

STRAVINSKY

Pulcinella: Suite



***Pulcinella Suite* by Igor Stravinsky**

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

© 2024 Sydney Symphony Orchestra Holdings Pty Limited

All rights reserved.

Except under the conditions described in the Copyright Act 1968 of Australia (the Act) and subsequent amendments, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the copyright owner.

Educational institutions copying any part of this book for educational purposes under the Act must be covered by a Copyright Agency Limited (CAL) licence for educational institutions and must have given a remuneration notice to CAL.

Licence restrictions must be adhered to. For details of the CAL licence contact:

Copyright Agency Limited, Level 12, 66 Goulburn Street, Sydney, 2000.

Telephone: (02) 9394 7600.

Facsimile: (02) 9394 7601.

Email: info@copyright.com.au

The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

Simone Young Chief Conductor, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

Resource Development

Writer: Philip Cooney

Editor: Sonia de Freitas

Production: Daniella Pasquill, Jann Hing

Design: Amy Zhou

Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

Email: education@sydneysymphony.com

Online: www.sydneysymphony.com

“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO
(1941 – 2018)

Conductor, notable educator, and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus link

NSW Curriculum

Pulcinella Suite by Stravinsky covers a range of topics from the NSW syllabuses:

Years 7-10 Additional Study Course:

Art Music of the 20th and 21st Centuries

Music for Large Ensembles

Music 1 Preliminary and HSC:

Music of the 20th and 21st Centuries

Music for Large Ensembles

Theatre Music

Music 2 Preliminary:

Additional Topic: Music 1900-1945

Music 2 HSC:

Additional Topic: Music 1900-1945

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Music Years 7-10 Stage 4 and Stage 5 Elective Outcomes:

Activities	Linked to Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	4.7, 4.8 5.7, 5.8	Short written responses
Activity 2: Score Reading, Listening and Musicology	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Notation and graphic responses Short written responses
Activity 3: Performance	4.1, 4.2, 4.3 5.1, 5.2, 5.3	Performance
Activity 4: Composition	4.4, 4.5, 4.6 5.4, 5.5, 5.6	Composition Portfolio

Music 1 Outcomes:

Activities	Linked to Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written response Extended written responses
Activity 2: Score Reading, Listening and Musicology	P2, P4, P6 H2, H4, H6	Short written response Extended written responses
Activity 3: Performance, Score Reading and Composition	P1, P3, P7, P9 H1, H3, H7, H9	Performance Short written response Composition Portfolio
Activity 4: Performance	P1, P5 H1, H5	Performance Discussion Evaluation

Music 2 Outcomes:

Activities	Linked to Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written response Extended written responses
Activity 2: Score Reading, Listening and Musicology	P2, P4, P6 H2, H4, H6	Short written response Extended written responses
Activity 3: Performance, Score Reading and Composition	P1, P3, P7, P9 H1, H3, H7, H9	Performance Short written response Composition Portfolio
Activity 4: Performance	P1, P5 H1, H5	Performance Discussion Evaluation

Work: *Pulcinella Suite* by Stravinsky

Composer background

Igor Stravinsky (1882–1971) was a Russian composer and conductor. He was one of the most important and influential composers of the 20th century. He revolutionised rhythm and his approach to harmony contributed to the development of Modernism.

Stravinsky's compositional career is divided into three periods: his Russian period (1913–1920), his neoclassical period (1920–1951), and his serial period (1954–1968). His Russian ballets, including *Firebird*, *Petrushka* and *The Rite of Spring* gave way to restrained Neoclassicism and works such as the *Mass*, *Symphony of Psalms* and the operas *Oedipus Rex* and *The Rake's Progress*. His later, serial works include *Agon* and *Requiem Canticles*.

Work Background

Pulcinella marked the end of Stravinsky's "Russian" period. He referred to *Pulcinella* as "my discovery of the past, the epiphany through which the whole of my late work became possible". The neoclassicism created in *Pulcinella* proved to be one of the most important artistic movements of the twentieth century.

The score was composed in 1920 for Sergei Diaghilev's *Ballets Russes*. Diaghilev's choreographer Léonide Massine designed a ballet based on the *Pulcinella* stories from the Italian commedia dell'arte tradition. They selected a handful of pieces by Giovanni Battista Pergolesi, Domenico Gallo and Carlo Monza. Diaghilev expected Stravinsky to score the ballet for a large orchestra, similar to his earlier ballets. Stravinsky, however, wrote the music for a small orchestra and a trio of singers. Despite the limited size of the orchestra, Stravinsky made much use of the available tone colours, referring to it as "the very foundation of the sound material". While the music is largely a colourful re-imagining of the eighteenth century, there is no doubt this is Italian music is played with a twentieth-century Russian accent. This becomes increasingly obvious as the work progresses as Stravinsky alters harmonies and other structural features such as ostinatos. Even when Stravinsky ostensibly changes nothing, there are subtle changes in how rhythm and metre are portrayed, in part because of the tempi that the composer prescribes. Stravinsky's alterations tend to become more extreme as the ballet progresses. By the seventh and eighth movements (*Vivo* and *Minuetto-Finale*), it is clear that Stravinsky is more than a mere arranger.

Stravinsky uses a 32-piece chamber orchestra, which does not include clarinets. Unlike some of the Baroque originals, this piece does not use a continuo. In the *Sinfonia* and *Minuetto* a solo string quintet is used, which doubles the other strings during tutti sections (this serves the role of the concertino group seen in a Baroque concerto grosso, with the rest of the orchestra forming the ripieno).

Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Flutes	2 Horns		Solo Violin I
2 Oboes	Trumpet		Solo Violin II
2 Bassoons	Trombone		Solo Viola
			Solo Cello
			Solo Double Bass
			Violin I
			Violin II
			Viola
			Cello
			Double Bass

Listening guide

Overview:

Movement 1 *Sinfonia*

Despite its attribution to Pergolesi, the *Sinfonia* is based on a trio sonata by Gallo. The *Sinfonia* is in rounded binary form, with no repeats. Section A (bars 1 to 15) introduces the main theme, in the tonic key of G major, although it modulates to D major in bar 4.

Allegro moderato

Violin I



This is followed by a sequential transition, following a circle of fifths in bars 7 to 9, and a cadence section. At the very beginning, the violin and viola in the solo quintet double in octaves, and from bar 12, the violins are in thirds (a feature of Gallo's original *Trio Sonata*).

At many points, the tonality is complicated by added note dissonances, such as the A in the G major chord in bar 3. This technique is also used to destabilise some perfect cadences (such as the G in the V7 chord in bar 2, which clashes with the F#), though others (such as the cadence in bar 15) are unaltered.

