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The Stravinsky/Tchaikovsky Connection

PAUL HURLEY

Many transformations are slow, and every moment in history has its antecedents, cycles, and rhythms. If, from a certain perspective, Igor Stravinsky's innovations in his early symphonic works are perceived to be original and unique, from another his inspirations are clear, not least of which the young composer's admiration for Peter Ilyich Tchaikovsky.

The connection between Tchaikovsky (1840-1893) and Stravinsky (1882-1971) actually began before the young composer was even born. The two had a number of common acquaintances and were, in fact, distantly related. Stravinsky's father, Fyodor Ignatievich (1843-1902) was a bass at St. Petersburg's Maryinsky Theater (the same that would later produce a number of the son's works). Stravinsky premiered at least four roles in Tchaikovsky operas in St. Petersburg. The basso and elder composer were mutual admirers: Tchaikovsky frequently praised the singer's work, while the elder Stravinsky was notably fond of Tchaikovsky's compositions. Igor recalled that an inscribed photograph of Peter was "the most treasured object in my father's studio" [Volkov, 204]. The Stravinsky family attended the St. Petersburg Tchaikovsky Memorial Concert, Igor then being 11 years old. That memory, along with an earlier one of the single time he'd laid eyes on Tchaikovsky, made an indelible impression.

And indeed, the young Stravinsky developed a reverential respect for Peter's music, noting "the brilliance of his powerful talent." He praised The Sleeping Beauty as a "convincing example of Tchaikovsky's great creative power." Stravinsky's Le Baiser de la Fee (1928) was written in homage to and explanation of Tchaikovsky's often tortured genius.

Russian classical music was quite a new phenomenon in the 19th century. Mikhail Glinka (1804-1857) is generally spoken of as the "Father of Russian Music." After him, the deluge: Modest Mussorgsky, Alexander Borodin, Nicolai Rimsky-Korsakov, Sergei Rachmaninoff and Prokofiev.

Stravinsky's burst upon the international music scene in the 20th century -- with works like Scherzo fantastique (1908), Fireworks (1909), The Firebird (1910), and Petrushka (1911) -- was as an individual within a tradition. The latter two ballets in particular are remarkable for their rich orchestration, dramatic effects, and utilization of Russian folk themes, and were immediately popular with the public.

With The Rite of Spring (1913), the composer went further afield, in a music riddled with dissonances, and driving, asymmetrical, shifting rhythms. The first performance met with famous and intense disapproval, yet the composition entered into the popular repertory soon after. At this distance, it is not as easy to see the degree to which Tchaikovsky similarly struggled against the established musical standards of his day. His present reputation is apt to make one blind to the manner in which he suffered (until his last ten years) against the prevailing musical mores of the time.

There were many aspects of this struggle. His music was disturbing to many critics: too "Europeanized" at home and too "Russian" abroad. Eduard Hanslick was prominent in denouncing Tchaikovsky's "pagan drums" drowning out the rest of the orchestra, in a growing prejudice against the great natural power of the music.

One argument seemed to be that the character of the music was instinctive and unschooled -- a carryover from perceptions of "The Five" of St. Petersburg. But as has been well-established by now, Tchaikovsky was a consummate craftsman.

Tchaikovsky's rhythms were advanced for the times, as can be heard in the bounding syncopations of the Eugene Onegin Waltzes and the 5/4 second movement of the Symphony No. 6. And there are precedents for many of Stravinsky's rhythmic innovations therein.

Romeo and Juliet Fantasy Overture (1880) contrasts two themes, one dark and violent, the other innocent and vulnerable. The music associated with the contending families is hellish, intense, and includes many voices (at times nearly 30!) in harmonically complex lines and chords [Example 1]. All instruments are focused in a pounding rhythmic unison, resulting in a furious, overpowering tutti. Of particular note is the usage of percussion -- the heavy insistence of bass drum; the flexible yet vehement timpani; the bright, unexpected accents of cymbals -- a wayward impulse to passion.

In the first movement of the Symphony No. 4, one finds another unexpected rhythmic episode, coming as a grand, epiphanean climax [Example 2]. A broad melodic line contrasts with dotted figures in the winds, against spare punctuations of timpani. Then a grand string staircase descends over syncopated chords and a sweeping roll. One of dozens of Tchaikovskian climactic moments, this music comes alive in a brilliant combination of diverse elements.

