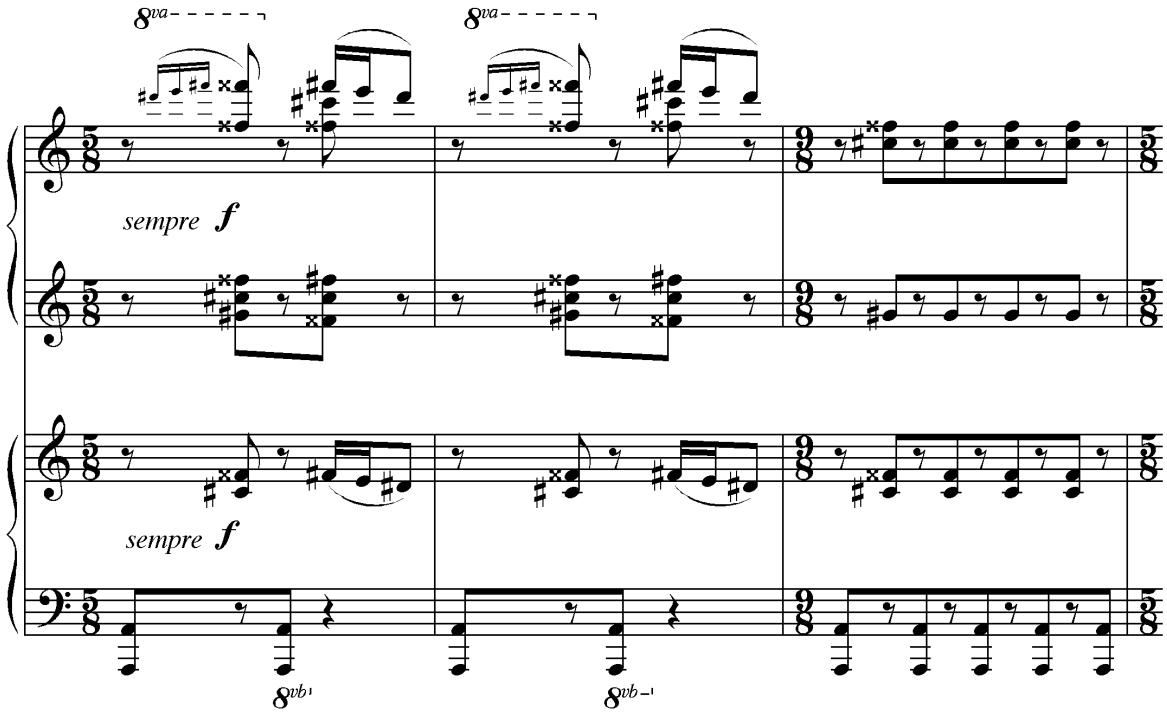
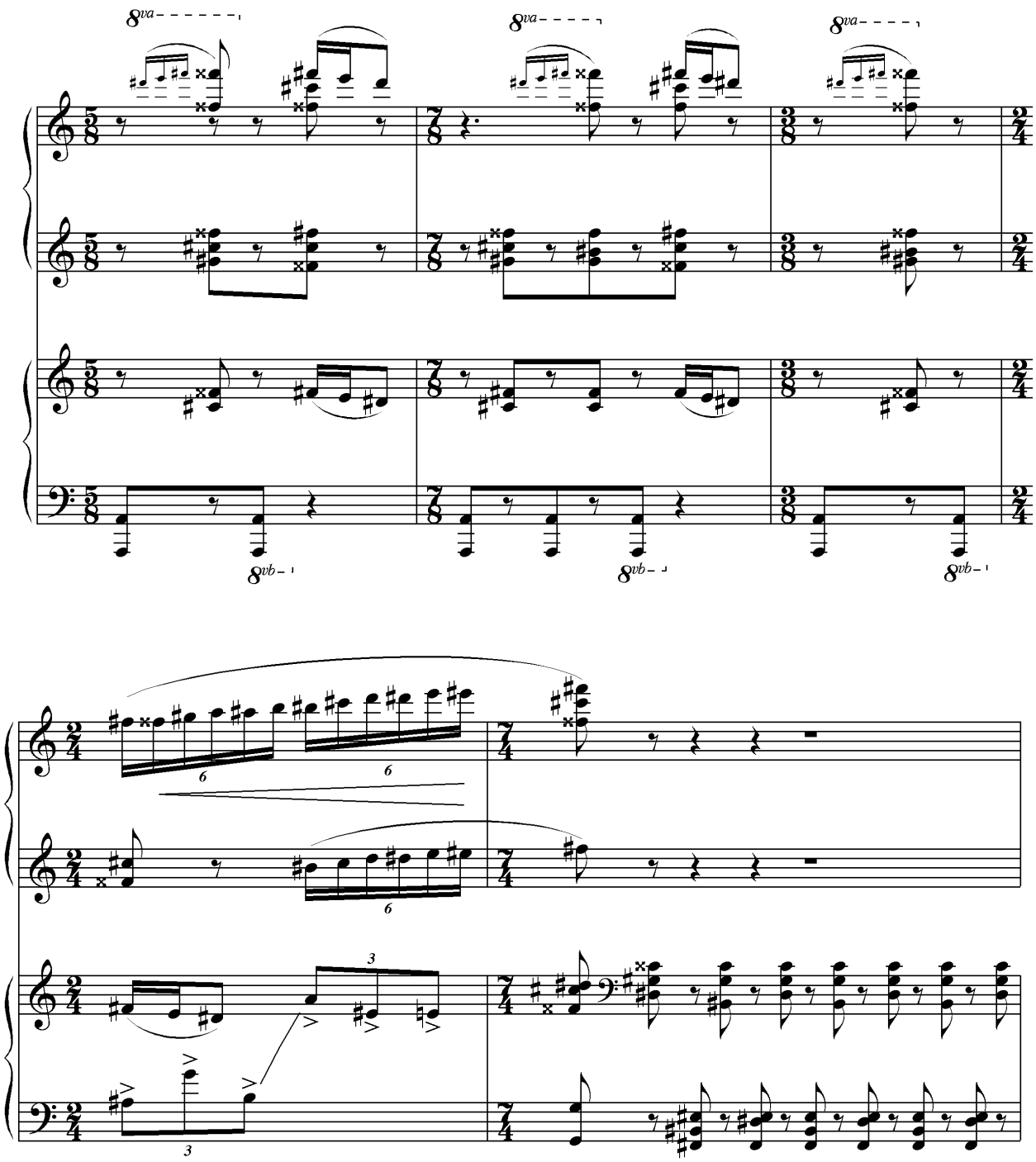
Web Feature 3.5

