A STUDY OF STRAVINSKY'S USE OF THE TROMBONE
IN SELECTED WORKS

THESIS

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MASTER OF MUSIC

By

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INTRODUCTION

The primary objectives of this paper are to deal with Stravinsky's use of the trombone and to study the different methods of scoring for the instrument which he has employed in his works. In order to make this discussion more meaningful, the first chapter contains a brief history of the use and the development of the instrument from the fifteenth century up until 1900. In the second chapter Stravinsky's major works are divided into three periods, and each is individually discussed. The general characteristics common to the related major works are pointed out to provide an understanding of each period. The remainder of the paper is devoted to a study of Stravinsky's trombone scoring in three of his major works, one from each period. A concluding chapter summarizes his writing for the trombone as exemplified by these three works, and surveys the scoring for trombone in some of his other works.
CHAPTER I

HISTORY AND DEVELOPMENT OF THE TROMBONE

At the Burgundian court at Dijon in the fifteenth century a predecessor of the present-day trombone, called the *trompette des menestrels*, was employed in polyphonic court music.¹ Most of this music was for three- and four-part ensembles, making use of an instrument in support of, or replacing, a voice. A tradition of idiomatic writing for a particular instrument did not develop until well into the sixteenth century, and the Burgundian tenor and contra-tenor parts did not require much in the way of technical proficiency.

Evidently the trombone was used in much the same manner in Italy and Germany as well. At the Accademia delle Belle Arte at Florence a panel from the early part of the fifteenth century depicting a scene at the wedding of Boccaccio Adimari and Liza Ricasoli shows an orchestra containing one trombonist. In Germany the trombone was used in the municipal bands as well as for ensemble work. Two masses written for choir and instrumental ensemble were performed at the wedding of John the Steadfast, later the Elector of Saxony. Both masses

called for three trombones. Towards the end of the century it was also used in the brass ensembles which performed the tower music. This use, however, belongs primarily to the sixteenth century. A mural by Albrecht Durer which hangs in the Nuremberg Town Hall portrays the Nuremberg Town Band at the beginning of the sixteenth century, showing it to have two trombones. The principal trombone player in this organization during the late fifteenth and early sixteenth centuries was Hans Neuschel of Nuremberg who was recognized as the finest player of his time; also, he was known to be the most skilled craftsman of the instrument. He made many improvements on the instrument in relation to its shape and the quality of its tubing.

At the close of the fifteenth century and throughout the sixteenth century the trombone was quite popular throughout Europe. In England the instrument, known as the sackbut, first appeared in the private band of King Henry VII during the late fifteenth century. The fact that his sackbut players were of foreign extraction shows that the instrument was imported from another country, probably Spain, according to Lord Chamberlain's records from 1503; these records tell of a vigorous trade relationship between England and Spain.

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and of Henry VII's interest in this country and its customs. Financial records dating from 1495 show payment to four sackbut players by Henry VII for their services in his band. King Henry VIII is known to have maintained ten players for his band; however, upon his death, that number was reduced to four. Later it was raised to six and held there by both Queen Elizabeth and Queen Mary. The popularity of the instrument resulted in a growing abundance of English players throughout the century. It is clear that the sackbut was not at all confined to secular use, because the statutes of the Cathedral Church of Canterbury contain a decree providing for the perpetuity of the instrument in the church by stating that two players should be kept in employment at all times. ⁴

In Italy the trombone was widely used; the town musicians played as accompanists at festivals and pageants, and in the tower concerts. Tower music was written for brass ensembles of varying numbers using imitative instrumental forms such as instrumental bicinia, defined as imitative ricercari a², imitative fantasias, contrapunti in ricercare style, and the ricercare itself as early as 1550. The most popular form was the canzone da sonar, within which Italian composers became proficient in developing sections of contrast and repetition. This form was used by Fiorenzo