Section B bars 16-32 (Rehearsal Mark (RM) 3, Audio Cue 0:45), begins with the first theme, this time in the dominant D major, and is followed by a modulating sequence, in bars 21-23, which takes the piece through G major, A major and B minor.

The reprise of the A section is presented by the horns and bassoons, in bar 33 (RM 6, Audio Cue 1:38), and here the main theme is reduced to four bars, followed by a descending sequence and four bars of cadence phrases in the tonic.

Movement 2 *Serenata*

The second movement of the suite is based on the first aria of Pulcinella, "Mentre l'erbetta," a tenor aria borrowed from Pergolesi's *Il Flaminio*. This movement also contains harmonies altered by Stravinsky. The first of these are in the instrumental introduction, where Stravinsky adds pedal tones, in open fifths C–G, disrupting the original sense of harmonic progression. Throughout the movement, the outer voices consistently remain unchanged, and Stravinsky remains true to the rhythmic/metric structure. He also modifies the form, changing it from a simple binary (AB) structure to a ternary (ABA') da capo style aria, which further allows him to experiment with these inner voices.

The A section begins with a stately, flowing melody, played by the oboe (bars 1-10, RM 8).

Larghetto

Oboe

This is accompanied by a string drone, employing tone colours of the twentieth century, in the form of harmonics played *punta d'arco* (with the point of the bow), *sul tasto* (over the fingerboard) and *flautando*, in shimmering demi-semiquavers. Even when the pedal notes diverge from bar 6 (RM 9), the tone colours continue.

The B section, bars 13-22 (RM 11, Audio Cue 1:26), is in the relative major key of E \flat major. Played by the oboe and the solo violin, this section is interrupted by a percussive, pizzicato two-bar passage in the strings, playing an E \flat chord in second inversion, with added 6ths and 9ths (RM 12, Audio Cue 1:50).

Oboe

In the added A section, bars 23-32 (RM 13, Audio Cue 2:35), Stravinsky's alterations remain minimal but are more pronounced. New rhythms are introduced, and the orchestral strings play shivering tremolos. This new tone colour is also Stravinsky's addition.

Movement 3 Scherzino

The *Scherzino* is taken from the first movement of Gallo's *Trio Sonata Number Two in B flat Major* (transposed to facilitate seamless transition from movement that precedes it). The *Scherzino* melody is introduced by the oboes, playing in thirds, in the tonic key of C major. It is repeated at bar 18, (RM 20, Audio Cue 0:49), beginning in the dominant key of G, before modulating back to the tonic (RM 22, Audio Cue 1:15), this time played by the horns.

Oboe

Violins

Oboes

Once again, Stravinsky takes a binary form and makes it ternary, allowing himself the freedom for additional expression in the return of the A section at bar 27 (RM 22). Stravinsky also makes a small but significant rhythmic change. He moves the start of the first phrase, so that the downbeats now occur halfway through the bar, while the preceding upbeats of the original are now downbeats. Stravinsky further emphasizes this change with harmonies that resolve, suspension-like in inner voices on his offbeats.

A *piu vivo* passage (bars 44 to 58. RM 27. Audio cue 2:03) leads to an *Allegro* section in 3/8 time (RM 30, Audio Cue 2:16).

Flute

This short transition allows Stravinsky the opportunity to introduce more original harmonic elements. While the flute plays a melody in G major, the lower strings play a pedal harmony of fifths. The combination of F-C, C-G and G-D pedal points creates harmonic ambiguity. The natural harmonics in the strings add a further twentieth-century tone colour.

The *Allegro* continues the blending of eighteenth-century structure and twentieth-century characteristics. The theme appears in the expected tonic, A major (bar 59, RM 30, Audio Cue 2:16), and dominant, E major (bar 96, RM 35, Audio Cue 2:47) but by bar 132 (RM 39, Audio Cue 3:16), Stravinsky has supplanted the harmonies with a syncopated pedal point of D-A-E.

The third section of this movement is not a return to the *Scherzino* but an *Andantino*. While it shares some rhythmic similarity to the *Scherzino*, it introduces a new theme, in F major, played by the solo violin (RM 42, Audio Cue 3:32).

Violin

Andantino

p

tr

Stravinsky continues to disrupt the harmonic foundation of the melody, with a pedal point based on the dominant, C, and employing a Bb. The horn repeats the theme at bar 169 (RM 46, Audio Cue 4:11), in the dominant, before the movement moves towards its conclusion with an extended passage featuring D-A pedal point, harmonics and repeated trills, which are not a Baroque feature. The movement comes gently to rest in F major.

Movement 4 *Tarantella*

The *Tarantella* is in a ternary structure, with the first A and B sections repeated. It is characterised by the insistent 6/8 rhythm, together with syncopation, sudden dynamic changes, unprepared harmonic movement and extensive use of pedal point. The four-bar introduction features cross rhythms, which return in the final A section.

Flute

Violin

ff

pizz.

ff

The violin theme (Bars 5-21, RM 54, Audio Cue 0:04) creates its own rhythmic complexity, with the pairing of pitches countering the triple metre of the rhythm. The viola and then cello ostinatos create harmonic ambiguity with the repetition of a Bb-Eb figure.

Mezzo forte e staccato

arco

Violin 1

tr

tr

tr

subito meno staccato

At bar 30 (RM 57, Audio Cue 0:50), the second theme, in the dominant, is introduced by the flute, accompanied by a pizzicato major 9th pedal (F-G). It has a thinner texture, with repeating melodic figures in the solo violin and bassoon. The A and B sections repeat at Audio Cue 1:04.

The return of the A section (bars 68-89, RM 62, Audio Cue 2:06) has a fuller texture, with pedal points and ostinatos becoming more prominent. The movement ends with a sudden change to the tonic minor and a D flat bass to transition to the E major key of the *Toccata*.

Movement 5 *Toccata*

The *Toccata* is based on a theme, presented by the trumpets in bars 1-8. Once again, Stravinsky accompanies the melody with a pedal point – the tonic chord of E major.

Trumpet in C

This is repeated before an unexpected move to F# at bar 17 (Audio Cue 0:17) and the playing of the theme by the woodwind. The key quickly moves to the dominant before the third playing of the theme, still in the dominant, by the oboes at bar 27 (RM 68, Audio Cue 0:30). The final appearance of the theme at bar 41 (RM 71, Audio Cue 0:46), is by the trumpets, returning to the tonic.

