26 (Phrase 2)

The rhythmic content at this point begins similar to the rhythm found in Motive 3, then diverges. This pattern grows out of a paraphrase of Motive 1 and continues through the rest of the phrase, featuring both a *poco accelerando* and a written-out deceleration as the triplet/eighth note

rhythms are expanded to dotted eighth notes and quarter notes. The final descending unit of this phrase is a fully diminished tetrachord, 4-28.

Up until the third phrase, divisions of the quarter note beat have been regular. The group of five sixteenth notes and the unmeasured accelerando (Figure 27) drive towards the goal of the long-term chromatic descent of the first section: Bb3.

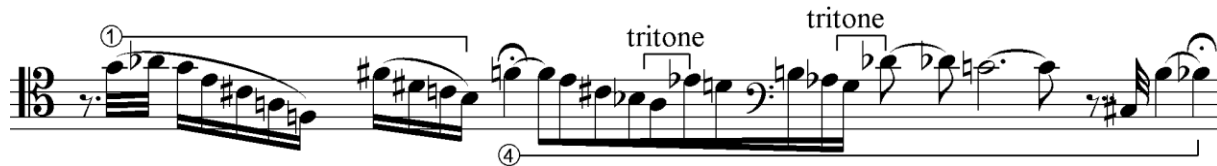


Figure 27 (Phrase 3)

Phrase 3 begins with a paraphrase of Motive 1 similar to the one that began Phrase 2. The long-term chromatic descent speeds up at the unmeasured accelerando. While previous pitches in the chromatic line always began a new descending gesture (with the exception of the Ab that ends phrase 2), the chromatic pairs F-E, Eb-D, Db-C, and B-Bb each belong to the same melodic gesture. These pairs form 8-1, which in combination with the tritone intervals that continue the cascading effect through the unmeasured accelerando relates this passage to Motive 4.

The fourth phrase (Figure 28) combines elements of Motive 1 and Motive 4.



Figure 28 (Phrase 4)

Prior to the conclusion of the phrase on D2, the pitches represent a continuous subset of the chromatic scale (E, F, Gb, G, Ab, A, Bb), with a range of a tritone—characteristics of Motive 4.

The held notes in this phrase—A, G, E, F, and D—form 5-23, a subset of 6-32, which is the pitch set that makes up the first phrase of *The Rite of Spring*.

The ordering of borrowed motives, harmonic events, and structural features in the first section of this movement closely resembles that of Stravinsky's bassoon solo. In the “cascading” phrases, Motives 1, 3, and 4 are deployed in the same order that they occur in *The Rite of Spring*. The half-step relation between the initial statement by the bassoon and its eventual return plays a considerable role, most notably in the half-step motion between phrases. The important structural pitches in this section, identified by the fermatas, are C, Db, Ab, F, and Bb. These pitches comprise 5-27.

The second section of the movement continues where the first concluded, in the lower register of the bassoon. Motive 3 serves as the basis for Phrase 5 (Figure 29), providing the rhythmic framework and pitch content (chromatic pairs). The phrase concludes with a descent from C to A that recalls Motive 1.



Figure 29 (Phrase 5)

Phrase 6 returns to the chromatic motion of the first section. A half-step descent from B to Bb is displaced upwards by two octaves. Between B1 and Bb3, a sweeping ascent occurs (Figure 30), moving through an octatonic scale (8-28) and its complement: a fully diminished tetrachord (4-28). This recalls the fully diminished tetrachord outlined by the contextually emphasized pitches of Stravinsky's bassoon solo.



Figure 30 (Phrase 6)

Phrase 7 expands the D→A descent of Motive 2 in a manner that recalls the cascading effect of the first section (Figure 31).



Figure 31 (Phrase 7)

In the following phrase the character changes (Figure 32); the *accelerando* arrives at a quicker tempo (quarter note = 84), and the music becomes more metrically regular. The phrase alludes to Motive 4, adapting its pitch content (a continuous subset of the chromatic scale) and stable rhythm.



Figure 32 (Phrase 8)

The penultimate phrase (Figure 33) of the movement descends to Bb1 and recalls important harmonic features of *The Rite of Spring* bassoon solo: a tritone (Bb-E) and a fully diminished tetrachord (4-28) with normal order [0, 3, 6, 9].

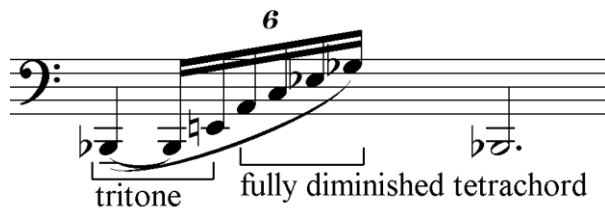


Figure 33 (Phrase 9)

The final phrase of this movement (Figure 34) begins a half-step (and two octaves) removed from the low Bb, and recalls the lyrical character of Motive 1. The tempo is suddenly slower again (quarter note = 58), and abbreviated Motive 1 events ascend to a final return to C5.



Figure 34 (Phrase 10)

While the first section of this movement adheres closely to the formal characteristics of the bassoon solo from *The Rite of Spring*, the second section contributes a completion of important harmonic events. The structurally important fully diminished tetrachord that is absent from the first section occurs twice in the second section in a melodic capacity, and the half-step descent that has permeated the movement eventually returns to the starting pitch: C5.

3.4: Analysis of *Paisagem sonora no. 5*, Movement 1³⁷

The first movement of Rodrigo Lima's *Paisagem sonora no. 5* contains wide-ranging melodies, dramatic dynamic swells, and frequent changes of meter and tempo. Most of the melodic material is composed of small motivic units in a highly chromatic language; there are few diatonic melodies, and the harmonic orientation of each passage is determined by context

³⁷ Musical examples from *Paisagem sonora no. 5* are reprinted with permission of the composer, as expressed in email correspondence.

and emphasized melodic pitches. The general shape of the movement shifts from slow, languid passages to livelier, more energetic ones, and often plays out as a dialogue between lyrical and more sharply articulated musical ideas. Staccato passages tend to be more rhythmically and harmonically stable than the lyrical passages. The following table (Table 6) diagrams the musical allusions to *The Rite of Spring* identified in *Paisagem sonora no. 5*, first movement.

Table 6: Musical allusions to *The Rite of Spring* in *Paisagem sonora no. 5*

Location	Borrowed Event	Method of Adaptation
mm. 1-5	Motive 1 + Motive 2	Framework: expanded pitch set
mm. 6-9	Motive 3	Likeness
mm. 9-14	Fully diminished tetrachord	Framework: emphasized pitches
mm. 21-23	Bassoon part m. 42 in intro	Quotation, transposed
m. 27	Motive 1	Likeness: abbreviation
m. 28	Motive 1	Likeness: abbreviation
m. 31	Motive 1	Likeness: abbreviation
m. 32	Motive 1	Likeness: abbreviation
mm. 33-40	Motive 4	Framework: pitch elements
m. 44	Motive 1	Paraphrase: abbreviation
m. 45	Motive 1	Paraphrase: abbreviation
mm. 55-57	Motive 1	Likeness: retains melodic shape
m. 61	Motive 1	Paraphrase: abbreviation
m. 62	Motive 1	Paraphrase: abbreviation
mm. 62-63	Motive 3	Framework: pitch elements
mm. 64-66	Motive 4	Framework: pitch elements
mm. 67-70	Motive 3	Framework: reduced pitch set
mm. 74-76	Motive 4	Framework: pitch elements
m. 77	Motive 3	Likeness: melodic element
m. 78	Motive 1	Paraphrase: reduction
m. 80	Motive 3	Likeness: melodic element
m. 81	Motive 1	Paraphrase: reduction
m. 85	Motive 1	Paraphrase: abbreviation
m. 86	Motive 1	Paraphrase: abbreviation
m. 87	Motive 4	Framework: pitch elements
m. 88	Motive 1	Paraphrase: abbreviation
m. 89:	Motive 4	Framework: pitch elements
mm. 90-93	Motive 4	Likeness: pitch and rhythm elements
m. 98	Motive 1	Paraphrase: abbreviation

(Table 6, continued)

m. 99	Motive 1	Paraphrase: abbreviation
m. 102	Motive 1	Paraphrase: abbreviation
m. 103-103	Motive 3	Framework: pitch elements
mm. 113-114	Motive 1	Likeness: abbreviation
mm. 114-115	Motive 1	Likeness: abbreviation

While there is little overt musical borrowing in this movement, many of the musical events in the movement reinterpret the pitch content or rhythmic elements of motives of the bassoon part from the introduction to *The Rite of Spring*. The following table (Table 7) diagrams the grouping of phrases within each section of the movement.