Maschera in 1584 and was adopted by other composers, the most important of whom was Giovanni Gabrieli, who is considered to have been the leading composer of ensemble music in his period.\textsuperscript{5} A motet by Obrecht which called for two trombones as accompanying instruments was performed at Venice in 1495. Also, a series of engravings by Durer dated 1512 and entitled "The Triumph of the Emperor Maximilian," illustrates use of the trombones in both the choir, as accompanists, and the wind bands, some of which are composed entirely of trombones. A choir accompanied by four trombones was used at the wedding of the Duke of Tuscany at Florence in 1539, and a ballet which was part of the entertainment also called for four trombones.\textsuperscript{6} Giovanni Gabrieli also used them at times in his church music, including some of his antiphonal works. In his "Sonata Pian e Forte" from Sacrae Symphoniae, he specifically calls for one tenor trombone and one choir and three tenor trombones and a bass trombone in the second choir. This is the first time that a score specifically calls for trombones.\textsuperscript{7} He was one of the first composers to begin using the cornett as a substitute for the soprano, or discant, trombone, a practice which

\textsuperscript{5} Reese, \textit{op. cit.}, pp. 549-552.
\textsuperscript{6} Galpin, \textit{op. cit.}, p. 12.
did not become common until well into the seventeenth century. The general stylistic trend during the sixteenth century called for a soft, gentle tone that sounded much like a human voice.⁸

As the sixteenth century ended, and on into the seventeenth century, composers began to write for the capabilities of specific instruments. Until this time the common practice had been to write the music and then find an instrument which was capable of playing it. Composers discovered that the trombone possessed the ability to speak quite rapidly with a sufficient amount of separation and cleanness; therefore the ability of the trombonist to articulate rapidly became a necessity. Slide technique, on the other hand, was not called for to any extent; passages calling for rapid articulation rested on one note the great majority of the time.⁹

Heinrich Schütz, a pupil of Gabrieli, carried this style of trombone writing and usage to Germany, where it eventually found its way into the music of Buxtehude and his contemporaries. At various times within the seventeenth century there were five types of trombones in use: the soprano discant trombone, the alto trombone, the tenor trombone, the bass trombone, and the contra-bass trombone.

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The soprano, tenor, and contra-bass instruments were all pitched in the key of $B^b$, having fundamental pitches one octave apart. Discounting pedal-tones, the fundamental pitch of the soprano trombone was the $B^b$ on top of the bass clef; the tenor trombone sounded one octave below that; and the contra-bass instrument was pitched one octave below the tenor trombone. The alto and bass trombones were in the key of $F$; as a rule, however, the alto trombone in $E^b$ was also used. The basic pitch of the alto trombone was either fourth line $F$ or third space $E^b$ on the bass clef, and the bass trombone was pitched one octave below in the key of $F$.\(^{10}\)

The contra-bass trombone was an innovation belonging to the seventeenth century which was developed primarily to supply the darkness of tone color preferred for musical works of the period. As these preferences changed, the contra-bass and soprano trombones were both phased out of the musical picture. Using trombones to reinforce sections of vocal choirs became quite common, the alto voice being backed by the alto trombone, the tenors by the tenor trombones, and the basses by the bass trombones. The sopranos, however, were usually reinforced by the cornetti, a factor which resulted in almost complete obsolescence of the discant trombone.\(^{11}\)

\(^{10}\) Adam Carse, The History of Orchestration (New York, 1925), p. 18.

\(^{11}\) Karl Geiringer, Musical Instruments, Their History in Western Culture (New York, 1945), pp. 146-147.
With the eighteenth century came the development of the first purely instrumental forms. The trombone, having been associated with vocal forms of music, came to be considered antiquated by many composers using the new forms. The development of new brass instruments, especially the French Horn, helped to bring this about because these composers were trying to get away from the vocal forms and sounds and the new instruments helped to make this break. This pushing aside of instruments already associated with previous musical forms caused a decline in the use of the trombone. Only in France and Germany did the trombone manage to hold its own.¹² Johann Mattheson (1681-1764), a North German composer, wrote in Das neueröffnete Orchester a description of the musical instruments used during his time, mentioning choirs composed of trombones, including two altos (one large and one small), one tenor, and one bass. Probably the large alto instrument was in E♭ and the small one was in F. It is known that both types were in existence at the time. Mattheson also states that the German composers of this time felt that the winds and strings in an orchestra should perform separate functions.¹³