Movement 6 *Gavotta*

The *Gavotta* is based on a keyboard piece by Monza. It is in D major and in theme and variations form. The theme of the *Gavotta* is in binary form and has two ten-bar sections. The first half of the theme modulates to the dominant (Audio Cue 0:23). The second half (Audio Cue 0:46-1:37) modulates through related keys, with extensive use of sequences, to return to the tonic. The material of the first ten-bar phrase is not used in the second. The first half is repeated, but not the second.

Allegro moderato

Oboe



The variations follow the same binary structure, although the second variation compresses two bars into one, so the first half lasts for five bars and the second half of variation 2 is repeated, beginning halfway through bar 80, and the two phrases of this variation overlap in bar 82.

With its 6/8 compound time signature, the first variation (Audio Cue 1:38-2:37) is nearer the style of a gigue than that of a gavotte. The oboe and bassoon play notes from the tonic and subdominant chords in the first half of Variation 1, which helps in establishing the key.

Allegretto

Oboe



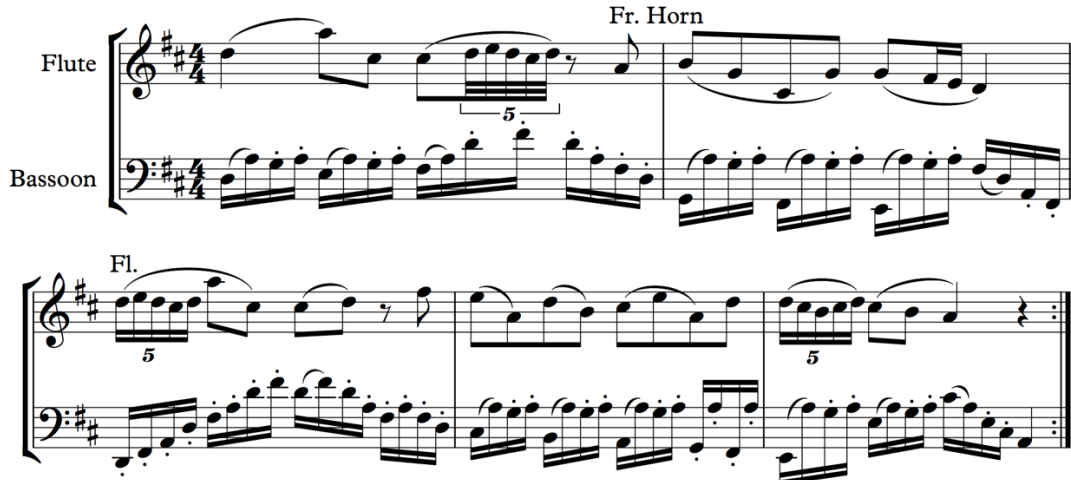
At the beginning of Variation 2 (Audio Cue 2:38-4:36), the flute and horn share the melody in diminution, while the solo bassoon plays a busy countermelody, sometimes stretched over very large intervals.

Fr. Horn

Flute

Bassoon

Fl.



The *Gavotte* melody uses written out ornaments (for example, bar 1), which become more complex in variation 2. Quintuplet turns are frequent, such as at the end of the first phrase of Variation 2 (bar 65).

Movement 7 *Vivo*

The *Vivo* is taken from a *Cello Sonata* by Pergolesi. Stravinsky's orchestration of trombone and double bass creates a comic mood, not least because of what the composer refers to as disequilibrium between the two main instruments. Like the *Sinfonia*, there is a variety of string techniques, such as the *au talon* (using the heel of the bow) marking at bar 12. The double bass part is sometimes unusually high, for example in bars 24-25.

The *Vivo* is in F major and the structure is rounded binary form. The F major tonality is established by the use of bare harmonies in the opening – the accompanying instruments play the root notes of chords in unison or octaves, while the solo melodies fill in the rest of the chord. Section A (Audio cue 0:00-0:44) modulates to the dominant two bars before the double bar and repeat (secondary dominant progression). Much of the melody of the *Vivo* is made up of motifs which use two shorter notes followed by a longer one.

Section B (RM 88, Audio Cue 0:45-1:38) begins unexpectedly in the tonic, before resuming in the dominant at bar 25 (RM 89, Audio Cue 0:49).

Doubling is used extensively in the *Vivo* – the trombone and double bass are often in octaves. The phrase beginning in bar 38 (Audio Cue 1:02) uses heterophony, as the flutes play a decorated version of the double bass melody, three octaves higher, before the music returns to a tonic presentation of the opening theme (RM 92, Audio Cue 1:19). The final perfect cadence is altered. The only note from the dominant chord (C major) which appears in the cadence is G, while the combination of other notes over the A bass note, mean that the chord progression is essentially III-I.

Movement 8 *Minuetto-Finale*

The Minuet is in two parts. The gentle first section is based on a theme introduced by the horn in bars 1-8 (RM 94, Audio Cue 0:00-0:18) and repeated by the solo violin (bar 9, Audio Cue 0:18), the trombone (bar 25, RM 97, Audio Cue 0:54) and the trumpet (bar 32, RM 98, Audio Cue 1:09). Under the basic melody, Stravinsky has added insistent tonic chords in an ostinato, shifting in the penultimate bar to a strange dominant chord containing every note but E and B. The F of this chord resolves to an E in the final chord, providing a sense of resolution. However, B, the leading tone, is oddly absent throughout. At each repetition of the melody, the accompaniment – originally a tonic F pedal – becomes more elaborate.

Molto moderato



The second section moves to G major in an unprepared modulation (bar 50, RM 100, Audio Cue 1:46). The solo cello and double bass play a G mixolydian melody over an accompaniment of stacked 6th harmonies (an inverted form of thirds or tertian harmony), using the pitches G-E-C-A above a G pedal point. This melody is treated in a fugato passage of increasing dissonance which leads to the end of the minuet.

Violin I



The *Finale* begins with boisterous tutti, which introduces Theme A, a repeated two-bar phrase in C (RM 102, Audio Cue 2:14). This is accompanied by a quintal harmony: C-G-D-A.

Allegro assai



This part of the movement is a loose form of Sonata-Rondo. This description refers to both the arrangement of the themes and the harmonic structure. The contrasting theme B, also in the key of C, is played by the flute (bar 15, RM 104, Audio Cue 2:27) and repeated by the first violins (bar 23, RM 105, Audio Cue 2:35).

Flute



Theme A returns at bar 36 (Audio Cue 2:48), played by the bassoon and horn, this time in the dominant key of G, before being repeated by the violins at bar 46 (RM 108, Audio Cue 2:57) in the key of D major.