A third example can be found in the third-act Mazurka of Sleeping Beauty, which abounds in rhythmic clashes, the bass line falling in unexpected chromatic directions against complex and syncopated percussion [Example 3].

So while the world was shocked at the audacity of Stravinsky's innovations, the innovations in rhythm were clearly but the next step beyond those of Tchaikovsky and his peers.
The Rite of Spring, coming as it did but a year before the beginning of one of the most brutal wars in European history, is surrounded by an aura of eerie presentiment. The "Dances of the Pretty Maidens" section introduces a rhythm that will reappear in altered guises later in the work [Example 4]. The constant downbows evoke a primitivism that may have been unprecedented in western music of the time. Adding to this the asymmetrical accents, the passage seems set free from the restrictions of traditional art music's great formal regularity. And the extreme bitonal dissonance creates a heavy, percussive sound, with a jangling of numerous conflicting overtones. All this, and not an actual percussion instrument in the mix. In a music at once simple and complex, the shifting accents become a hallmark of Stravinskian rhythmic practice.

A related concept is that of shifting meter, as can be seen in "The Game of Kidnapping" [Example 5]. With continual metrical alterations and the resultant eccentric patterns of accent, Stravinsky's deliberate distortions evoke a new freedom. While the composer has been perceived (and at times described himself as) detached, does not such music viscerally engage, bringing one closer to the actual physicality of dance?

The immense musical tension breaks loose in "Grand Sacred Dance (The Chosen One)" [Example 6] -- the horrific climax of human sacrifice. The most telling of the lines here are in the percussion. Stravinsky unleashes a hellish sound from five timpani and bass drum, as one of the great percussive furies in symphonic history. The brass instruments accumulate a groaning, dissonant drone, echoing perhaps a deep moan of fear escaping from the chosen maiden -- palpable fear. If there is a precedent, it may be the heavy drum roll at the climax of Romeo and Juliet, announcing the death of the lovers.

Russian classical music entered the mainstream less than 200 years ago -- certainly one of the most significant events of its time. From the beginning, rhythm was a prominent factor in this new eastern art. The dazzling rhythmic innovations of Stravinsky's music were not without parentage. Tchaikovsky's use of rhythm was often similarly oriented, though integrated into the musical ethic of his time. Stravinsky -- the exponent of a bold, revolutionary aesthetic -- took these influences into new and unanticipated directions.
[Examples in hard copy version only

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The Solfege Project / Comparative Melody Classification: Sol through Ti

**MARK ALBURGER**

This concludes a study first published in the September 2003 issue of 21ST-CENTURY MUSIC, examining selected initial phrases of melodies built on each scale degree in a Moveable Do format, discounting repeated notes and all rhythms.

The popularity of the ascending motive Sol-Do is very clear, along with the relative frequency of openings based on descending Sol-Do, ascending Sol-Mi, descending Sol-Mi and Sol-Fa, and ascending Sol-La.