Bach evidently felt little need for the trombone except in a reinforcing capacity. He did write extensively for it

in three of his cantatas, however. The main point of interest here is his use of the discant trombone on the upper part. Other than this, Bach wrote only parts for the trombone which provided reinforcements for voices, always using the cornetti instead of the discant trombone for the upper part.14

The mid-eighteenth century transition from the Baroque to the Classical Period brought with it a general change in writing for, and use of, the instrument. From 1713 until the end of the Baroque Period the trombone had fallen almost entirely into the hands of sacred composers who were busy exploring the solemn qualities of the instrument. The Classical Period brought it into general use. The appearance of trombones in operas and oratorios continually increased; however, the trombone still remained excluded from the concert symphony orchestra. The composers of the time continued to exploit the solemn qualities of the instrument, although it was now known as being one which was capable of quite a powerful sound. Military bands now began to take advantage of the trombone's more powerful qualities.15

During the latter part of the eighteenth century the accepted method of orchestration for trombone was that of harmonic scoring in closed position. Generally the range

14 Bate, op. cit., p. 218.
used was higher than is commonplace today. For the first time the bass trombone began to cross some of the upper parts. During the time of Haydn and Mozart, and through the earlier years of Beethoven's life as a composer, very little changed in the method of writing for trombone; however, the composers did increase their usage of the instrument. Trombones were frequently employed in masses, oratorios, and operas, although they were still excluded from the symphony orchestra. Writing optional trombone parts became quite common during the time of Haydn and early Mozart. This practice did not seem to have enough momentum to propel itself for any great period of time, but it is interesting to note that when Beethoven was invited to present his ninth symphony score to the Philharmonic Society of London in 1824-1825 he felt the need to rescore it, making the trombone parts optional, even though he had written earlier music in which the trombone parts were completely essential.

New developments came in the works of Weber and Schubert when they started using the trombone for added emphasis on detached chords as well as for building climaxes in the music. They developed a "pianissimo" style of harmonic brass playing which rendered quite a mysterious effect.\(^{16}\) The harmonic style of brass playing was prevalent at this time. Trombones were used to provide harmonic body for the

\(^{16}\)Bate, op. cit., p. 219.
orchestral brass choir and at times for the entire orchestra. The types of trombones that were in use varied from country to country. French composers, for example, wrote for three tenor trombones in primarily closed-position chordal parts. The Germans, on the other hand, wrote for the alto, tenor, and bass trombones, and scored for them in open-position chordal parts. Many of the composers who followed Weber adopted his ideas in their use of the trombone. Giving the trombone its own independent material was now an accepted technique, the trombone having come a long way towards being looked upon as an instrument of independent value. The possibilities of the instrument in this realm were not exploited, however, until a later date.17

By 1820 the trombone had been added to the military band to cover the foundation parts, but the new valved instruments began to assume this task, leaving the trombone free to take over other assignments. This resulted in the discovery that the trombone had a very strong melodic voice and one of heretofore unknown brilliance. Composers quickly made use of this newly discovered trait. It was this capability of brilliance that led the French to the idea of three tenor trombones excluding the bass trombone.18

17 Carse, op. cit., pp. 249-250.
18 Bate, op. cit., pp. 219-220.
During the second half of the nineteenth century the trombone took its definite place in the symphony orchestra. The alto trombone was replaced by the tenor, and the bass trombone yielded to the tenor trombone with the thumb valve. Wagner did write for a contra-bass trombone which had its fundamental pitch one octave below the tenor trombone, but it was never used afterwards and really never rose above the point of being a novelty.\(^\text{19}\) With the coming of the twentieth century, the trombones have made steady progress in gaining a definite place in the orchestra. Besides being used to provide harmonic background, they are being called upon to play melodic passages from time to time. Usually these entrances are quite forceful, solemn, and dignified in character, such as the final measures of the Shostakovich Fifth Symphony. However, the soft, lyric qualities of the instrument are being exploited also as is shown in Stravinsky's In Memoriam Dylan Thomas. Also, the trombone has become known as an instrument individually capable of certain special effects. For example, it is the only brass instrument capable of producing a true glissando as is called for in The Fire Bird Suite. Twentieth century composers are writing a great deal for muted trombone, or calling for trills

\(^{19}\) Geiringer, op. cit., pp. 238-240.
between partials of the harmonic series. Examples of all these uses can be found in Stravinsky's music.  