At bar 63 (RM 110, Audio Cue 3:13), the solo violin introduces Theme C in D minor.



Theme A reappears and is passed between the instruments in the following development passage (Audio Cue 3:18) before Theme C is played, in imitation, by the oboe and flute (bar 97, RM 114, Audio Cue 3:46), this time in E minor.

Theme B returns at bar 105 (RM 115, Audio Cue 3:47) in the key of F, before Theme A makes a final, climactic appearance at bar 117 (RM 117, Audio Cue 4:04) in the key of G.

Score and Audio Excerpts

Access the recording on Spotify by visiting the following [link](#).

[Movement 1 *Sinfonia*](#)

[Movement 2 *Serenata*](#)

[Movement 3 *Scherzino*](#)

[Movement 4 *Tarantella*](#)

[Movement 5 *Toccata*](#)

[Movement 6 *Gavotte*](#)

[Movement 7 *Vivo*](#)

[Movement 8 *Minuetto-Finale*](#)

Score excerpts are from Public Domain, IMSLP at this [link](#).

Excerpt No.	Movement	Bars	Time	Activity	Page
1	Movement IV: <i>Tarantella</i>	Bars 53-67 (RM 60-61)	n/a	Activity 2, Task 2	20
2	Movement IV: <i>Tarantella</i>	Bars 68-89 (RM 62-64)	2:06 – 2:27	Activity 2, Task 3	23
3	Movement VI: <i>Gavotta, Theme</i>	Bar 1 – 10	0:00 – 0:23	Activity 3, Task 1	25
4	Movement VI: <i>Gavotta, Variation 1</i>	n/a	1:38 – 1:50	Activity 3, Task 3	25
5	Movement VI: <i>Gavotta, Variation 2</i>	n/a	2:38 – 2:56	Activity 3, Task 3	25

Additional Resources

[Stravinsky Pulcinella Performance](#)

[What makes Stravinsky's music revolutionary? Video 20 mins](#)

[Commedia dell-arte](#)

Learning Activities

Activity 1: Aural Skills, Score Reading and Musicology

In this activity, the students will explore Stravinsky's use of the concepts of music in the Fifth Movement, *Toccata*.

Task 1 Aural Skills

Focus question: With reference to the concepts of music explain how Stravinsky creates both *unity* and *contrast* in this movement.

Scaffolding questions

1. How many melodic ideas or themes are there?
2. Describe the structure of the opening theme.
3. How does the composer introduce variety into the melodic material?
4. Identify the main rhythms in the melody and the accompaniment.
5. Which rhythms are repeated and which rhythms introduce variety?

Task 2 Score Reading

Study the score of *Toccata* and answer the following questions.

1. Name the key signature of this movement.
2. Identify the harmony of the first chord (name, degree and inversion).
3. Describe the part played by the trombone in bars 1-12.
4. Identify and discuss the pitches played by the horns.
5. Describe the structure of the trumpet melody in bars 1-8.
6. Identify the key of the music in bars 17-20 and its relationship to the tonic key.
7. Notate the first bassoon part of bars 32-35 in the treble clef.

Bassoon

The image shows two systems of musical notation for a Bassoon part. The first system consists of a bassoon staff with a treble clef and a grand staff with a treble clef. The second system consists of a bassoon staff with a bass clef and a grand staff with a treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system shows a melodic line in the bassoon staff and a grand staff with a treble clef. The second system shows a melodic line in the bassoon staff and a grand staff with a treble clef.

8. Identify the compositional device used in the solo violin part in bars 35-38 (RM 70).
9. Describe how the composer has created a climax in the music from bars 41-50 (RM 71-72).
10. Give the meaning of the following terms:
 - i) *Solo* (bar 1)
 - ii) *come sopra* (bar 42)
 - iii) *spiccato* (bar 35)

Task 3 Musicology

1. What is a *toccata*? What elements or characteristics of a *toccata* has Stravinsky employed in this movement?
 2. The *Pulcinella Suite* is an example of Neo-Classicism. Research the meaning of Neo-Classicism in music and identify examples of this style in the music of *Toccata*.
-

Optional Extension task

Research the history and characters of *Commedia dell'arte*. Here are a few guiding questions to get you started:

- Where and when did *Commedia dell'arte* originate?
- How and why did this form of theatre come about?
- Who were key performers of *Commedia dell'arte*?
- How did this form of theatre influence other art forms such as opera and literature?
- What is the purpose of the costumes used in *Commedia dell'arte*?

Activity 2: Listening and Score Reading

In this activity, the students will identify and describe Stravinsky's characteristic use of harmony and rhythm.

Stravinsky gives the music of *Pulcinella* a subtly Russian tone, as though the eighteenth-century Italian music were played with a twentieth-century Russian accent. The opening of this movement is but one example of many. One commentary describes these appearances as Stravinsky allowing his own personality to peek out from behind the commedia dell'arte mask. While Constant Lambert commented that he was "like a child delighted with a book of eighteenth-century engravings, yet not so impressed that it has any twinges of conscience about reddening the noses or adding moustaches and beards in thick black pencil."

Task 1 Listening and Score Reading

Study the score as you listen to the Fourth Movement, *Tarantella*, and complete the following tasks.

Before Listening

Discuss the layout of the score and the arrangement of the orchestra in this movement.

During Listening

1. Describe the rhythm of the opening four bars.
2. Identify the predominant harmony between the first and second violins in bars 5-21.
3. Describe the parts played by the violas in bars 5-17 and the cellos in bars 12-17.
4. Compare the pitches of the double basses and solo violins in bars 22-25 (RM 56).
5. Describe the parts played by the orchestral first violins and cellos in bars 22-25 (RM 56).
6. Identify the key of the music at RM 57 and 58 and its relationship to the tonic.
7. Identify the interval in the cellos and double basses in bars 30-44 (RM 57-58).
8. Discuss the pitch relationship between these parts and the violas in bars 37-44 (RM 58).
9. Describe the rhythm of the violas in bar 42 and its effect on the music.
10. Describe the texture of the final section of the movement in bars 68-89 (RM 62-64).

Task 2 Listening and Score Reading

In this task you will study a small excerpt, from movement four, in detail to discover more of Stravinsky's compositional variations to the original music.

Study the music of **Score and Audio Excerpt 1** bars 53-67 (RM 60-61) and answer the following questions. These are the closing fifteen bars of the first part of the movement.

60

Woodwind and Brass section score. Includes Flutes I & II, Oboes I & II, Bassoons I & II, Cor Anglais I & II, and Trumpet. The score shows a solo for the first Oboe starting at measure 60. Dynamics include *mf* and *ff*.