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<td>Nutcracker: Waltz of the Flowers</td>
<td>Tchaikovsky</td>
<td>Do</td>
<td>Mi</td>
<td>Fa</td>
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<td>Rumanian Rhapsody No. 1</td>
<td>Enesco</td>
<td>Do</td>
<td>Mi</td>
<td>Sol</td>
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<td>Down by the Old Mill Stream</td>
<td>Taylor</td>
<td>Do</td>
<td>Mi</td>
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<td>Peter and the Wolf</td>
<td>Prokofiev</td>
<td>Do</td>
<td>Mi</td>
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<td>German Dance No. 1</td>
<td>Schubert</td>
<td>Do</td>
<td>Mi</td>
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<td>La Cucaracha</td>
<td>Mexico</td>
<td>Do</td>
<td>Mi</td>
<td>Sol</td>
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<td>Symphony No. 1: II</td>
<td>Mahler</td>
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<td>Handel</td>
<td>Messiah: I Know Redeemer</td>
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<td>Mozart</td>
<td>Jess, Word of God Incarnate</td>
<td>Sol Do Mi Re Do</td>
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<td>Copland</td>
<td>Appalachian: Chorale (Ending)</td>
<td>Sol Do Fa Mi Re Do</td>
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<td>Mass: Communion Laudae (Fourth)</td>
<td>Sol Do Fa Mi Re Mi</td>
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<td>Arlen</td>
<td>Wizard of Oz: We're Off to See</td>
<td>Sol Do Fa Mi Fa</td>
<td>Re</td>
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<td>Police</td>
<td>Wrapped Around Your Finger (V)</td>
<td>Sol Do Fa Te Le Sol</td>
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<td>Fanfare for the Common Man</td>
<td>Sol Do Sol Do Sol Fa</td>
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<td>Jarre</td>
<td>Doctor Zhivago: Rendezvous</td>
<td>Sol Do Sol Fa Me Fa</td>
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<td>King Crimson</td>
<td>Moon Child</td>
<td>Sol Do Sol Fa Me Fa</td>
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<td>Williams</td>
<td>Star Wars: Main Title</td>
<td>Sol Do Sol Fa Mi Re</td>
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<td>Bernstein</td>
<td>Candide: Make Our Garden Grow</td>
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<td>Odd Couple</td>
<td>Sol Do Sol Fa Sol Fa</td>
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<td>British Grenadiers</td>
<td>Sol Do Sol Do Re Mi</td>
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<td>The Sea Maiden</td>
<td>Sol Do Sol Do Re Mi</td>
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<td>Stravinsky</td>
<td>Rite: Mock Abduction</td>
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<td>Berg</td>
<td>Wozzeck: III Final Interlude</td>
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<td>Taps</td>
<td>Sol Do Sol Do Mi Sol</td>
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<td>Bock</td>
<td>Fiddler on the Roof: Sabbath</td>
<td>Sol Do Sol Do Fa Me</td>
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<td>Stravinsky</td>
<td>Requiem Canticles: Tuba Mirum</td>
<td>Sol Do Sol Do Sol Do</td>
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<td>Williams</td>
<td>Star Wars: Cantina Band</td>
<td>Sol Do Sol Do Sol Do</td>
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<td>Bernstein</td>
<td>Mass: Du-Bing Du-Bang</td>
<td>Sol Do Sol Sol Do Ti Re</td>
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<td>Arlen</td>
<td>Wizard of Oz: If I Were King</td>
<td>Sol Do Sol Re Sol Mi</td>
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<td>Handel</td>
<td>Messiah: Rejoice Greatly</td>
<td>Sol Do Sol Re Sol Mi</td>
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<td>Wagner</td>
<td>Lohengrin: Wedding March</td>
<td>Sol Do Sol Re Ti Do</td>
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<td>Bock</td>
<td>Fiddler on the Roof: Tradition</td>
<td>Sol Do Sol Mi</td>
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<td>Berlioz</td>
<td>Symphonie Fantastique: I (Beloved)</td>
<td>Sol Do Sol Mi Fa Mi</td>
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<td>Willson</td>
<td>Music Man: Goodnight My Some</td>
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<td>Wagner</td>
<td>Tannhauser: Pilgrim's Chorus</td>
<td>Sol Do Sol Mi Fa Sol</td>
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<td>Bernstein</td>
<td>Candide: Dear Boy</td>
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<td>Rodeo: Saturday Night Waltz</td>
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<td>Bernstein</td>
<td>Candide: Money, Money, Money</td>
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<td>Fixing a Hole</td>
