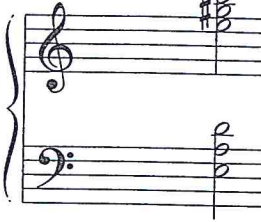
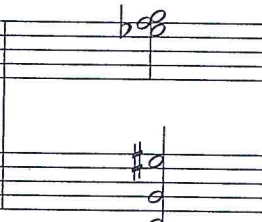
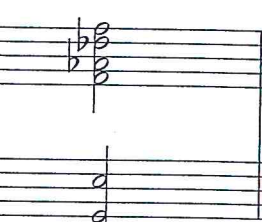


Polychords - Turek, pg 694

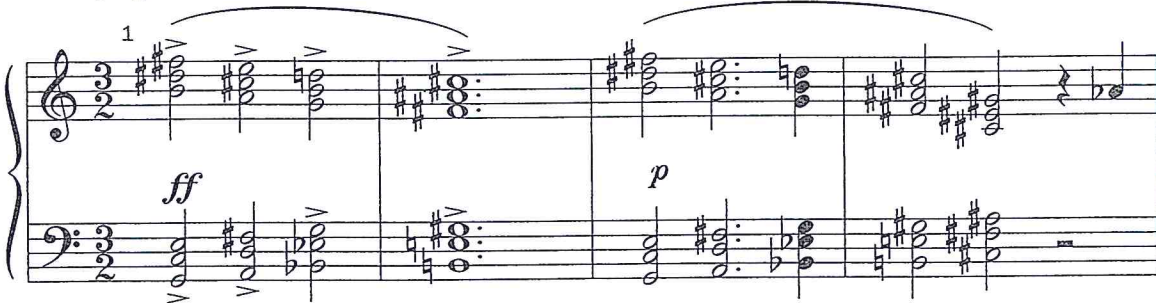
EXAMPLE 32-2

Component structure	Tertian	Secundal	Tertian
			
Component structure	Quartal	Tertian	Tertian
Symbol	$\frac{EM}{EQ4}$	$\frac{Eb S (M2M2)}{EM}$	$\frac{DbM}{CM}$

EXAMPLE 32-3

a William Schuman: *Three-Score Set* (second movement)

$\text{♩} = 40$



analysis:

Stravinsky - Petruska (1911), Scene I

ПРОХОДИТЪ, ПРИЛИСЫВАС, НЕКОТОРАЯ ТОЛПА ПОДПИВШИХЪ ГУЛЯКЪ. (Pantatonicism + Polychords)
A Group of Drunken Revelers Passes, Dancing.

Fl. Picc.
Fl. I, II
Ob. I, II
Ob. III
Cl. I, II
Cl. II, III
Cor. I, II
Cor. III, IV
Pist. I, II
Tr. I, II
3 Trb.
Pian.
Tam-T.
V. I
V. II
Viola
Cello
C. B.

Piano Reduction: (CMM?)

Chords: Gm, Bbm, Am, Cm, Bbm, Am, etc...

Stravinsky, The Rite of Spring (1913)

ВЕСЕННЯЯ ГАДАНИЯ
ПЛЯСКИ ЩЕГОЛИХ

LES AUGURES PRINTANIERES
DANSES DES ADOLESCENTES

13 Tempo giusto $\text{♩} = 50$

I. II. III. IV.

V. VI. VII. VIII.

(I. II senza sord.)

$E^b M_m$

sf sempre

$F^b M$

analysis: $E^b M_m$
 $F^b M$

Stravinsky - Petrushtka (1911) Scene II,
Petrushka's Room

49
Molto meno. $\text{♩} = 50.$

Cl. I (SB)
Cl. II (LA)
Fag. I (LL)
Tr. I.
V. I.

49

Allegro. $\text{♩} = 76.$

Cl. I (SB)
Cl. II (LA)
Tr. I.
Piano.
V. I.

50
Cl. I: 2A
Colla parte

50

Piano.

The "Petrushka Chord" - Linear Polychord $\frac{CM}{F\#M}$

C major

F# major