60

String and Solo Viola section score. Includes Violins I & II, Solo Viola, Violoncello, and Contrabass. The Solo Viola part is marked *SOLO*. Dynamics include *f* and *arco*.

String Ensemble section score. Includes Violins I & II, Viola, Violoncello, and Contrabass. Dynamics include *f*, *arco*, *non div.*, and *sim.*

61

I Fl.

II Fl.

I Ob.

II Ob.

I Fag.

II Fag.

I Cor.

II Cor.

Tr.

Trb.

61

Vino. I

Vino. II

SOLO

Vla.

Vo.

Cb.

Vln. I

Vln. II

ORCHE.

Vla.

Vcl.

Cbl.

B. & H. 16982

1. Refer back to the first appearance of the theme in bars 5-21 (RM 54-55). On what degree of the tonic scale does the melody begin?
2. What is the key or harmony of the music at bar 53 (RM 60)?
3. On what degree of this scale does the oboe melody begin at bar 53 (RM 60)?
4. Circle the notes on the first and fourth quaver beats of the first violin melody in bars 57-67. Discuss the intervals created between these melody notes and the bass notes in these bars.

- Study the pitches of the final bar in this passage (bar 67). In context of the movement and the preceding, descending bass line, what effect has Stravinsky created?

Task 3 Listening and Score Reading

In this task you will study the closing passage, bars 68-89 (RM 62-64) in detail. While Stravinsky used ostinatos in the opening presentation of the theme, these were changed as the passage progressed. In this closing passage, Stravinsky imposes himself more into the musical texture.

Study the score for **Score and Audio Excerpt 2** bars 68-89 (RM 62-64), 2:06-2:27 as you listen to the music and complete the following tasks.

41

The image shows two pages of a musical score, labeled 62 and 63. The score is for a symphony, likely by Stravinsky, and includes parts for Flute (Fl.), Violins (Vino. I and II), Viola (Via.), Cello (Vc.), and an Orchestra (ORCHE.).

Page 62: The score begins with a box containing the number 62. The Flute part (Fl. I and II) is marked *staccatissimo*. The string parts (Vino. I, Vino. II, Via., Vc.) are marked *pizz. frès sonore*. The Violin parts (Vln. I and II) are marked *p subito sino al Fine*. The Orchestral parts (Vie. and Vcl.) are marked *div.* (divisi). The music is in 2/4 time and features a descending bass line in the strings.

Page 63: The score begins with a box containing the number 63. The Flute part (Fl. I and II) continues with a descending line. The string parts (Vino. I, Vino. II, Via., Vc.) continue with a descending line. The Violin parts (Vln. I and II) continue with a descending line. The Orchestral parts (Vie. and Vcl.) continue with a descending line. The music is in 2/4 time and features a descending bass line in the strings.

B. & H. 16382

64

Enchaînez

Fl. II = Picc.

SOLO

ORCHE.

B. & H. 16832

1. Describe the part played by the solo cello and the orchestral second cello.
2. Describe the relationship between these parts and the solo first and second violins.
3. Identify the pitches played by the solo viola and orchestral violas. Discuss the effect of these pitches on the sound of this passage.
4. Describe what happens to in the orchestral first violin part from bar 78 (the fourth bar of RM 63).
5. Study the flute part and describe the pitches and rhythm and their effect on the music.

Optional Extension Task

Compose and perform your own variation on the *Gavotta* theme, following these steps.

1. From your list of techniques, select one or two only that you will use to create your variation.
2. Select the instrument or instruments that you will use in your variation. Stravinsky makes careful use of tone colour and the range of his chosen instruments.
3. Select a time signature for your variation. Will it be the same as the original or a contrasting time signature, such as triple time?
4. Compose the melody of your variation, adding new rhythms, pitches (melodic, harmonic or counter-melody) and decorations, according to your list of techniques.
5. Perform the theme and your variation. You may combine with other class members to create a set of variations to follow the theme.
6. Another form of variation is to compose a new melody to the existing harmonic progression. Compose your own melody using the harmonies of the first ten bars of the *Gavotta*, that you identified in Task 2. You may also choose to use the original bass line.
7. In other movements of the *Pulcinella Suite*, Stravinsky substitutes a tonic pedal for the original harmonies. Experiment with performing the *Gavotta* melody and your variation with a D pedal point.

Activity 4: Performance

The students will learn to play this arrangement of the theme from the Second Movement, *Serenata*. They will observe the effect of the textural and harmonic changes made by Stravinsky.

Task 1

Learn and perform the melody and bass part of this arrangement. Omit the right hand (treble staff) of the piano and the violin harmony part for this part of the activity.

Serenata
from Pulcinella Suite

Stravinsky

Larghetto

The musical score is arranged in two systems. The first system includes parts for Flute, Clarinet in Bb, Alto Saxophone, Violin 1, Violoncello, and Piano. The second system includes parts for Flute (Fl.), Clarinet (Cl.), Alto Sax., Violin 1 (Vln. 1), Violoncello (Vc.), and Piano (Pno.). The tempo is marked 'Larghetto'. Dynamics include *p*, *pp*, and *mp*. The score is in 12/8 time and B-flat major.

10

Fl.
Cl.
Alto Sax.
Vln. 1
Vc.
Pno.

Detailed description: This system contains measures 10 through 13. The Flute, Clarinet, and Alto Saxophone parts feature melodic lines with various articulations and dynamics. The Violin 1 and Violoncello parts provide harmonic support with steady rhythmic patterns. The Piano accompaniment consists of chords and moving bass lines.

14

Fl.
Cl.
Alto Sax.
Vln. 1
Vc.
Pno.

Detailed description: This system contains measures 14 through 18. The woodwind parts continue their melodic development. The string parts maintain their rhythmic accompaniment. The piano part features a consistent harmonic texture.

19

Fl.
Cl.
Alto Sax.
Vln. 1
Vc.
Pno.

Detailed description: This system contains measures 19 through 22. A dynamic marking of *p* (piano) is present in the woodwind parts starting at measure 20. The overall texture remains consistent with the previous systems.

The image displays a musical score for measures 24 through 30. The score is arranged in two systems. The first system covers measures 24-26, and the second system covers measures 27-30. The instruments are: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Violin 1 (Vln. 1), Viola (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Flute, Clarinet, and Alto Saxophone parts feature a melodic line with eighth and sixteenth notes, including some grace notes. The Violin 1 part plays a steady eighth-note accompaniment. The Viola part provides a bass line with dotted rhythms. The Piano part consists of a left-hand bass line and a right-hand treble staff with a rhythmic accompaniment of chords and single notes.