<td>Sol Do Sol La Do Te</td>
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<td>Pulcinella: IlIb Allegro</td>
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<td>J.S. Bach</td>
<td>Notebook Anna: March</td>
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<td>Young</td>
<td>Around the World in 80 Days</td>
<td>Sol Do Sol Ti Sol La</td>
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<td>My Fair Lady: Show Me</td>
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<td>Willson</td>
<td>Music Man: Piano Lesson</td>
<td>Sol Do La Re Ti Mi</td>
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<td>Bernstein</td>
<td>West Side Story: America (Chorus)</td>
<td>Sol Do La Fa Do Sol</td>
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<td>Stravinsky</td>
<td>Pulcinella: Illa Scherzino</td>
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<td>V. Williams</td>
<td>Oboe Concerto: II</td>
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<td>Handel</td>
<td>Messiah: All We Like Sheep</td>
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<td>Bernstein</td>
<td>Chichester Psalms: I Theme</td>
<td>Sol Do La Ti Sol Do</td>
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<td>Bartók</td>
<td>Concerto for Orchestra: I Fugato</td>
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<td>Mendelssohn</td>
<td>Symphony 4 (Italian): II (Theme)</td>
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<td>Bart</td>
<td>Oliver: Boy for Sale</td>
<td>Sol Do Te Sol Do Te</td>
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<td>Symphony No. 8; I</td>
<td>Sol Do Te Sol Le Fa</td>
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<td>J.S. Bach</td>
<td>O Sacred Heart Now Wounded</td>
<td>Sol Do Te Le Sol Fa</td>
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<td>Beethoven</td>
<td>Symphony No. 3: II Funeral March</td>
<td>Sol Do Ti Do Re Me</td>
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<td>Bolivia</td>
<td>El Condor Pasa</td>
<td>Sol Do Ti Do Re Me</td>
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<td>Peer Gnt: Anitra’s Dance</td>
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<td>England</td>
<td>Twelve Days of Christmas</td>
<td>Sol Do Ti Do Re Mi</td>
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<td>Mendelssohn</td>
<td>Hark, the Herald (Mendelssohn)</td>
<td>Sol Do Ti Do Mi Re</td>
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<td>Auld Lang Syne</td>
<td>Sol Do Ti Do Mi Re</td>
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<td>Brahms</td>
<td>Symphony No. 1; IV</td>
<td>Sol Do Ti Do La Sol</td>
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<td>U.S.A.</td>
<td>Blue Tail Fly (Ch - Jimmy Crack)</td>
<td>Sol Do Ti Re Sol Re</td>
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<td>Malotte</td>
<td>The Lord’s Prayer</td>
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<td>Harline</td>
<td>Pinocchio: Give a Little Whistle</td>
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<td>Nowhere Man</td>
<td>Sol Do Ti La Sol Fa</td>
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<td>Livingston</td>
<td>Mr. Ed</td>
<td>Sol Do Ti La Sol La</td>
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<td>Handel</td>
<td>Messiah: The People That Walked</td>
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<td>Albert</td>
<td>Feelings</td>
<td>Sol Do Re Me Do Sol</td>
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<td>Handel</td>
<td>Messiah: And He Shall Purify</td>
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<td>Tchaikovsky</td>
<td>Swan Lake</td>
<td>Sol Do Re Me Fa Sol</td>
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<td>J.S. Bach</td>
<td>Notebook: Minuet (Allegretto)</td>
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<td>Dvorak</td>
<td>Symphony No. 9; III Theme</td>
<td>Sol Do Re Fa Me Re</td>
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<td>Handel</td>
<td>Messiah: And Who Shall Abide</td>
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<td>Handel</td>
<td>Messiah: O Thou That Tallest</td>
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<td>Gershwin</td>
<td>Porgy: Porgy's Entrance</td>
<td>Sol Do Me Do Sol Do</td>
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<td>Poulenc</td>
<td>Gloria: Domine Deus</td>
<td>Sol Do Me Sol Fa Sol</td>
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<td>Stravinsky</td>
<td>The Five Fingers: VI Lento</td>
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<td>Handel</td>
<td>Messiah: For Unto Us a Child</td>
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<td>Petrushka: IV Dance</td>
<td>Sol Do Fa Me Re Do</td>
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Medieval