Table 7: Phrase chart for *Paisagem sonora no. 5* Movement 1

Section 1	<i>Recitativo</i>	Phrase 1: mm. 1-5
		Phrase 2: mm. 6-9
		Phrase 3: mm. 9-14
	<i>Marcato</i>	Phrase 4: mm. 15-20
		Phrase 5: mm. 21-26
	<i>Expressivo</i>	Phrase 6: mm. 27-32
		Phrase 7: mm. 33-40
		Phrase 8: mm. 41-46
		Phrase 9: mm. 47-49
		Phrase 10: mm. 50-54
	<i>Lírico – incisivo</i>	Phrase 11: mm. 55-60 (<i>Lírico</i>)
		Phrase 12: mm. 61-63
		Phrase 13: mm. 64-66 (<i>incisivo</i>)
Section 2	<i>Ritmado – expressivo – enérgico</i>	Phrase 14: mm. 67-73(<i>Ritmado</i>)
		Phrase 15: mm. 74-76
		Phrase 16: mm. 77-84 (<i>expressivo</i>)
		Phrase 17: mm. 85-89 (<i>enérgico</i>)
	<i>Vivo</i>	Phrase 18: mm. 90-97
	<i>Misterioso – tranquilo – brincando</i>	Phrase 19: mm. 98-100 (<i>misterioso</i>)
		Phrase 20: mm. 101-104 (<i>tranquilo</i>)
		Phrase 21: mm. 105-113 (<i>brincando</i>)
	<i>Recitativo</i>	Phrase 22: mm. 114-119

The first *recitativo* section (mm. 1-14) is made up of three phrases in two different characters. The first and second phrases are lyrical, growing in dynamic and rhythmic intensity as the bassoon descends in register. The melody in measures 1-5 (Figure 35) is made up of 7-29, a superset 5-27.



Figure 35 (Phrase 1: mm. 1-5)

The $F\# \rightarrow C\#$ descent in the last measure of the phrase is a transposition of Motive 2 without its grace note. The phrase begins on G_4 and ends a tritone and an octave away on $C\#_3$. The G that begins phrase 1 and the $C\#$ that ends it are significant; they begin to build the fully diminished tetrachord with normal order [1, 4, 7, 10] that serves as a contextual link between contrasting sections in this movement.

The second phrase (Figure 36) resembles Motive 3 in pitch and, in measures 8 and 9, rhythmic content.



Figure 36 (Phrase 2: mm. 6-9)

Phrase 2 begins and ends with Bb , adding another pitch to the gradually realized fully diminished tetrachord.

The melody in phrase 3 (Figure 37) is more angular than the previous two phrases.



Figure 37 (Phrase 3: mm. 9-14)

Phrase 3 is comprised of two-note statements, and each separate statement has its own dynamic shape. This phrase contains every pitch of the chromatic scale and emphasizes pitches from the fully diminished tetrachord F#-A-C-Eb, accenting them or placing them on strong beats. The opening *recitativo* section represents the entirety of the bassoon solo from *The Rite of Spring*, as Lima has alluded to every motive of Stravinsky's bassoon solo in the order that they occur in the ballet.

The *marcato* section (mm. 15-26) contains phrases 4 and 5. Phrase 4 introduces repeated articulated C#'s, and Phrase 5 (Figure 38) features a paraphrase of the bassoon part from measure 42 of the introduction to *The Rite of Spring*.



Figure 38 (Phrase 5: mm. 20-23)

The structurally important pitches in this section are the same as those of the previous section: G, Bb, and C#. The paraphrase of the bassoon part phrase begins on E, completing the fully diminished tetrachord with those three pitches.

The next section, marked *expressive* (mm. 27-54), maintains the tempo of the previous section, but alters the meter. While the previous sections have been mostly metrically consistent

(with the exception of the 3/8 bar in measure 14), the meter changes every measure in Phrase 6 (Figure 39).



Figure 39 (Phrase 6: mm. 27-32)

Phrase 6 begins with musical events that abbreviate Motive 1. These abbreviated motives display a similar shape to the beginning of Motive 1, expanding a stepwise descent from a note with longer duration to a note of shorter duration. In measures 31 and 32, the intervals of the abbreviated motive are further expanded, distorting the musical allusion. The abbreviated Motive 1 events are separated by a brief articulated passage that expands the fully diminished tetrachord G-Bb-C#-E built up through the previous phrases to a diminished minor 9th chord (5-31).

Phrase 7 (Figure 40) departs from the lyrical character of the *expressivo* section, returning to a regular 2/8 meter and articulated sixteenth notes.



Figure 40 (Phrase 7: mm. 33-40)

Every note of the chromatic scale is used in this passage, and the contextually emphasized notes are the accented C#, G, B, and E (4-27); this is an alteration to the fully diminished tetrachord G-Bb-C#-E that has been important in previous phrases.

Phrases 7, 8, and 9 continue with frequent metric shifts and abbreviated Motive 1 events similar to those found in Phrase 6. Phrase 10 ascends into the upper register of the bassoon and

slows down in anticipation of the next section. The widest leap in the movement is found in measures 52 and 53 (Figure 41): C2 to B4.

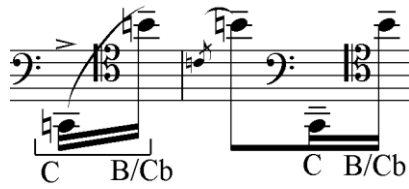


Figure 41 (from Phrase 10: mm. 52-53)

This extreme change in register draws attention to the half-step relation between C and B/Cb, one of the essential harmonic events in the bassoon solo from *The Rite of Spring*, and prepares a return to the plaintive lyricism that began the movement.

The *lirico* section (mm. 55-66) is the final section of the first half of the movement. It begins in the upper register on C5, and presents a transformation of Motive 1 elements: the character of the melody is retained, and the overall shape resembles that of Motive 1, but the pitch and rhythmic content are altered (Figure 42).

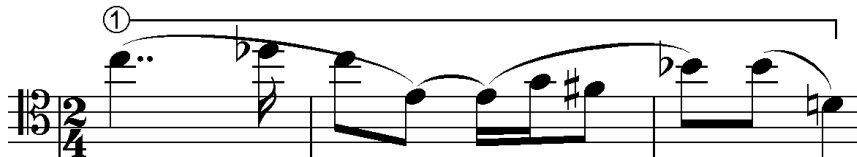


Figure 42 (from Phrase 11: mm. 55-57)

The *lirico* section continues with abbreviated Motive 1 events, this time presented in combination with elements of Motives 3 and 4 (Phrase 12, Figure 43).



Figure 43 (Phrase 12: mm. 61-63; Phrase 13: mm. 64-66)

ritmado section.

half of Phrase 14 (Figure 44) consists of 5-4, which is a subset of 6-z3.



Figure 44 (Phrase 14: mm. 67-73)

a phrase. The pitch content of this phrase consists of 8-1, relating it to Motive 4.



Figure 45 (from Phrase 15: mm. 74-76)

reordering of pitches from the reduction of Motive 1: 3-2.

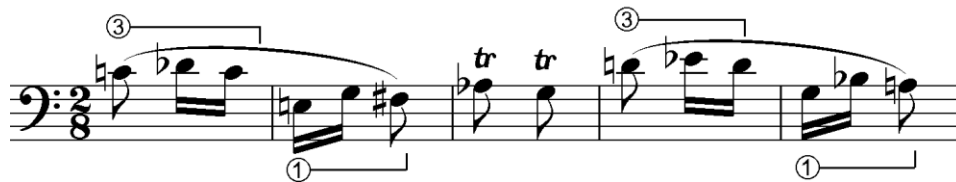


Figure 46 (from Phrase 16: mm. 77-81)

The section comes to a close with events that abbreviate not only Motive 1, but also Motive 4, and form the first instance of exact phrase repetition in the movement (Figure 47).