Task 2

Now add the right hand (treble staff) of the piano and the violin part. Observe and discuss the differences between the original melody and bass, and the addition of Stravinsky's pedal harmonies.

Activity 5: Listening, Score Reading and Musicology

In this activity, the students will investigate Stravinsky's use of orchestration and tone colour in the Seventh Movement, *Vivo*.

Stravinsky wrote the following of his orchestration in *Pulcinella*. "I have tried to achieve an equal dynamism by juxtaposing the timbres of the instruments which are the very foundation of the sound material. A colour only has value in relation to the other colours which are placed next to it. Red has no value itself. It only acquires it through its proximity to another red or a green, for example. And that is what I have wanted to do in music, and what I look for first of all is the quality of the sound." Every movement of *Pulcinella* demonstrates Stravinsky's juxtaposition of tone colours. In these tasks there is an opportunity to explore this in more detail.

Task 1 Listening

The musical score is written in bass clef, 2/4 time, and B-flat major. It consists of 22 bars. The first system (bars 1-5) starts with a forte (*ff*) dynamic and includes a glissando (*gliss.*) in bar 2. The second system (bars 6-12) begins with a forte (*ff*) dynamic and features a simile (*simile*) in bar 8. The third system (bars 13-18) continues the melodic line. The fourth system (bars 19-22) includes a glissando (*gliss.*) in bar 20 and a first ending (marked 1.) in bar 21, followed by a second ending (marked 2.) in bar 22. The score uses various articulations, including accents and slurs, to indicate phrasing and dynamics.

Listen to the complete playing of Movement Seven: *Vivo* and answer the following questions.

1. Which brass instrument plays the first three bars of the theme?
2. Which string instrument plays bars 4 and 5 of the theme?
3. Which brass instrument plays the melody from bars 6-13?
4. What is an important feature of the rhythm in bars 6-13?
5. What compositional device is used in the melody in bars 14-16?
6. In bars 2 and 20, the abbreviation *gliss.* for the word *glissando* is used. What does this Italian term mean?
7. A new theme begins at bar 30 (RM 89, Audio Cue 0:54). Which family of instruments is introduced with this theme?
8. Which brass instrument plays the return of bars 6-13 from the first theme?
9. A brief third theme is introduced at bar 46 (RM 91, Audio Cue 1:10). Which string instrument plays the new melody?
10. In this final section of the music, only two orchestral sections are heard. Which two sections are they?

Task 2 Score Reading

Study the full score of *Vivo* and complete this task.

Identify the harmonies in bars 6-13.

Task 3 Musicology

1. Discuss Stravinsky's decision to assign the melody, not to the cello, as in Pergolesi's original *Sinfonia*, but to the double bass. What effect is created by having the double bass play at such a high pitch?
2. Stravinsky directs the double basses and cellos to play *du talon*, especially when playing lower in their register, for example, bar 12. What effect does this have on sound or *timbre* of the instruments? Why would Stravinsky choose to use this tone colour?
3. Compare Stravinsky's choice in the *Vivo* with the opening melody from *The Rite of Spring*. This would sit well within the lower range of the oboe or the range of the cor anglais, which takes over the melody, but Stravinsky chooses to have a bassoon play the melody, exploiting the distinctive tone colour of its upper register.

Task 4 Musicology

Think-Pair-Share

Consider the following quote from Stravinsky.

"I also look for truth in a disequilibrium of instruments, which is the opposite of the thing done in what is known as chamber music, whose whole basis is an agreed balance between the various instruments."

Identify and discuss an example of disequilibrium from the *Vivo*.

Optional Extension

[Watch a performance](#) of the original *Sinfonia for Cello and Continuo* by Pergolesi.

The *Vivo* movement begins at time cue 6:10.

Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

- Task 1 follows the design of NSW HSC Course 1 questions. It is also suitable for Stage 5 students and Stage 6 Course 2 students but does not require confidence with notation.
- The horn in F: When they play a C in their score, it sounds like an F on the piano. Therefore, the music for the horn must be transposed down a perfect fifth for the sounding pitch.
- This summary of Neo-Classicism is helpful. <https://courses.lumenlearning.com/suny-musicapp-medieval-modern/chapter/neoclassicism/>
- There is useful information about commedia dell'arte available on Wikipedia and online sources such as Britannica. This NY Metropolitan article is another recommended source: [Commedia dell-arte](#)

Task 1

1. There is one main melodic idea or theme. This is heard five times in the movement. (Bars 1-8, 9-16, 17-24, 27-33, 41-50)
2. The theme consists of two four-bar phrases. The first phrase is further sub-divided into two-bar phrases, distinguished by the intervals and rhythmic patterns. The opening two bars are built around notes of the tonic chord, while the remaining bars move mostly by step.
3. The composer introduces variety by changing the performing media, using contrasting tone colours, and by changing the texture and dynamics of subsequent appearances of the main theme. The woodwind instruments play variations of the theme with additional phrases, adding further variety. The episode in bars 24-40, has less layers, with a contrapuntal texture. Although marked *mezzo forte*, this combines with the thinner texture, to create a contrasting dynamic with the opening and closing passages, with their fuller, homophonic texture and *fortissimo* dynamics.
4. Quavers and semiquavers are the main rhythms in the melody and the accompaniment.
5. The accompaniment quavers are heard almost all the way through the movement, creating unity. The exceptions are bars 24-26, 34 and 40 – the latter two are transitional bars leading to the return of the main theme. The semiquavers are used to create balance in the melodic phrases, with two-bars of quavers balanced by two bars of semiquavers in the A phrase and a repeated four semiquaver, two quaver pattern repeated in the B phrase, creating unity and contrast.

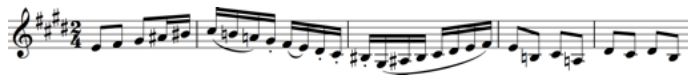
Focus question

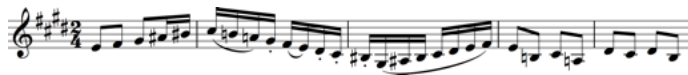
This short movement is based on a bright and lively theme introduced by the trumpet. It is accompanied by a driving quaver accompaniment, which continues through most of the movement. Both create unity in the movement. The composer uses the concepts of performing media, tone colour, duration, texture and dynamics to create contrast at each appearance of this theme.