Organ Estampie

Sol Do Sol Do Sol Do

Bernstein

Candide: Life Is Absolute Perfect

Sol Do Sol Do Sol Do

S. Schwartz

Gilligan's Island

Sol Do Sol Fa Re Te

Rodgers

Do-Re-Mi (Concluding)

Sol Do La Fa Mi Do

Shostakovich

24 Preludes: Fugue 5 in D

Sol Do La Sol La Sol

V. Williams

Symphony No. 8: II (Beginning)

Sol Ra Sol Do Sol DO

Bernstein

Chichester Psalms: II Refrain

Sol Re Do Re Me Do

Beethoven

Symphony No. 3: II

Sol Re Do Ti Do Re

Stravinsky

Histoire: Tunes by the Brook

Sol Re La Re Sol Re

W.A. Mozart

Symphony 40: I (First Leap)

Sol Me

Beethoven

Sonata in G Minor, Op. 49: I

Sol Me Do Ti Do Fa

W.A. Mozart

Requiem: Lacrymosa

Sol Me Do Ti Sol Me

U.S.A.

Baker Street

Sol Me Re Do Te Do

Bock

Fiddler on the Roof: To Life

Sol Me Re Do Ti Do Me

Prokofiev

Peter and the Wolf: Wolf

Sol Me Re Me Re Me

Mendelssohn

Violin Concerto

Sol Me Do Sol Me Re

Schubert

Godspell: Finale

Sol Me Do Me Fa Sol

Shostakovich

6 Children's Pieces: Happy Tale

Sol Me Do Fa Re Te

Brahms

Symphony No. 4: I

Sol Me Do Le Fa Re

Jarre

Doctor Zhivago: Student Cafe Min

Sol Me Re Do Sol Do

Handel

Messiah: Overture (Fugue)

Sol Me Re Do Re Sol

Schubert

Symphony No. 9: II

Sol Me Re Me Fa Sol

Beethoven

Symphony No. 5: I

Sol Me Fa Re Sol Me

Weill

Threepenny: Tango Ballad

Sol Me Fa Sol Le Sol

Schwartz

Godspell: Oh Bless the Lord

Sol Me Sol Do Fa Sol

Alburger

Henry Miller: Arthur Rimbaud

Sol Me Sol Me Do Re

Stravinsky

Histoire: Devil's Dance (M1)

Sol Me Sol Me Sol Me

Gershwin

Porgy and Bess: Summertime

Sol Me Sol Fa Me Fa

Bartók

For Children: XXVI

Sol Me Sol Fa Sol Me

Beethoven

Symphony No. 1: III (Trio)

Sol Mi

U.S.A.

NBC

Sol Mi Do

Mahler

Symphony No. 4: IV

Sol Mi Do Sol La Sol

Traditional

My Bonnie Lies Over the Ocean

Sol Mi Re Do Re Do

Britten

Peter Grimes: I So Hang at Open

Sol Mi Re Do Mi Re

U.S.A.

Jingle Bells (Verse)

Sol Mi Re Do Sol Mi

Ives

Three Places: Theme

Sol Mi Me Mi Ti Re

Chopin

Prelude in A Major

Sol Mi Fa Re La Fi

Westendorf

I'll Take You Home Again Kathryn

Sol Mi Fa Re La Fi

Williams

Star Wars: Princess Leia

Sol Mi Fa Mi Re Sol

Storer

Sketches in Color: Shades of Blue

Sol Mi Sol Sol Me So

Verdi

Traviata: Libiamo (Drinking Song)

Sol Mi Sol Mi Sol Mi

Bart

Oliver: Oliver

Sol Mi Sol Fi Re Fa

Willis

It Came Upon a Midnight Carol

Sol Mi Ti Re Do La

Stravinsky

Mass: Kyrie (Initial)

Sol Mi

Stravinsky

Rake's Progress: II, 3 (Panto-Fl)

Sol Mi

Stravinsky

Song of the Nightingale

Sol Mi

Stravinsky

Symphonies Wind (Beginning)

Sol Mi

Smart

Angels, From the Realms

Sol Mi Do Sol Mi Re

Faure

The Pines

Sol Mi Do Ti Sol Do

Emmett

Dixie (Verse)

Sol Mi Do Re Me Fa

Traditional

Star-Spangled Banner

Sol Mi Do Mi Do So

Clementi

Sonatina No. 3: I

Sol Mi Do Sol Sol Mi

Dacre

Bicycle Built for Two (Daisy)

Sol Mi Do Sol La Ti

Lloyd Webber

Jesus Christ Superstar

Sol Mi Do La Fa Do

Williams

Star Wars: Yoda

Sol Mi Do La Fi Sol

Copland

Rodeo: Corral Nocturne

Sol Mi Do Ti Sol Mi

Lawlor/Blake

Sidewalks of New York

Sol Mi Re Do Re Do

Grieg

Peer Gynt: Morning

Sol Mi Re Do Re Mi

Tchaikovsky

Piano Concerto No. 1

Sol Mi Re Do Mi Re

Ball

When Irish Eyes Are Smiling

Sol Mi Re Do Mi Sol

Debussy

Prelude to Afternoon: Lyric Theme

Sol Mi Re Do Mi La

Menotti

Amahl: Oboe Dance Theme

Sol Mi Re Do La Sol

J.S. Bach

Well-Tempered Clavier: Fugue VII

Sol Mi Re Mi Do Fa

Debussy

Suite: Claire de Lune (Right Hand)