Figure 47 (Phrase 17: mm. 85-89)

The *vivo* section (mm. 90-97) also resembles Motive 4 (Figure 48). Phrase 18 uses every chromatic pitch, and strict triplet rhythms. The phrase continues to a low Bb that sets up a tritone with the E that begins the following phrase.



Figure 48 (from Phrase 18: mm. 90-93)

With the *misterioso* section (mm. 98-113), the movement begins to draw towards its conclusion (Figure 49). Abbreviated Motive 1 events begin in the lower register and ascend through statements in the middle and upper registers. After the final abbreviation of Motive 1, the melody is broken into chromatic pairs, characteristic of Motive 3.



Figure 49 (Phrase 19: mm. 98-100; from Phrase 20: mm. 101-103)

The music begins to gather energy one last time, pushing through wide leaps from the lower register to the highest register and gradually accelerating towards one final paraphrase of Motive 1. The movement comes to its close with the same slow *recitativo* character with which it began (Figure 50).

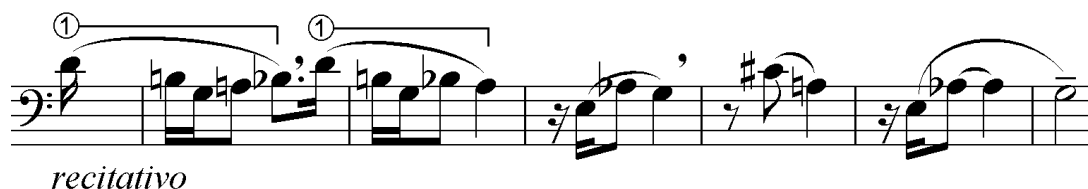


Figure 50 (Phrase 22: mm. 113-119)

Phrase 22 resembles Motive 1 in its melodic contour: an expansion of a mostly conjunct descent. Contextually emphasized pitches in this phrase are G, Bb, C#, and E, members of the same fully diminished tetrachord that is emphasized throughout the movement.

The first movement of Rodrigo Lima's *Paisagem sonora no. 5* adapts the bassoon solo from *The Rite of Spring* in a manner different from that employed by Samuel Adler or Leslie Bassett. The movements of *Canto XII* and *Metamorphoses* that are based on *The Rite of Spring* establish a familiarity with Stravinsky's melodies, and then diverge into new ideas that explore and expand those melodies. Rodrigo Lima takes the melodic and harmonic content of Stravinsky's bassoon solo and uses it to develop the musical language for the first movement of *Paisagem sonora no. 5*.

While the highly chromatic nature of the movement makes its harmonic structure difficult to identify, the contextually emphasized pitches in each section serve to provide a frame of

reference for harmonic goals between sections. In each section, the contextually emphasized pitches (accented notes, notes occurring on strong beats, resolutions of melodic gestures) belong to the fully diminished tetrachord G, Bb, C#, E or a chromatic alteration of one or more notes from that tetrachord. The prevalence of these pitches in this movement strongly suggests Lima's awareness of the structural importance of the fully diminished tetrachord to the bassoon solo from the introduction to *The Rite of Spring*.

3.5: Analysis of *From Rite to Rite*³⁸

From Rite to Rite is primarily constructed of recognizable musical events from *The Rite of Spring*. The one-movement work juxtaposes the driving rhythms of "The Augurs of Spring" with the plaintive lyricism of the introduction to *The Rite of Spring*, adapting harmonies, melodies, and textures from those two sections of the ballet. Often those textures are reworked so that different instrumental parts from *The Rite of Spring* are reflected in the solo bassoon. The meter of the work changes with the mood: where the music alludes to "The Augurs of Spring" the meter is in regular 2/4 time, just like the meter of "The Augurs of Spring." Likewise, where the music alludes to the introduction to *The Rite of Spring* the meter varies between 2/4, 3/4, and 4/4 time. The following table (Table 8) diagrams the musical allusions to *The Rite of Spring* identified in *From Rite to Rite*.

Table 8: Musical allusions to *The Rite of Spring* in *From Rite to Rite*

Location	Borrowed Event	Method of Adaptation
m. 1	"The Augurs of Spring" chord	Paraphrase: multiphonic
mm. 1-35	"The Augurs of Spring"	Likeness: retains rhythm and character
mm. 7-8	Clarinet part from "Augurs"	Paraphrase
mm. 10-11	Clarinet part from "Augurs"	Retrograde, paraphrase

³⁸ Musical examples from *From Rite to Rite* are reprinted with the permission of the composers.

(Table 8, continued)

mm. 16-17	Clarinet part from “Augurs”	Paraphrase
mm. 19-21	Motive 1	Quotation: transposition
mm. 27-29	Motive 1 + Motive 2	Framework: pitch elements
mm. 32-34	Motive 1	Quotation
mm. 35-36	Motive 1 + Motive 2	Framework: pitch elements
m. 36	Motive 1	Paraphrase: reduction
m. 36	Motive 2	Paraphrase
m. 37	Motive 1	Paraphrase
mm. 38-39	Motive 3	Paraphrase
mm. 39-40	Clarinet part from introduction	Paraphrase: reconstruction
m. 41	Motive 1	Quotation
m. 42	Motive 1	Paraphrase: reduction
m. 43	Motive 2	Quotation
m. 44	Clarinet part from introduction	Paraphrase: reconstruction
m. 45	Motive 1	Paraphrase: abbreviation
m. 45-46	Motive 3	Framework: expanded pitch set
m. 46	“Augurs of Spring” chord	Framework: pitch elements
m. 47	Motive 2	Quotation
m. 47	Motive 1	Quotation
m. 49-50	English horn solo from intro.	Quotation: transposition
m. 50	Motive 2	Quotation
m. 51	Motive 1	Quotation
m. 51-52	Motive 1	Paraphrase
m. 54-57	Motive 2	Paraphrase: expansion
m. 58	English horn solo from intro	Quotation: transposition
m. 59	String part from “Augurs”	Paraphrase
mm. 59-60	Oboe part from introduction	Quotation: transposition
mm. 61-62	Clarinet in A part from intro.	Paraphrase
m. 62	Oboe part from introduction	Quotation: transposition
m. 63	Clarinet in A part from intro.	Paraphrase
m. 63	Motive 3	Likeness: rhythmic elements
m. 64	Oboe part from introduction	Quotation: transposition
m. 64	Clarinet in A part from intro.	Paraphrase
mm. 65-67	Clarinet part from introduction	Paraphrase
m. 67	Oboe part from introduction	Quotation: transposition
m. 68	Clarinet part from “Augurs”	Paraphrase
m. 68	Oboe part from introduction	Quotation: transposition
m. 69-71	Clarinet part from introduction	Paraphrase: reconstruction
mm. 73-79	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
mm. 80-82	Bassoon part from “Augurs”	Quotation
m. 83	Oboe part from introduction	Quotation: transposition
m. 83	Clarinet part from introduction	Paraphrase: reconstruction

(Table 8, continued)

m. 84	Clarinet part from “Augurs”	Paraphrase
m. 84	Oboe part from introduction	Quotation: transposition
mm. 85-87	Bassoon part from “Augurs”	Quotation
mm. 88-89	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
mm. 89-93	Bassoon part from “Augurs”	Paraphrase: expansion
m. 94	Oboe part from introduction	Quotation: transposition
m. 95	String part from “Augurs”	Paraphrase
m. 95	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
m. 96	Clarinet in A part from introduction	Paraphrase
m. 97	String part from “Augurs”	Paraphrase
m. 97	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
m. 98	Clarinet in A part from introduction	Paraphrase
m. 98	Motive 3	Rhythmic elements
m. 99	Oboe part from introduction	Quotation: transposition
m. 99	Clarinet in A part from intro	Paraphrase
mm. 100-101	Bassoon part from “Augurs”	Paraphrase
mm. 101-102	Clarinet part from “Augurs”	Paraphrase
m. 102	Oboe part from introduction	Quotation: transposition
m. 103	Clarinet part from introduction	Paraphrase: reconstruction
m. 104	Oboe part from introduction	Quotation: transposition
mm. 104-105	Clarinet part from introduction	Paraphrase: reconstruction
mm. 106-108	Motive 1 + Motive 2	Quotation: Transposition
mm. 109-114	Clarinet part from introduction	Paraphrase

The movement consists of four sections. The first section (mm. 1-35) recalls “The Augurs of Spring” and introduces the melody from the introductory bassoon solo. The second section (mm. 36-57) explores the introductory bassoon solo, and gradually integrates lines from the other woodwind parts found in the introduction to *The Rite of Spring*. The third section (mm. 58-72) weaves together lines taken from the English horn, oboe, clarinet, and string parts in the introduction to *The Rite of Spring*. The fourth and final section (mm. 73-114) combines elements of the previous three sections, and leads up to a coda that finishes the movement with a quotation of the bassoon melody from the beginning of *The Rite of Spring*, transposed to Cb as it occurs at

the end of the introduction. The following table (Table 9) diagrams the grouping of phrases within each section of *From Rite to Rite*.