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CHAPTER II

STRAVINSKY'S THREE PERIODS OF COMPOSITION

Stravinsky's compositions can be divided into three general styles, the earliest of which forms what is customarily termed his "Russian" period.1 The music of this period is often based on Russian folk music; and, even in his original music, the nationalistic influences show through in his rhythmic and modal patterns. In his Symphony in E♭, Op. 1 (1905/07), for example, he quotes a tune "Caw Caw, Jackdaw," in the middle of the "Scherzo." The music written before 1909 under Rimsky-Korsakov's supervision was quite reliant on Russian folk music.

After Rimsky-Korsakov's death in June, 1909, Stravinsky joined with Serge Diaghilev and the Russian Ballet Company. Their first undertaking was The Fire Bird (1909/10), a ballet based on Russian fairy tales and legends.2 The music was orchestrated for a very large orchestra, probably a carry-over from Rimsky-Korsakov's teaching. Next came Petrouchka (1910/11), a ballet inspired by the puppet theatres in Russia before 1900, in which Stravinsky used Russian folksong

quotations quite freely. This was followed by *The Rite of Spring* (1911/13), a musical representation of a spring rite in pagan Russia.³ The themes in *The Rite of Spring* are quite simple and short, and most are quotations from Russian folk-songs, although the bassoon solo which begins it is derived from a Lithuanian folksong.

*The Nightingale* is a three act opera originating from a fairy tale by Hans Anderson that Stravinsky had known as a boy. It was begun in 1908 while he was studying under Rimsky-Korsakov, and the first act was finished in 1909 before Rimsky's death. It was then put aside in favor of his works for the Russian Ballet Company, and work upon it was no resumed until 1913. It was finally completed in 1914.⁴ Later he composed *Reynard* (1915/16) and *The Wedding* (1914/17), two chamber works for voices, chamber orchestra, and dancers, each approximately twenty minutes in length. The chamber orchestra called for in *The Wedding* is somewhat unusual. It calls for four pianos and thirteen percussion instruments. *Reynard* was adapted from Russian folk tales for stage presentation, while *The Wedding* drew from wedding rituals and customs practiced in the Russian villages.⁵ He followed these works with *The Soldier's Tale* (1918), a chamber work

based on a cycle of Russian legends about the desertion of a soldier and the taking of his soul by the devil. This work also calls for a chamber orchestra and dancers but uses a narrator instead of vocalists.\(^6\)

In 1920 Stravinsky composed *Symphonies of Wind Instruments* and dedicated it to the memory of Claude Debussy. With the exception of the "Chorale" all the sections are concerned with instrumental development of Russian popular music which he had previously used in his vocal music.\(^7\) *Mavra* marks the close of Stravinsky's Russian Period. It is an *opera buffa* based on the old Russo-Italian operatic style, and the music contains characteristics of Glinka's techniques.\(^8\)

As Stravinsky's Russian Period was coming to an end, he began writing in what is termed a neoclassical style. The word "neoclassical" is used rather loosely here; the only justification for it is that Stravinsky based the works of this period totally or partially on a previously existent musical pattern. He did not try to maintain the forms of the works from which he borrowed, and the works are not modernized versions of the originals; instead they are compositions making use of borrowed material which Stravinsky rewrote in his own style.

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The first work of his Neoclassical Period is *Pulcinella* (1919/20), a ballet based on the antics of a Neapolitan opera hero. Stravinsky composed this score from a small collection of unfinished Pergolesi manuscripts which Diaghilev gave him. The music was not anything like a Pergolesi suite orchestrated by Stravinsky; it resembled the original manuscripts only in thematic similarities.

Next he wrote *Mavra*, which, as stated earlier, is considered to be part of his Russian Period; however, it is important to the Neoclassical Period too because of its connection with the Russo-Italian opera style, which Stravinsky continued to develop in *Oedipus Rex* (1926/27). The use of borrowed material, a dominant characteristic of his Neoclassical style, is also a prominent feature of this work. Besides adopting melodies from other composers, he sometimes borrowed from their stylistic characteristics; but always the music came out sounding like Stravinsky, not a hodge-podge of other composers.