	Unity	Contrast
Pitch	<p>The opening melody is heard five times in the movement.</p> <p>The melody returns in its original key of E major to close the movement (bars 41-50).</p>	<p>The key of the theme is changed.</p> <p>The harmony changes to the dominant key of B major.</p> <p>The melodic material is extended and briefly developed in its third appearance (bars 27-33)</p>
Performing media/tone colour	<p>The trumpet plays the theme at its first and last appearance.</p>	<p>Stravinsky makes much use of the variety of tone colours available. As the movement progresses, the changes become more frequent, creating interest.</p>
Duration	<p>The accompaniment quavers are heard almost all the way through the movement.</p> <p>The repeated four semiquaver, two quaver pattern repeated in the B phrase (bars 4 to 8) creates unity.</p>	<p>The appearance of predominantly semiquavers in bars 24-26 creates contrast.</p> <p>The ascending septuplet scale in bar 40 creates further interest.</p>
Texture	<p>The opening and closing passages, with the trumpet melody are homophonic.</p>	<p>Once the woodwinds take over the melody, the texture becomes increasingly contrapuntal.</p> <p>The third appearance of the theme is characterised by a thinner texture and more contrapuntal layers.</p>
Dynamics	<p>The whole movement has a generally loud dynamic.</p> <p>The opening passage and final bars of the closing passage are <i>fortissimo</i>.</p>	<p>The passage from bars 21-45 are marked <i>mezzo forte</i>, contrasting with the <i>fortissimo</i> dynamics of the opening and closing bars.</p>

Task 2

- 1) The key signature is E major.
- 2) The first chord is an E major chord, tonic chord, in second inversion.
- 3) The trombone is playing a repeated tonic note or tonic pedal point in bars 1-11.
- 4) The horns are playing B and G# (concert), creating an E major (tonic) triad with the trombones. This tonic harmony creates tension and release with the passing notes in the trumpet melody (C#, A, F#).
- 5) The theme consists of two four-bar phrases. The first phrase is further sub-divided into two-bar phrases, distinguished by the intervals and rhythmic patterns. In phrase A, the opening two bars are built around notes of the tonic chord, with a quaver rhythm, while the two following bars move mostly by step, with semiquavers create balance. The B phrase repeats a semiquaver, two quaver pattern three times, beginning a third lower at each repetition, creating unity and contrast.
- 6) The music modulates to the dominant key of B major in bars 17-20.



- 7) 
- 8) The solo violin part in bars 35-38 (RM 70), plays an ascending sequence.
- 9) The composer creates a climax in the music from bars 41-50 by:
 - i) Increasing dynamics from *mezzo forte* to *fortissimo*
 - ii) Gradually adding extra layers to the texture
 - iii) Increasing the rhythmic interest with diminution or shorter note values, especially in the string parts
 - iv) The rising pitch of the trumpet melody and the rising sequences in the string parts
- 10) Give the meaning of the following terms:
 - i) *Solo* (bar 1) This indicates to the player that this is the main melody part in this section.
 - ii) *come sopra* (bar 42) as above, as before, indicating the repetition of a previous, or similar passage (or of an earlier tempo).
 - iii) *spiccato* (bar 35) a form of staccato bowing in which the bow is bounced on the string while the bow-stroke is restricted to the tip to produce rapid notes.

Task 3

1. Toccata is a musical form for keyboard instruments, written in a free style that is characterized by full chords, rapid runs, high harmonies, and other virtuoso elements designed to show off the performer's "touch." The term also refers to a processional fanfare for trumpets and drums played at important state occasions from the

late 14th through the late 18th century. The most famous example is the opening toccata from Claudio Monteverdi's opera *Orfeo* (1607). This may well have influenced Stravinsky's choice of instrumentation for this movement.

2. Neoclassicism was a reaction to both the emotional excesses of late Romanticism and the radical dissonance of modernism. Neo-Classicism is potentially a confusing term because it does not necessarily mean a return to the principles of Classical music, rather it refers to a broader interest in recycling and reworking ideas from the past in a modern context.

One of the main achievements of Neoclassicism was the revival of the absolute forms: symphony, concerto, sonata and various types of chamber music. Equally significant was the return to the forms of the pre-romantic eras such as suite, divertimento, toccata, concerto grosso, fugue, passacaglia, and chaconne.

The music of the romantics had adhered to a melodic style based on the voice, but the neoclassicists favoured an instrumental melody that made use of wider intervals and a more extended range. Harmonically, they moved away from the chromaticism of the post-Wagnerian style to pandiatonicism, based on the seven tones of the diatonic scale.

The composers of the Neoclassic period focused their attention on elegance of style and purity of taste. In exalting the how over the what, they were led to the classical virtues of order, discipline, balance, and proportion.

Stravinsky believed that tradition is "a living force that animates and informs the present ... It appears as an heirloom. A heritage that one receives on condition of making it bear fruit before passing it on to one's descendants."

Activity 2

Teaching Notes

- Double basses sound an octave lower than the written pitch.
- Note the sudden harmonic change at bar 88 (last two bars) to Bb minor, which leads, without a break, to the *Toccata*, in the key of E major.

Task 1

1. The rhythm of the wind parts is the groups of three, even quavers of the 6/8 time signature. The strings are playing crotchets, grouping the quavers in pairs, and creating cross rhythms with the wind parts.
2. Thirds are the predominant harmony between the first and second violins.
3. The violas and cellos are playing ostinato patterns emphasising the fourth of the key (Eb) and later adding the 7th (Ab), creating dissonance with the violin parts.
4. The double basses and solo violins both play perfect 5ths. The violins begin on the upper note of the double basses (two octaves higher), creating a major 9th above the D bass note. These harmonies create a pedal harmony for these four bars.
5. The orchestral violins and cellos are playing an alternating motif. The pitches at the start of each beat create major 9ths and 7ths (inversions of minor 2nds) adding to the dissonance of this passage.
6. The key at RM 57-58 is F major, the dominant of the tonic, Bb.
7. The cellos and double basses continue the major 9th harmonies in bars 30-44 (RM 57-58).
8. The violas play the same pitches as the cellos and double basses (G and F) but in a major second interval pattern in bars 30-44 (RM 58).
9. The violas play three even crotchets. This syncopated rhythm, emphasised by the triple stopping, creates a cross rhythm with the continuing 6/8 pulse of the other strings.
10. The final section of the movement is constructed from multiple ostinatos in the orchestral violas, cellos and double basses and repeated pedal notes in the solo strings. The orchestral violins begin with a decorated melody but gradually revert to an ostinato pattern. The flutes play a pair of ever-changing melodies based on the same four-note scale Bb, Eb, F, G.