Table 9: Phrase chart for *From Rite to Rite*

Section 1	Phrase 1: mm. 1-10
	Phrase 2: mm. 10-19
	Phrase 3: mm. 20-26
	Phrase 4: mm. 26-33
	Phrase 5: mm. 33-36
Section 2	Phrase 6: mm. 36-37
	Phrase 7: mm. 37-40
	Phrase 8: mm. 41-44
	Phrase 9: mm. 45-50
	Phrase 10: mm. 50-52
	Phrase 11: mm. 52-57
Section 3	Phrase 12: mm. 58-61
	Phrase 13: mm. 62-63
	Phrase 14: mm. 63-67
	Phrase 15: mm. 67-72
Section 4	Phrase 16: mm. 73-82
	Phrase 17: mm. 83-84
	Phrase 18: mm. 85-93
	Phrase 19: mm. 94-98
	Phrase 20: mm. 98-101
	Phrase 21: mm. 101-105
	Phrase 22: mm. 106-109
	Phrase 23: mm. 110-114

Where the three previously discussed works begin with the same lyrical style in the upper register that characterizes the bassoon solo from *The Rite of Spring*, *From Rite to Rite* begins as far removed from it as possible on the bassoon with a multiphonic followed by pulsing, *forte* B-

flats in the lowest register (Figure 51).

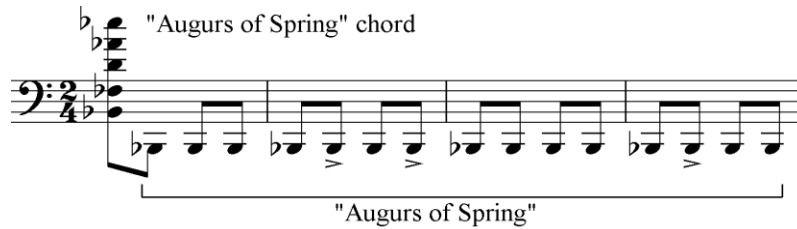


Figure 51 (from Phrase 1 mm. 1-4)

The multiphonic (5-15) contains four of the pitches found in the “Augurs of Spring” chord (7-32): Bb, Fb, Ab, Eb.³⁹ While not a subset of 7-32, the multiphonic comes close enough to approximate the harmony. The ascending lines (Figure 52) that break up the hammered B-flats are transpositions of the clarinet part at rehearsal [15] in “The Augurs of Spring.”

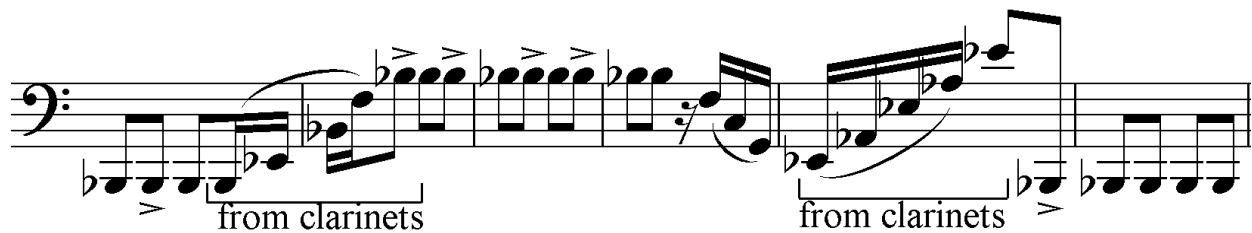


Figure 52 (from Phrase 1: mm. 7-10; from Phrase 2: mm. 11-12)

The first statement of material from the introduction to *The Rite of Spring* occurs in measures 19-21, with a quotation of Motive 1 transposed to begin on F rather than C (Figure 53).

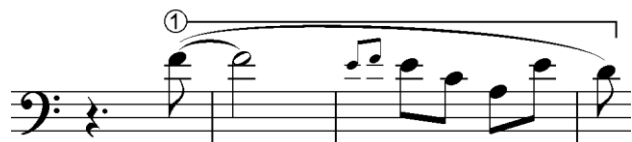


Figure 53 (from Phrase 3: mm. 19-22)

Here the tempo suddenly drops to quarter-note = 50—the same tempo as the bassoon solo from *The Rite of Spring*. This interjection sets up the basic dialogue found in *From Rite to Rite*

³⁹ Maira Cimbleis refers to “The Augurs of Spring” as “The Dance of the Adolescents.”

between the quick rhythmic drive of “The Augurs of Spring” and the slower lyricism of the introductory bassoon solo. The melodic emphasis on F in this event signals a move away from Bb, which has been the pitch center of the work thus far.

The melody deviates further from Bb in Phrase 4 (Figure 54).

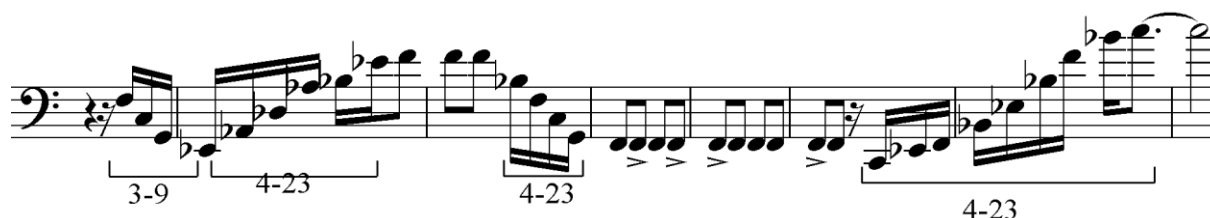


Figure 54 (Phrase 4: mm. 26-33)

The descending and ascending gestures in Phrase 4 consist of subsets of 6-32, the set that makes up the pitches of the first phrase of *The Rite of Spring*. (3-9 and 4-23). Rather than culminating at articulated B-flats like before, this line ascends to F. Another ascent through 4-23 leads to C5 and is followed by a quotation of Motive 1 in the next phrase, which concludes the first section of the work (Figure 55).

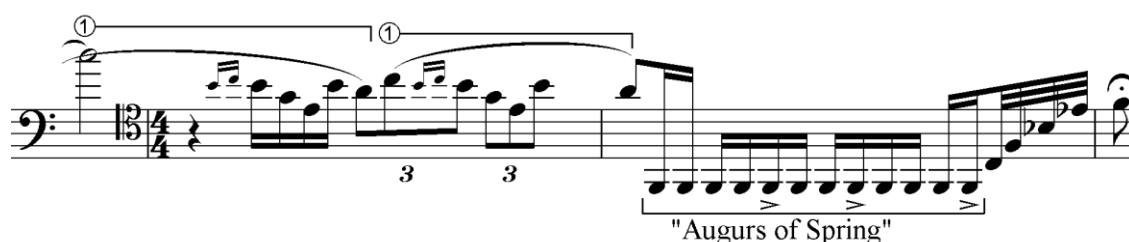


Figure 55 (Phrase 5: mm. 33-36)

The harmonic goal of this first section (mm. 1-36) is a transition from Bb to F, identifying the tonal language of *From Rite to Rite* as being rooted in a traditional tonic-

dominant relationship. The second section continues this motion by fifth-relation, beginning with a C-diatonic melody that paraphrases Motives 1 and 2 (Figure 56).