Sol Mi Re Mi Re Do

Sousa

Liberty Bell (Monty Python)

Sol Mi Me Mi Do Sol

W.A. Mozart

Oboe Concerto: III

Sol Mi Fa Re Do Re

Traditional

Lightly Row

Sol Mi Fa Re Do Re Do

Sousa

Stars and Stripes

Sol Mi Fa Re Ra Re

Creek

Gar Dance

Sol Mi Fa Mi Do Sol

Schwartz

Godspell: Save the People

Sol Mi Fa Mi Re Do

Stravinsky

Petrushka: IV (Oboe)

Sol Mi Fa Mi Re Do

Bart

Oliver: Consider Yourself

Sol Mi Fa Fi Sol Mi

Handel

Judas Maccabeus: Thine Is The G

Sol Mi Fa Sol Do Re

Police

Tea in the Sahara

Sol Mi Fa Sol Mi Do

Arlen

Wizard of Oz: Ding Dong

Sol Mi Fa Sol Mi Re

W.A. Mozart

Clarinet Concerto: I

Sol Mi Fa La Sol Fa

V. Williams

Hodie

Sol Mi Fi Sol Le Te
Jarre  Doctor Zhivago: Sventyaki's  Sol Mi Sol Do La Fi
Bernstein  Candide: Westphalia  Sol Mi Sol Do Ti La
Herman  Hello Dolly: It Takes a Woman  Sol Mi Sol Do Ti La
Ward  America, the Beautiful  Sol Mi Sol Re Mi Fa
Stravinsky  Symphonies Wind (Alt Flute)  Sol Mi Sol Me Do Fa
Bernstein  Glitter and Be Gay (Refrain)  Sol Mi Sol Mi Do Sol
Gershwin  S'Wonderful S'Marvelous  Sol Mi Sol Mi Sol Mi
Traditional  Caisson Song  Sol Mi Sol Mi Sol Mi
Traditional  This Old Man  Sol Mi Sol Mi Sol La
Copland  Billy the Kid: Open Prairie  Sol Mi Sol Mi Sol Ti
Beatles  Julia  Sol Mi Sol Fa La Mi
Beatles  Hey Jude  Sol Mi Sol La Re Mi
Foster  Camptown Races  Sol Mi Sol La Sol Mi
Weill  Threepenny: Easy Life  Sol Mi Sol La Sol Mi
Simon  Cecilia (Upper Voice)  Sol Mi Sol La Sol Fa
Menotti  Amahl: Prelude  Sol Mi Sol La Ti Do
Alburger  Business As Usual: Second Death  Sol Mi Sol Te Sol Mi
Children's Taunt  Nya-Nya-Nya-Nya-Nya  Sol Mi La Sol Mi
Charlap  Peter Pan: I Gotta Crow  Sol Mi La Sol Mi Fa
Bernstein  West Side Story: Somewhere  Sol Fa Mi Do La La
Courage  Star Trek: Main Title  Sol Fa Mi Re Do Ti
Pink Floyd  Shine, Part II (Ensuite)  Sol Fa Sol Mi
Hopkins  We Three Kings of Orient Are  Sol Fa Me Do Re Me
Lloyd Webber  Jesus Christ: Heaven Minds (Intro)  Sol Fa Me Do So Te
Britten  War Requiem: Agnus (Solist)  Sol Fa Me Ra Do Te
Britten  War Requiem: Agnus (Chorus)  Sol Fa Me Re Do Re
Shostakovich  Symphony No. 5: II (W Winds)  Sol Fa Me Re Do Re
Tchaikovsky  Symphony No. 6: IV  Sol Fa Me Re Do Re
Menotti  Amahl: Have You Seen  Sol Fa Me Re Do Ti
Shostakovich  Symphony No. 5: II (Bass)  Sol Fa Me Fa Re Me
Beatles  She's Leaving Home  Sol Fa Mi Re Do Te
Kramer  No Man Is an Island  Sol Fa Mi Re Do Do
Hovhaness  Magnificat: Gloria (Trumpet)  Sol Fa Mi Re Do Re Re
Off  Carmina Burana: Chramer  Sol Fa Mi Re Do Re Re
Shostakovich  Festive Overture (Main Theme)  Sol Fa Mi Re Do Re
Traditional  Deck the Halls  Sol Fa Mi Re Do Re
J.S. Bach  Notebook Anna: Musette  Sol Fa Mi Re Do Sol
Handel  Messiah: He Shall Feed His Flock  Sol Fa Mi Re Do Sol
Lloyd Webber  Jesus Christ: Last Supper  Sol Fa Mi Re Do La
Murray  Away in a Manger  Sol Fa Mi Re Do Ti
Schubert  Marche Militaire (Theme)  Sol Fa Mi Re Mi Re
Stravinsky  Rite: Adolescent (Bsn)  Sol Fa Mi Re Mi Re
Puccini  La Boheme: II  Sol Fa Mi Re Mi Fa
Stravinsky  Firebird: Ronde (Beginning)  Sol Fa Mi Re Mi Fa
Stravinsky  L'Histoire: Soldier's March (Phr 2)  Sol Fa Mi Re Mi Fa
Sousa  Stars and Stripes (Trio)  Sol Fa Mi Me Mi Me
Sherman  Mary Poppins: Let's Go Fly (V)  Sol Fa Mi Me Mi Sol
Mandl  Mashi: Suicide Is Painless  Sol Fa Mi Fa Mi Fa
Ives  Symphony No. 4: III (Handel Frag)  Sol Fa Mi Fa So Fa
Beethoven  Symphony No. 7: I (Theme 1)  Sol Fa Mi Fa La Ti
Traditional  Battle Hymn of the Republic  Sol Fa Mi Sol Do Re
G. Gabrieli  Ricercare in the 12th Mode  Sol Fa Mi Sol Do Mi