Changing additive meters in Igor Stravinsky's "Glorification of the Chosen One," from *The Rite of Spring*

It was the avoidance of regular, predictable metric patterns that likely contributed to the famous riot that greeted the 1913 premiere of Igor Stravinsky's ballet composition *Le Sacre du Printemps* (The Rite of Spring; 1911–12). Web Example 3.6 shows the opening of the section entitled "Glorification of the Chosen One," in a two-piano arrangement made by the composer. As you listen to the passage, do you find it easy to tap your foot? Conduct along?





Web Example 3.6. Igor Stravinsky (1882-1971), "Glorification of the Chosen One," from *Le Sacre du Printemps,* rehearsal numbers 104–106, four-hand arrangement by the composer.

At the eighth-note level, the excerpt in Web Example 3.6 can be grouped as

3 + 2, 3 + 2
2 + 2 + 2 + 3
3 + 2, 2 + 3 + 2
3 + 2 + 2
2 + 2 + 2 + 2 + 2 + 2 + 2

At faster tempos, the principle of adjusting one's primary pulse stream to higher structural levels becomes evident; then the beats really do appear to be of different sizes.

Two other examples that you might wish to investigate on your own are Dave Brubeck's "Blue Rondo a la Turk" (from the classic recording *Time Out*)—which is discussed in chapter 22—and Frank Zappa and the Mothers of Invention's "Flower Punk" (from *Absolutely Free*).