Figure 56 (Phrase 6: mm. 36-37)

The second section (mm. 36-57) begins with Phrase 6 and continues adapting Stravinsky's motives in the order that they occur in *The Rite of Spring*, though the statements of those motives are paraphrased. The initial note (C5) of the reduction of Motive 1 is missing from the first triplet of the phrase, and D4 is inserted between the B and A (m. 36). That same D is also inserted between the D5 and G4 of the Motive 2 paraphrase that follows. The following statement of Motive 1 (m. 37) is paraphrased with the insertion of Db3 before the arrival on A.

Similarly, Phrase 7 (Figure 57) also reflects the structure of its corresponding measures from the introduction to *The Rite of Spring*.

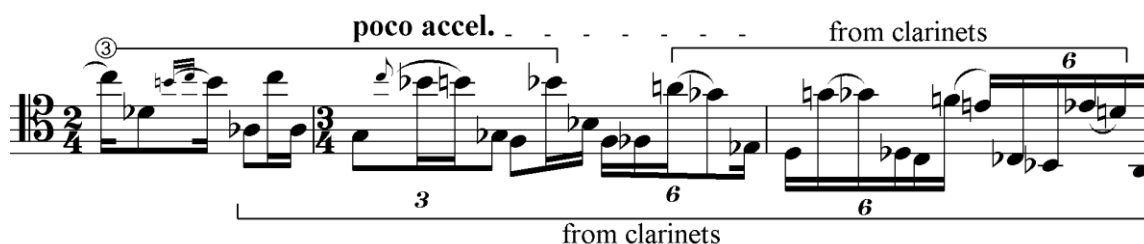


Figure 57 (from Phrase 7: mm. 38-40)

Phrase 7 begins like a paraphrase of Motive 3 but interposes interlocking chromatic pairs that take over the shape of the melody. This chromatic line is extrapolated from the clarinet in A and bass clarinet parts at measures 4-6 in *The Rite of Spring*. As in measure 5 from the introduction

Phrase 10 presents a direct quotation of Motive 2 and Motive 1, followed by a paraphrase of Motive 1 in the lower register (Figure 60).

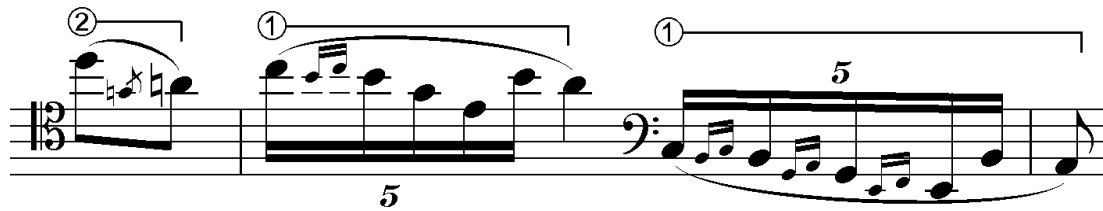


Figure 60 (from Phrase 10: mm. 50-52)

The final melodic statement of this section is an expansion of the Motive 2 descent from D to A (Figure 61).



Figure 61 (from Phrase 11: mm. 54-57)

The second section of *From Rite to Rite* gradually incorporates more of the woodwind voices from the introduction to *The Rite of Spring*, adding their lines to that of the solo bassoon. Harmonically, this section centers on the minor third descent from C to A, like Motive 1.

Towards the end of the second section, Eb is hinted at; the third section centers on Eb, which is a minor third away from C, and a tritone away from A, as well as the dominant to Ab, which is also emphasized in the third section.

The third section (mm. 58-72) begins with Phrase 12, adapting material from the oboe, clarinet, string, and English horn parts from the *piu mosso* after rehearsal [3] in *The Rite of*

Spring (Figure 62).



Figure 62 (Phrase 12: mm. 58-61)

The combination of these musical events recreates the texture of measures 14-24 of *The Rite of Spring*. The remaining phrases of the third section of the movement continue to use similar material.

The fourth section (mm. 73-114) recalls elements of the previous three sections. The multiphonic from the beginning returns, pulsing now with the rhythmic drive of “The Augurs of Spring” (Figure 63).



Figure 63 (from Phrase 16: mm. 73-74)

Phrase 16 continues with material from “The Augurs of Spring,” quoting the bassoon part from rehearsal [19] (Figure 64).



Figure 64 (from Phrase 16: mm. 80-82)

When material from the previous sections is interjected, the tempo adjusts so that the duple subdivision of the beat in the parts that allude to “The Augurs of Spring” is equal to the triple subdivision of the beat in the parts that allude to the introduction to *The Rite of Spring*.

This allows for seamless motion between parts of the fourth section of *From Rite to Rite* that recall material from earlier in the work. The tonal center of the fourth section is Bb, one semitone away from the Cb transposition of Motive 1 in Phrase 22 (Figure 65).



Figure 65 (from Phrase 22: mm. 106-109)

The work comes to its conclusion with the mostly-chromatic descending clarinet line from rehearsal [5], descending down to the low Bb (Figure 66).



Figure 66 (from Phrase 23: mm. 112-114)

The overall harmonic shape of *From Rite to Rite* is derived from 6-32. The first section of the piece begins with emphasis on Bb (Phrases 1-3), then moves through F (Phrases 4-5) to C. The music then diverges chromatically, but remains contextually C-centered through the second section (Phrases 6-11). The third section (Phrases 12-15) emphasizes Eb and Ab as important pitches (Phrases 12-14), then returns to material from the first section, and recalls C and F as important pitches (Phrase 15). The fourth section (Phrases 16-22) continues to emphasize Bb, F, C, Eb, and Ab. These pitches comprise 5-35, which is a subset of 6-32.

While the other three works for solo bassoon focus primarily on reworking the content of the bassoon solo from *The Rite of Spring*, *From Rite to Rite* represents a reconstruction of the texture of portions of the introduction and “The Augurs of Spring.”

CHAPTER 4: DISCUSSION OF MUSICAL ANALYSIS AND CONCLUSION

There are lessons to be learned from the analysis of musical events borrowed from *The Rite of Spring* in each of the four selected works for solo bassoon. Each of the works adapts Stravinsky's music in a different manner. Despite the differences in the composers' nationalities, compositional processes, and musical styles, Stravinsky's bassoon solo is included as a familiar point of reference.

Motive 1 is the most frequently and recognizably adapted of these events. This is hardly surprising; it is the first melody heard in *The Rite of Spring* and it has become, as Rodrigo Lima suggests, referential both to the work and to the expressive qualities of the bassoon in the upper register.⁴⁰ Between each of the four selected works, I have identified seventy-two allusions to Motive 1.⁴¹ The motive is quoted, paraphrased, expanded, abbreviated, reduced to its basic harmonic shape, inverted, transposed, and presented in retrograde. Its melodic contour is retained in phrases that otherwise resemble it very little. The pitch elements of Motive 1 are reordered, and the pitch set expanded and reduced, to create new melodies.

Motive 1 serves as a strong structural marker in each of the selected works. Each of the works presents a digression from and return to Motive 1, in the same way that the introduction to *The Rite of Spring* is framed by statements of Motive 1. In each piece, alterations in the treatment of Motive 1 signal the end of one section or the beginning of a new one. In *Canto XII*, the first section begins with a direct quotation of Motive 1 and ends with an inverted Motive 1 event. The long chromatic descent of the first movement of *Metamorphoses* begins with a paraphrase of Motive 1; the descent to the lower register that finishes the first section of the movement adapts pitch elements from the first phrase of *The Rite of Spring*. *Paisagem sonora no. 5* begins with a

⁴⁰ Lima, Rodrigo. Email correspondence.