Stravinsky  The Firebird: Finale  Sol Fa Mi Sol Re Do
V. Williams  Oboe Concerto: I  Sol Fa Sol Do Sol Fa
Debussy  Children's Corner: Golliwog  Sol Fa Sol Re Sol Fa
Bock  Fiddler on the Roof: If We Were Rich  Sol Fa Sol Fa Mi Do
Stravinsky  Rite: Games Rival Cities (Minor)  Sol Fa Sol Fa Me Re
Police  Wrapped Around Your Finger (C)  Sol Fa Sol Fa Le Sol
Lutoslawski  Bacolica: Allegro Molto  Sol Fa Sol Le Sol Me
Stravinsky  Firebird: Berceuse (Ostinato)  Sol Fa Sol Le Sol Fa
V. Williams  Agressi Dei  Sol Fa Sol Le Ti Sol
Stravinsky  Mass:Credo (Initial)  Sol Fa Sol La
Gregorian  Kyrie IV  Sol Fa Sol Te La Sol
Shostakovich  Symphony No. 11: I (Strings)  Sol Fa Sol Fa Sol
Stravinsky  Symphony No. 1: II  Sol Fa Te Sol Te La
Grobe  Grand Canyon Suite: On the Trail  Sol Fi Sol So Fi Sol
Tchaikovsky  Marche Slav  Sol Fi Me Re Do Re
Bernstein  Candide: My Love (Local)  Sol Fi Mi Sol Fi Sol
W.A. Mozart  Symphony No. 41 ("Jupiter"): III  Sol Fi Fa Mi Re Do
Hefti  Batman  Sol Fi Fa Fi Sol Fi
Poulenc  Double Piano Concerto: II  Sol Fi Sol La Fi
Charlap  Peter Pan: I'm Flying  Sol Fi Sol Do Mi Sol
Bart  Oliver: Be Back Soon  Sol Fi Sol Do La Sol
Mexico  Mexican Hat Dance  Sol Fi Sol Mi Me Mi
Stravinsky  Histoire: Ragtime  Sol Fi Sol Mi La Mi
Stravinsky  Histoire: Royal (Trumpet)  Sol Fi Sol Fi Re Do
Menotti  Amahl: This Is My Box  Sol Fi Sol Fi Sol Re
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when Alfred Newman and Bernard Herrmann refused to score Laura... Mr. Raksin worked without credit on 48 films, then 1939. He had studied with Arnold Schoenberg, and, within he won one Oscar, for the buoyant but lightweight Thoroughly Modern Millie, in 1967. His 1960 television score for The Making of the President won an Emmy. The composer's single most recognizable piece may be the tautly syncopated Marlboro cigarette commercial theme, borrowed from The Magnificent Seven... As the only child of an immigrant Ukrainian mother and Austro-Hungarian father who both loved the arts, he once said, 'I always had faith I would be taken care of.' He was educated at the Walden School, began composing at age 12 and flourished as a teenage piano prodigy. He attended New York University and knew Aaron Copland, whose bracing, lyrical style was an influence on his work. Mr. Bernstein studied formally with Israel Citkowitz, who was recommended by Copland, and with Roger Sessions and Stefan Wolpe. He later named film composers Bernard Hermann, Franz Waxman, David Raksin and Miklos Rozsa as key influences. Mr. Bernstein enlisted in the Air Force and wrote music for the Army Air Corps radio shows. A 1949 assignment for a U.S.N. radio broadcast, Sometime Before Morning, spurred Hollywood interest. His first film was Saturday's Hero, in 1951. Mr. Bernstein was gray-listed during the McCarthy era, and his career slowed. He worked on grad-B science fiction films, Cat Woman of the Moon and Robot Monster. With his startling all-jazz score for The Man With the Golden Arm (1955) and a more conventional one for The Ten Commandments (1956), Mr. Bernstein's career took off. The versatile Mr. Bernstein could certainly write in the lushly orchestrated manner of the much-admired Bernard Hermann.
Mr. Bernstein paid tribute to him, in fact, in his score for the 1991 remake of *Cape Fear*, in which he reworked some of Hermann's original themes. . . . His move to the raucous, satirical world of *Animal House, Meatballs* and *Airplane!* was another [breakthrough].” [Steven Winn, San Francisco Chronicle, 8/20/04].