Task 2

1. In the first appearance of the theme the melody begins on the fifth of the scale.
2. The key or harmony of the music at bar 53 is D minor, the mediant of the original key.

3. The oboe melody begins on the tonic of D. This immediately creates a different pitch context for the melody. This version of the melody is not heard in full.
4. The intervals created between the melody notes and the bass notes are mainly, but not exclusively, dissonant intervals of major seconds, minor seconds (or their inversions major and minor ninths). To add variety, in the final eight bars, the note on the strong beat is sometimes the consonant note, which is then followed by a repeated dissonant note in the melody.
5. The pitches of the final bar in this passage (bar 67) are unexpected. This bar returns to the tonic, at bar 5 for the repeat, and bar 68 (RM 62). In this context, it might be expected to be either a dominant (F) or a tonic (Bb) harmony. The descending bass line would also suggest either of these pitches as an expected point of rest. The violin melody outlines the expected F major triad, supported by the second violin and viola harmonies. However, Stravinsky chooses to colour or obscure this diatonic conventionality with the fifths in the cellos and double basses, presenting C-G-D and D-A as the harmony.

Task 3

1. The solo cello and the orchestral second cello are playing a Bb pedal note. The different rhythms of the two parts create syncopation or cross rhythms first heard in the four-bar introduction to the movement.
2. The solo first and second violins are playing Bb and F, extending the tonic pedal to a fifth.
3. The solo viola and orchestral violas are playing Eb, G and Bb, as well as F. These are the same pitches that Stravinsky introduced to obscure the tonality in the opening presentation of the theme at bar 5. The third of the Bb tonality appears in the first and second violins. However, this repeated presentation of the Eb major harmony not only creates dissonance but suggests a bi-tonality in the harmonic writing.
4. From bar 78, the first violin briefly changes from playing the theme melody to playing a two-bar ostinato. It changes again, to a repeated two-bar phrase at RM 64, before the final four bars.
5. The flute plays a melody of eight pitches (Bb-Eb-F-G-Bb-G-F-Eb), which is repeated throughout. However, as the music is in 6/8, with twelve quavers every two bars, the repetition of the flute ostinato only returns to the first beat of the bar every four bars. In the intervening repetitions, it commences on a different beat of the bar, adding to the sense of syncopation and complexity of the texture.

Activity 3

Teaching Notes

- The harmonies in bars 8 and 9 of the theme are an exquisite example of tension and release with added 2nds, 4ths and 7ths colouring each chord. It is unknown whether these are from the original composition or Stravinsky's realisation. Both are possibilities but the harmonies are most likely Stravinsky's .
- The change from cut common time in the theme, to common time in Variation 2, means that the rhythmic material is written in diminution. The beat has not changed. However, two bars of the original theme are compressed into one bar in Variation 2. So, the ten-bar section, becomes a five-bar section. Variation 2 is played at a faster tempo than the *Gavotte*.
- This, of course, is only half of the theme and ends on the dominant. However, this allows the students to combine their variations in a continuous movement. Changing the second last note to C# and the final to the tonic D, with an appropriate V-I cadence, for any or all of the variations would create a final ending.

Task 2

Simple

I V | I | IV V | IV I | IV I | V II (V/V) | V I | II | V |

Detailed

I Vc | Ib I | Ib I | IV IVb Vc V | I V Ib Ic | I Vc | Ib Ic Ib I | Vb V iic IIb (V/V) | iii^{7(sus4)} | V⁷ | II⁹ (I/ii) II | V |

Task 3

Variation 1

Similarities	Differences
Same key	Change of time signature from duple to compound
Same chord pattern or harmonies	duple
Same structural pitches at the start and end of phrases	Variation of the melody, employing mainly chord notes
Same performing media for most of the variation	Adding close harmony layer
	Pedal point introduced at the start of the B section
	No flute in this variation
	Oboe plays the melody throughout

Variation 2

Similarities	Differences
Same key	Change of melodic instrument to flute and horn
Same chord pattern or harmonies	Countermelody played by bassoon
Same structural pitches at the start and end of phrases	Variation of the melody, changes in decoration
	More decoration
	Adding close harmony layer
	Change of time signature

Variation Techniques

- Varying the melody
- Adding extra notes
- Adding decorations
- Changing time signature or metre
- Changing performing media
- Sharing the melody between different tone colours
- Adding a countermelody

Activity 4

Teaching Notes

- The arrangement has only one additional harmonic layer, indicated for violin. However, it will not be hard, with the teacher's direction, for students to perform this part on a transposing instrument.

Activity 5

Teaching Notes

- Task 1: The trumpet doubles the trombone, at pitch, in bars 6-9 but the trombone is the main melodic instrument as it plays the complete melody in bars 6-13.
- This is a fun movement to watch. It begins at 18:05 in this video performance. https://www.youtube.com/watch?v=J_E7w9P8x5o
- When viewing the Pergolesi *Sinfonia* video, some students may ask if this is a cello duet. Teachers may need to explain that the player on the right of the screen is playing the melody, while the cellist on the left is part of the continuo accompaniment. Students may need to be introduced to the concept of a *basso continuo*: a system of partially improvised accompaniment usually played on a keyboard instrument. A low melody instrument, such as a viola da gamba, cello, or bassoon, usually served to reinforce the bass line, and the keyboard player created a harmonic accompaniment using a figured bass as a guide.

Task 1

1. Trombone
2. Double bass
3. Trombone
4. Syncopation
5. Sequence
6. Slide
7. Woodwind
8. Trumpet
9. Double bass
10. Brass and strings

Task 2

The harmonies are:

I | V | ii | V | IV | I | V⁷ | I || or

F | C | Gm | C | Bb | F | C⁷ | I ||

Task 3

Du talon or *au talon* means to play at the heel or bottom part of the bow, closest to the hand. (Other terms for playing music using the bottom part of the bow include “at the frog” or “at the nut”). This creates a stronger, rougher or more biting sound. It enables the double basses and cellos to add their own gruff response to the trombone’s *glissandos*, reinforcing the humour of the music in this movement.

Task 4

The effect of disequilibrium can be heard in the duet between the trombone and solo double bass at the start of this movement. Both are marked *fortissimo* but is clearly impossible for a double bass to balance the sound of a trombone playing at such a loud dynamic. This “disequilibrium” is emphasized when the solo double bass plays without the trombone in an echo four bars later. Another example is the theme of the B section at RM 89. The melody is shared between the double bass and trombone but the double bass notes are masked by the woodwinds and trombone.