⁴¹ Some phrases contain multiple allusions, such as the abbreviated statements of Motive 1 in *Paisagem sonora no. 5*.

phrase that employs the plaintive, lyrical character of Motive 1 and a reordering of the elements of the prime form of its pitch set. A new interpretation of Motive 1 follows each of the quicker, articulate, sections in that movement: for example, the abbreviation of the motive in the *expressivo* section at measure 27 and the phrase that emulates the shape and retains some pitch characteristics of Motive 1 at the *lirico* in measure 55. In *From Rite to Rite*, events alluding to Motive 1 occur mostly in the first two sections of the piece, where it is used to transition from the plainly stated material taken from “The Augurs of Spring” to the more complex textures of the intertwining wind parts adapted from the introduction to *The Rite of Spring*.

The treatment of Motive 2 in each of the four selected works supports its independence from Motive 1, despite their close relationship in Stravinsky’s melody. I have identified eleven instances in the four selected works for solo bassoon in which Motive 2 occurs isolated from Motive 1, and nine in which they occur in combination. Treatment of Motive 2 includes quotation, paraphrase, expansion, reordering, and augmentation of pitch elements. Other allusions to Motive 2 coincide with musical events based on Motive 1. The infrequent prominence of isolated Motive 2 events suggests that Motive 2 does not have as important a structural role as the other motives; Motives 3 and 4—though similar to one another—diverge from the C-diatonic melody of Motive 1.

I have identified nineteen instances of musical allusion to Motive 3 between the four selected works. It is often used, as Stravinsky used it, to digress chromatically from the diatonic language of preceding phrases. The elements of Motive 3 that contribute to its transitional nature are its descending and ascending alternation of pitches, chromatically paired notes, and isolated tritone. These are the elements that are most frequently adapted in events that allude to Motive 3, although its recognizable rhythmic framework is also found in *Metamorphoses*, *From Rite to*

Rite, and *Paisagem sonora no. 5*. The tritone contained in Motive 3, which has been shown to be a key structural event in *The Rite of Spring* bassoon solo, plays an important role in the harmonic structures of each of the four selected works.

Motive 4 is perhaps the most harmonically interesting phrase from *The Rite of Spring* bassoon solo as it provides the structural D# that completes the fully diminished tetrachord (along with the structurally important C, A, and Gb from the previous motives) and reconciles the tritone from Motive 3 with the minor third of Motive 1. Additionally, it is the only phrase from the bassoon solo that represents a continuous subset of the chromatic scale. I have identified thirteen instances of musical allusion to Motive 4 between the selected works for solo bassoon. Adler combines Motive 4 and Motive 1 in *Canto XII* twice, linking the chromatic material from Motive 4 with the structurally important minor third. Bassett combines the two motives in his *Metamorphoses* by presenting pitch elements of Motive 4 in a phrase that has a similar contour to Motive 1. Rodrigo Lima emphasizes the pitch elements of Motive 1 in the context of a phrase that uses all twelve chromatic pitches.

The four selected works for solo bassoon demonstrate several common treatments of borrowed material. Allusion to specific musical events aside, each of the works emulates the style of Stravinsky's writing in the introduction to *The Rite of Spring*: lyrical, plaintive melodies in the upper register of the bassoon. Elements of Stravinsky's style from elsewhere in *The Rite of Spring* are also used: Bassett writes out an *accelerando* by increasing rhythmic activity, the same way that Stravinsky does at rehearsal [116] in *The Rite of Spring*. *From Rite to Rite* begins with a multiphonic that contains pitches from the "Augurs of Spring chord," and emulates the rhythmic pulsing of that section of *The Rite of Spring*.

Overt musical allusions found in the four selected works include quotations (including transpositions), paraphrases (including abbreviations and expansions), and phrases that emulate the shape or specific rhythm of events from *The Rite of Spring*. Subtler allusion often stems from reordering elements of those events (inversion, retrograde, and reordering of pitch sets) or from retaining certain recognizable elements while altering others. Textural borrowing is present in these works as well: interjecting ideas in the “*Sacre*” *Serenade* are extrapolated from the oboe part from the introduction to *The Rite of Spring*. *From Rite to Rite* intertwines music from the bassoon part, the other woodwind parts, and the string parts from the introduction and “The Augurs of Spring,” adapting the complete texture of these sections of Stravinsky’s work.

Each of the selected works features phrases that allude to multiple musical events from the introduction to *The Rite of Spring* at once. Musical events derived from Motives 1 and 3 occur simultaneously in *Canto XII* and *Metamorphoses*, from Motives 1 and 4 in *Paisagem sonora no. 5*, and from Motive 1 combined with music from the bass clarinet part in *From Rite to Rite*.

Each of the four selected works also carefully incorporates allusions to structural features or harmonic goals of the introduction to *The Rite of Spring*. Allusion to the fully diminished tetrachord outlined by the structural pitches of Stravinsky’s bassoon solo is found each selected work except *From Rite to Rite*. The diminished tetrachord is used melodically in the movements of *Canto XII* and *Metamorphoses* that adapt material from *The Rite of Spring*. Rodrigo Lima emphasizes the pitches of the fully diminished tetrachord G-Bb-Db-E throughout the first movement of *Paisagem sonora no.5* by accenting the pitches or placing them on strong melodic beats.

Each of the four selected works incorporates the long-term motion from C to Cb of Stravinsky's bassoon solo in a different way. In *From Rite to Rite*, the final statement of the bassoon solo occurs exactly as it did in the introduction to *The Rite of Spring*, transposed down a semitone from the original C. In *Paisagem sonora no. 5*, this relationship is found in the widest interval in the movement: C2 to B4, which anticipates the musical event in the work which most closely resembles the shape of Motive 1. The first movement of Bassett's *Metamorphoses* alludes constantly to the semitone descent from C to Cb in the relationship between the last note of each phrase to the first note of the following phrase: the first note of each new phrase is a half-step lower than the final note of the previous phrase. The second section of the "Sacre" *Serenade* from *Canto XII* centers on motion by half-step.

In addition to individual phrases that allude to one or more musical events from *The Rite of Spring* and harmonic structures that mimic the harmonic goals of the introduction (or are extrapolated from singular events in the introduction), the overall form of the introduction is also borrowed. The form of the introduction to *The Rite of Spring* is used in the third movement of *Canto XII* and the first movement of *Metamorphoses*. Each of these movements represents a binary form with a coda, the end of the movement drawing on the same material as the beginning, the same as the bassoon solo from *The Rite of Spring*. The form is approximated in the first movement of *Paisagem sonora*, which begins and ends with material based on Motive 1. The second section of *From Rite to Rite* features the musical events of Stravinsky's bassoon solo in the order that they occur in *The Rite of Spring*, incorporating the form of the bassoon solo into the larger form of the work. The order of events from the introduction to *The Rite of Spring* is retained in each of the other three works as well.

This study has explored the ways that *The Rite of Spring*, in particular the opening bassoon solo, has been adapted for unaccompanied bassoon by four contemporary composers. The melodic lines, harmonic motion, and formal structure of Stravinsky's bassoon solo serve as the basis for the melodic, harmonic, and formal elements in each of the selected works. While the overall tone and scope of each of these works (or movements of a work) varies, they each demonstrate similarities in their treatment of musical events borrowed from *The Rite of Spring*. Each of the selected works employs lyricism in the upper register of the bassoon, often in the context of an overt musical allusion to the opening melody from the ballet. Each work appropriates the pitch content from Stravinsky's solo and reworks it to create new melodies that maintain an underlying similarity to the original music. Musical allusion in each selection is almost pervasive; the musical events of the bassoon solo from *The Rite of Spring* and elsewhere in the ballet are transferred and transformed into entirely new works.