August 22

200 pianists perform together at a celebration of the 100th anniversary of the birth of Deng Xiaoping. Shenzhen, China.


August 26


**Comment**

**Items**

The "fun" in a Mozart symphony is not entirely unlike that of a baseball game. In baseball, all plays are severely within the rules; and to make certain that the rules are kept, umpires stand right on the field.

The composers of the hundred or more years preceding the overlap of the Chopin-Schumann-Wagner period derived their main excitement, their top spiritual exaltation, from the masterly way in which they could knock home runs or move and skip about inside these binding, limiting classic rules.

Mozart's mastery was so superb, so utterly top-notch, that Mozart fans experienced exactly the same sensation which a modern baseball audience might feel today should its hometown team happen to be blindfolded and still win hands down against a super-excellent non-blindfolded visiting team.

George Antheil
*Composers on Music*

A Barcelona-based artificial intelligence company, PolyphonicHMI, claimed that its Hit Song Science software, designed to identify the "optimal mathematical patterns" of hit songs, had helped produce one: the dance-pop diva Anastacia's "Left Outside Alone." . . .

PolyphonicHMI says the software uses a proprietary algorithm to weigh and analyze more than 20 components of a recording (tempo, rhythm, cadence, etc.) and assign each song a value. The company used that algorithm to analyze 50 years of music release in the United States -- totaling 3.5 million tracks -- and graphed each song in multiple dimensions to create "the music universe." Plotted, it resembles a picture of a far-away galaxy, millions of song-specks floating in cosmic precision, presenting the illusion of randomness.

The company then zeroed in on songs that had charted in the top 30 of Billboard Magazine's *Hot 100* chart during the past five years. What emerged was roughly 55 grouping of songs, or "hit song clusters," as PolyphonicHMI calls them. The promise of the technology is that the hit potential of any new song can be determined by breaking it down against this algorithmic array. The closer it lands to the center of a hit cluster, the more likely it is to be a successful [pop] song.

**Comment**

**Items**

From Bonn (Beethoven's birthplace) comes word that violinists of the Beethoven Orchestra are suing to be paid more than their wind- and percussion-playing colleagues, because they produce more music. In most of the orchestral literature, the argument runs, the strings play almost continuously, but the brasses, for example, tend to play in bursts, often widely separated, when they play at all.

The Bonn musicians are hardly the first to have noticed. There have been steady rumblings in most orchestras about disproportionate workloads and the unusual demands of certain works. But a grudging collegiality tends to hold sway, if only for practical reasons. Any attempt to quantify the contribution for the various sections or individuals in an orchestra would soon bog down in a numerical morass that would scare off even accountants.

James Oestreich
The New York Times
3/28/04

From birth, the right ear responds more to speech, while the left ear is more attuned to music, according to [a] study, published in *Science* on September 10.

Anahad O'Connor
The New York Times
9/14/04