In *Apollo Musagetes* (1927/28) Stravinsky maintains a much firmer link with eighteenth century classicism. The music and choreography of this work are both classical in style. He intentionally made all the music diatonic and

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10 White, A *Critical Survey*, p. 117.

11 Ibid., p. 124.
avoided devices of orchestration which would cause contrasts in instrumental timbres. The music was written for string orchestra. *The Fairy's Kiss* (1928) followed *Apollo*. It was a commissioned work to be based on the music of Tchaikovsky. It was not, however, composed as a medley of Tchaikovsky's popular music; instead it followed along the lines of *Pulcinella*. Stravinsky simply borrowed melodic lines and stylistic characteristics from Tchaikovsky's music wherever they happened to suit his purpose, and molded them into a piece of his own. Although the work has some very fine parts in it, the general impression it made on the critics was not very good. This is generally attributed to the fact that the material he chose to use was not substantial enough to support a work of such major proportions.\(^ {12} \) The story for the ballet was based on *The Ice Maiden* by Hans Anderson.

*Persephone* (1933/34), also a commissioned work, is a musical setting of a poem by André Gide. Stravinsky was not sure of himself in regard to the text at first, but the syllabic structure of this poem fit his purposes well so he used it as a guideline in his music. This caused a number of rhythmic irregularities. It was purposely orchestrated in an unspectacular manner, and the full orchestra is used in only two places in keeping with his statement that he did not wish to rely on orchestral techniques for embellishments.

\(^ {12}\)Ibid., pp. 128-129.
Instead, he composed no more music than was necessary to support the stage action at the time.\textsuperscript{13}

In 1936 he was commissioned to write a work for the American Ballet Company and wrote \textit{A Card Game}. For this work he borrowed from many composers, Delibes, Tchaikovsky, and Ravel, to name a few; but again he used their music only when it fit his particular purpose, and took it completely out of context so that the music came out sounding like Stravinsky.\textsuperscript{14} This work is classical in style and orchestration.

The \textit{Symphony in C} (1938/40) is a four-movement work for full orchestra, although he uses a thin orchestral texture that gives it the sound of a chamber work. It does, however, follow the classical symphonic form, and it is known that Stravinsky studied Haydn and Beethoven symphonies and Tchaikovsky's first symphony while he was writing the first two movements.\textsuperscript{15} The \textit{Symphony in Three Movements} (1942/45) is also written according to the rules of the Classical Period. Although it is certainly not a classical symphony in its form, the rules of the Classical Period take precedence over the romantic flare which shows through especially at the beginning and throughout the rest of the composition in a more passive way. Stravinsky feels that a classical work is

\begin{itemize}
\item[\textsuperscript{13}]\textit{Ibid.}, pp. 146-148.
\item[\textsuperscript{14}]\textit{Ibid.}, p. 154.
\item[\textsuperscript{15}]White, \textit{The Composer and His Works}, pp. 183-184.
\end{itemize}
pleasing only because of its subordinated romantic qualities but that these romantic qualities must be controlled by limits of some kind in order to avoid disorganization and endless rambling.\textsuperscript{16}

\textit{Orpheus} (1947), another Stravinsky ballet, also followed the classical style of composition. During the writing of \textit{Orpheus}, Stravinsky spent a considerable amount of his time studying the compositions of Monteverdi, and some stylistic characteristics of Monteverdi appear in \textit{Orpheus} as a result. It is a soft and thinly orchestrated piece of music with very little fortissimo playing in it.\textsuperscript{17}

With the \textit{Mass} (1944/47) Stravinsky departs from the classical style by approaching serial techniques. The last segment of the work is almost completely serial. The composition does follow the classical style in its lack of ornamentation and subdued and solemn qualities, but Stravinsky's intention to write a mass which would be a liturgical composition rather than a concert work helps to explain the subtlety of its style. It was written for orchestra and choir.\textsuperscript{18}