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APPENDIX A: MUSICAL ALLUSIONS TO *THE RITE OF SPRING* IN CANTO XII

Location	Borrowed Event	Method of Adaptation
First System, beats 1-3	Motive 1	Quotation
First System, beats 4-13	Motive 1	Paraphrase: expansion
Second System, beats 1-3	Motive 1	Paraphrase
Second System, beats 4-8	Motive 1	Paraphrase: reduction
Second System, beats 8-12	Motive 1	Paraphrase: expansion
Second System, beats 1-16	Motive 1	Likeness: harmonic motion
Third System, beats 1-4	Motive 3, Motive 1	Likeness: melodic characteristic
Third System, beats 4-12	Motive 1	Framework: pitch elements
Third System, beats 9-12	Motive 3	Likeness: melodic characteristic
Third System, beats 10-13	Motive 1	Paraphrase
Fourth System, beats 1-3	Motive 1	Paraphrase
Fourth System, beats 4-9	Motive 1	Paraphrase: reduction
Fourth System, beat 10 – Fifth system, beat 3	Motive 1, Motive 4	Paraphrase: reduction (Motive 1), Pitch elements (Motive 4)
Fifth System, beats 4-7	Motive 1	Likeness: inverted melodic shape
Fifth System, beats 7-8	Motive 1	Paraphrase: reduction
Fifth System, beats 9-11	Motive 2	Paraphrase: expansion
Fifth System, beats 4-11	Motive 1 + Motive 2	Framework: pitch elements
Fifth System, beat 14 – Sixth System, beat 1	Motive 1	Likeness: inversion of harmonic element (major sixth)
Sixth System, beats 1-3	Motive 1	Paraphrase: reduction
Sixth System, beat 7 – Seventh System, beat 2	Motive 1	Paraphrase: expansion
Seventh System, beats 3-7	Motive 1, Motive 4	Likeness: inverted melodic shape (Motive 1), D#→A tritone (Motive 4)
Seventh System, beat 8 – Seventh System, beat 3	Motive 3	Pitch elements
Eighth System, beat 4 Ninth System, beat 2	Motive 1 + Motive 2	Framework: expanded pitch set
Ninth System, beats 3-7	Motive 1	Framework: expanded pitch set
Ninth System, beat 8 – Tenth System, beat 2	Motive 1 + Motive 2	Likeness: melodic characteristic Framework: expanded pitch set
Tenth System, beats 4-8	Motive 3	Framework: reduced pitch set
Tenth System, beats 7-8	Motive 1	Likeness: Abbreviation
Tenth System, beat 9 – Eleventh System, beat 4	Motive 1 + Motive 2	Framework: expanded pitch set
Tenth System, beat 12 – Eleventh System, beat 2	Motive 1	Likeness: Abbreviation
Eleventh System, beats 11-14	Motive 1	Complement of set (reduction)
Twelfth System, beat 5 – Thirteenth System, beat 2	Motive 1	Paraphrase: expansion

Thirteenth System, beats 3-7	Motive 1	Paraphrase: reduction
Thirteenth System, beats 10-11	Motive 2	Paraphrase: expansion
Fourteenth System, beats 1-3	Motive 1	Quotation
Fourteenth System, beats 4-5	Motive 1	Paraphrase: reduction
Fourteenth System, beats 5-6	Motive 2	Paraphrase
Fourteenth System, beats 9-13	Motive 3	Framework: pitch elements
Fourteenth System, beat 13 – Fifteenth System, beat 3	Motive 2	Framework: pitch elements
Fifteenth System, beats 3-8	Motive 2	Framework: expanded pitch set
Fifteenth System, beats 8-10	Motive 1	Likeness: melodic characteristic
Fifteenth System, beat 11 – Sixteenth System, beat 14	Motive 1 + Motive 2 + Motive 3	Likeness: melodic characteristic Framework: composite pitch set

**APPENDIX B: MUSICAL ALLUSIONS TO *THE RITE OF SPRING* IN
*METAMORPHOSES***

Location	Borrowed Event	Method of Adaptation
First System, beats 1-7	Motive 1	Paraphrase
First System, beats 8-13	Motive 3	Framework: pitch elements
First System, beat 11 – Second System, beat 3	Motive 1	Paraphrase: retrograde, reduction
Second System, beats 4-5	Motive 1	Paraphrase
Second System, beat 5 – Third System, beat 4	Motive 3	Likeness: rhythmic elements
Third System, beats 5-7	Motive 1	Paraphrase: expansion
Third System, beat 8 – Fourth System, beat 7	Motive 4	Framework: pitch elements
Fourth System, beat 8 – Fifth System, beat 8	Motive 4	Pitch elements
Fourth System, beat 12 – Fifth System, beat 4	Motive 1 + Motive 2	Framework: reduced pitch set
Fifth System, beats 8-12	Motive 3	Likeness
Sixth System, beats 1-3	Motive 1	Likeness: harmonic motion
Seventh System, beats 1-6	Motive 2	Paraphrase: expansion
Seventh System, beat 7 – Eighth System, beat 4	Motive 4	Framework: pitch elements
Ninth System, beat 10 – Tenth System, beat 1	Motive 1	Likeness: abbreviation
Tenth System, beats 6-10	Motive 1	Likeness: abbreviation

**APPENDIX C: MUSICAL ALLUSIONS TO *THE RITE OF SPRING* IN
*PAISAGEM SONORA NO. 5***

Location	Borrowed Event	Method of Adaptation
mm. 1-5	Motive 1 + Motive 2	Framework: expanded pitch set
mm. 6-9	Motive 3	Likeness
mm. 9-14	Fully diminished tetrachord	Framework: emphasized pitches
mm. 21-23	Bassoon part m. 42 in intro	Quotation, transposed
m. 27	Motive 1	Likeness: abbreviation
m. 28	Motive 1	Likeness: abbreviation
m. 31	Motive 1	Likeness: abbreviation
m. 32	Motive 1	Likeness: abbreviation
mm. 33-40	Motive 4	Framework: pitch elements
m. 44	Motive 1	Paraphrase: abbreviation
m. 45	Motive 1	Paraphrase: abbreviation
mm. 55-57	Motive 1	Likeness: melodic shape
m. 61	Motive 1	Paraphrase: abbreviation
m. 62	Motive 1	Paraphrase: abbreviation
mm. 62-63	Motive 3	Framework: pitch elements
mm. 64-66	Motive 4	Framework: pitch elements
mm. 67-70	Motive 3	Framework: reduced pitch set
mm. 74-76	Motive 4	Framework: pitch elements
m. 77	Motive 3	Likeness: melodic element
m. 78	Motive 1	Paraphrase: reduction
m. 80	Motive 3	Likeness: melodic element
m. 81	Motive 1	Paraphrase: reduction
m. 85	Motive 1	Paraphrase: abbreviation
m. 86	Motive 1	Paraphrase: abbreviation
m. 87	Motive 4	Framework: pitch elements
m. 88	Motive 1	Paraphrase: abbreviation
m. 89:	Motive 4	Framework: pitch elements
mm. 90-93	Motive 4	Likeness: pitch and rhythm elements
m. 98	Motive 1	Paraphrase: abbreviation
m. 99	Motive 1	Paraphrase: abbreviation
m. 102	Motive 1	Paraphrase: abbreviation
m. 103-103	Motive 3	Framework: pitch elements
mm. 113-114	Motive 1	Likeness: abbreviation
mm. 114-115	Motive 1	Likeness: abbreviation

APPENDIX D: MUSICAL ALLUSIONS TO *THE RITE OF SPRING* IN *FROM RITE TO RITE*

Location	Borrowed Event	Method of Adaptation
m. 1	“The Augurs of Spring” chord	Paraphrase: multiphonic
mm. 1-35	“The Augurs of Spring”	Likeness: retains rhythm and character
mm. 7-8	Clarinet part from “Augurs”	Paraphrase
mm. 10-11	Clarinet part from “Augurs”	Retrograde, paraphrase
mm. 16-17	Clarinet part from “Augurs”	Paraphrase
mm. 19-21	Motive 1	Quotation: transposition
mm. 27-29	Motive 1 + Motive 2	Framework: pitch elements
mm. 32-34	Motive 1	Quotation
mm. 35-36	Motive 1 + Motive 2	Framework: pitch elements
m. 36	Motive 1	Paraphrase: reduction
m. 36	Motive 2	Paraphrase
m. 37	Motive 1	Paraphrase
mm. 38-39	Motive 3	Paraphrase
mm. 39-40	Clarinet part from introduction	Paraphrase: reconstruction
m. 41	Motive 1	Quotation
m. 42	Motive 1	Paraphrase: reduction
m. 43	Motive 2	Quotation
m. 44	Clarinet part from introduction	Paraphrase: reconstruction
m. 45	Motive 1	Paraphrase: abbreviation
m. 45-46	Motive 3	Framework: expanded pitch set
m. 46	“Augurs of Spring” chord	Framework: pitch elements
m. 47	Motive 2	Quotation
m. 47	Motive 1	Quotation
m. 49-50	English horn solo from intro.	Quotation: transposition
m. 50	Motive 2	Quotation
m. 51	Motive 1	Quotation
m. 51-52	Motive 1	Paraphrase
m. 54-57	Motive 2	Paraphrase: expansion
m. 58	English horn solo from intro	Quotation: transposition
m. 59	String part from “Augurs”	Paraphrase
mm. 59-60	Oboe part from introduction	Quotation: transposition
mm. 61-62	Clarinet in A part from intro.	Paraphrase
m. 62	Oboe part from introduction	Quotation: transposition
m. 63	Clarinet in A part from intro.	Paraphrase
m. 63	Motive 3	Likeness: rhythmic elements
m. 64	Oboe part from introduction	Quotation: transposition
m. 64	Clarinet in A part from intro.	Paraphrase
mm. 65-67	Clarinet part from introduction	Paraphrase
m. 67	Oboe part from introduction	Quotation: transposition
m. 68	Clarinet part from “Augurs”	Paraphrase
m. 68	Oboe part from introduction	Quotation: transposition

m. 69-71	Clarinet part from introduction	Paraphrase: reconstruction
mm. 73-79	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
mm. 80-82	Bassoon part from “Augurs”	Quotation
m. 83	Oboe part from introduction	Quotation: transposition
m. 83	Clarinet part from introduction	Paraphrase: reconstruction
m. 84	Clarinet part from “Augurs”	Paraphrase
m. 84	Oboe part from introduction	Quotation: transposition
mm. 85-87	Bassoon part from “Augurs”	Quotation
mm. 88-89	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
mm. 89-93	Bassoon part from “Augurs”	Paraphrase: expansion
m. 94	Oboe part from introduction	Quotation: transposition
m. 95	String part from “Augurs”	Paraphrase
m. 95	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
m. 96	Clarinet in A part from introduction	Paraphrase
m. 97	String part from “Augurs”	Paraphrase
m. 97	“The Augurs of Spring”	Paraphrase: multiphonic, rhythmic character
m. 98	Clarinet in A part from introduction	Paraphrase
m. 98	Motive 3	Rhythmic elements
m. 99	Oboe part from introduction	Quotation: transposition
m. 99	Clarinet in A part from intro	Paraphrase
mm. 100-101	Bassoon part from “Augurs”	Paraphrase
mm. 101-102	Clarinet part from “Augurs”	Paraphrase
m. 102	Oboe part from introduction	Quotation: transposition
m. 103	Clarinet part from introduction	Paraphrase: reconstruction
m. 104	Oboe part from introduction	Quotation: transposition
mm. 104-105	Clarinet part from introduction	Paraphrase: reconstruction
mm. 106-108	Motive 1 + Motive 2	Quotation: Transposition
mm. 109-114	Clarinet part from introduction	Paraphrase

**APPENDIX E: TRANSCRIPTION OF EMAIL CORRESPONDENCE WITH SAMUEL
ADLER (10/6/2010)**

Dear Scott:

I am sorry, but I never received your previous email otherwise I would have answered it right away.

You may certainly use the third movement of my Canto for your research and I am delighted you wish to do so. My inspiration for using the piece was two fold. 1. Of course I love the beginning of Sacre and feel it gives new life to the bassoon as a solo instrument. Also the extreme range shows a new way of using the instrument. 2. I had known Judith LeClaire since her student days and as a student she had been the first bassoonist in the orchestra at the Eastman School and after one of the rehearsals we had a long discussion about the solo. So, when I was thinking about writing a work for solo bassoon, I wanted to see what could be done with this wonderful beginning used as a fantasy for an entire movement.

That is about all I can say about it except as you will see the entire melody acts as a climax of the movement and is not heard in its entirety until close to the end.

Good luck and I hope you are enjoying this work.

All the best

Samuel Adler

**APPENDIX F: TRANSCRIPTION OF EMAIL CORRESPONDENCE WITH RODRIGO
LIMA (9/13/2010)**

Dear Scott, hello how are you?

Pardon my English, but I'll try to answer your questions.

IN THIS PIECE I TRIED TO CREATE AN ENVIRONMENT IN WHICH I COULD WORK WITH THE LISTENER'S INTEREST BY CONSTANTLY SUPRISING HIM/HER, AS IN A LANDSCAPE THAT CONTINUOSLY TRANSFORMS ITSELF.

There is a specific reason that work with *Rite of Spring*, but no doubt it has become a referential to the composers who wrote for bassoon later. ARE WORK IS PART OF A CYCLE WORKS FOR SOLO INSTRUMENT.

About my composition process:

I do not recall the details of the procedure used in "Paisagem sonora. nº 5," but I try to explain some of my compositional process. The relation that I try to establish with music during the compositional process aims, above all, to privileges the accurate moment of creation, that is, the moment I am immersed with listening within sonorities and musical gestures. At this moment I can establish also an improvisation with the material, which is previously established, as well as making use of a simple algorithm that assists in the maintenance of specific desired sound characteristic. Perhaps the most important aspect of my "poetics" is using the "*harmonic matrix*" as music composition principle. This is my "object sonorous," my "color" the initial 'affect' that moves all process. This process occurs step by step through innumerable gradations of the initial sonority, which is amplified always for a clear and precise rhythmic frame.

we stay in touch, any questions email me, OK
Following the recording of the work.

Greetings from Brazil.

Rodrigo Lima

APPENDIX G: NOTES ON *FROM RITE TO RITE*, BY CLAUDIA AND MAÍRA CIMBLERIS

The entire piece was composed having as inspiration Igor Stravinsky's "The Rite of Spring." First, we chose the sections in the music that we would like to quote. The selection was made taking in consideration the importance of the bassoon part. Other sections were selected based on our personal taste. In some parts the quotation is literal, especially those where the bassoon has the leading role. In other parts, we quote excerpts of the work that were emotionally remarkable for both of us. At a point, we synthesized the orchestration, reducing the "Rite" for solo bassoon. The structure came along naturally following our insight and sensations that we wanted to highlight.

The choice of the opening multiphonic was due to the amount of common notes that it has with the opening chord of the "Dance of the Adolescents." All the notes in the multiphonic match the notes in Stravinsky's Eb7 and Fb chords.

What we expected to achieve with "From Rite to Rite" was a sort of phenomenological experience to the listener. We intended to capture the essence of "The Rite of Spring" and instigate the perception of the listener. Perception is a combination of sensation and interpretation. Those two things are highly present throughout our entire piece, from the compositional process to the final sound.

APPENDIX H: LETTER OF PERMISSION ISSUED BY C. F. PETERS CORPORATION

January 31, 2011

Scott Miller
3450 Nicholson Dr. #1041
Baton Rouge, LA 70802

Dear Mr. Miller,

Thank you for your e-mail correspondence requesting permission to reproduce excerpts from Leslie Bassett's *Metamorphosis* in your monograph.


We are pleased to grant you this permission, gratis. In your acknowledgements you must include following credit notice, *Copyright ©1992 by C.F. Peters Corporation. Used by Permission. All Rights Reserved.*

Our permission extends to University Microfilms International to distribute copies of your dissertation upon request.

Best wishes for success with your studies.

Sincerely,

C.F. PETERS CORPORATION



Héctor Colón
New Music and Rights Department

VITA

Scott Miller was born in Tallahassee, Florida. He is a doctoral candidate at Louisiana State University, pursuing the degree of Doctor of Musical Arts in bassoon performance with a minor area of musicology. He served as the teaching assistant for the bassoon studio at the Louisiana State University from 2008 to 2011. He holds the Master of Music degree from the University of Oregon and the Bachelor of Music degree from Florida State University. Scott has performed professionally with ensembles in Louisiana, Oregon, and Florida. His notable solo performances include the premieres of two works written for solo bassoon: *Four Pieces for Solo Bassoon* by Ronaldo Cadeau, and *From Rite to Rite* by Claudia Cimbleris and Maíra Cimbleris.