With \textit{The Rake's Progress} (1948/51) Stravinsky returned to the classical style of construction. The work contains arias, recitatives, and choruses and ensembles which are all quite characteristic of classical opera. He used these forms\textsuperscript{16\textsuperscript{17\textsuperscript{18}}}

\textsuperscript{16}Ibid., pp. 390, 396. \textsuperscript{17}Ibid., p. 402. \textsuperscript{18}Ibid., pp. 407-408.
within the framework of the classical tradition, and the
tonal key relationships are guided within the classical
rules.\textsuperscript{19}

Polydiatonicism became an increasingly important factor
in the harmonic style of works written in the Neoclassical
Period, so much so that Stravinsky became known as the most
important proponent of the polydiatonic style.\textsuperscript{20} As his
work progressed his harmonic style became more complex until
it reached its culmination in his opera, \textit{The Rake's Progress}.
This is his most complex composition that maintains a key
center. After this work his music is void of polarity to
the extent that it is labelled as atonal music; therefore,
we have arrived at the third style or period of composition,
the one with which he is presently concerned, atonality.

In the \textit{Cantata} (1951/52) Stravinsky began to show an
interest in the techniques of serial composition. He used
inversions and retrogrades of his themes, sometimes super-
imposing the inversion over the original, and in the second
"Ricercar" the main theme appears in original, inverted
original, retrograde, and inverted retrograde forms. He was
exposed many times to Webern's \textit{Quartet}, Op. 22, while he was
writing the \textit{Cantata}, and it is probable that this had an
effect upon the work.\textsuperscript{21} Stravinsky had a great deal of

\textsuperscript{19}Ibid., p. 413.
\textsuperscript{20}Vlad, \textit{op. cit.}, p. 177.
\textsuperscript{21}White, \textit{The Composer and His Works}, pp. 429-431.
respect for Webern and his music, but he was still hesitant about using the serial technique himself. Although he did experiment with serialism, he was careful to hold himself within the boundaries of tonality. Examples of this experimentation are Three Songs from William Shakespeare (1954), Canticum Sacrum (1955), and Agon (1953/57).22

In Memoriam Dylan Thomas (1954) is built entirely on a row of five tones. The inversion of the original tone row caused the occurrence of four new tones so he used a total of nine out of the twelve chromatic tones. Although it is serial music, the piece gives one a vague feeling of tonality too.23 Canticum Sacrum is built on a tone row containing varying numbers of notes, as is Agon, and both begin in a rather diatonic manner and proceed toward chromaticism and return to diatonicism at the end.24

Threni (1957/58) is Stravinsky's first completely serial work. The first phrase is constructed of the original tone row accompanied by its inversion. Although tonal implications are made within the rows at various times, serialism prevails in the mainstream of the work. This work also contains some interesting permutations.25 With the Movements for piano and orchestra (1958/59) Stravinsky moved still closer to Webern's style of composition. The work is quite

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22 Ibid., p. 108.  
23 Ibid., p. 439.  
25 Ibid., pp. 457, 460.
compact and very complex and is constructed entirely from serial composition techniques. Stravinsky states in his Memories and Commentaries that the rhythmic structure of Movements is the most complex he had used up to that time, and he considers this to be part of the general serial plan.\textsuperscript{26} The Flood (1961/62) was commissioned by the Columbia Broadcasting System and is a musical play written especially for television. It too is a serial work and is quite concise and concentrated, exhibiting a feeling for harmony which is greater than any of his other serial works.
CHAPTER III

STRAVINSKY'S USE OF THE TROMBONE IN PETROUSHKA

Part I: "The Shrove-Tide Fair" and "Dance Russe"

What little work the trombone section has in this part is quite powerful and percussive. The parts are written in the middle to upper range of the trombone and provide a very brilliant and explosive sound, much like that of a bell when struck. When all three trombones are used, the parts are chordal, with the exception of some unison and octave doubling toward the end at No. 52 and four bars after No. 55 (Fig. 1). The chordal writing beginning at Nos. 7 and 36 is done in parallel motion, with trombones I and II playing in thirds with one another. The bass trombone is in thirds or fourths with the second trombone (Fig. 2). There are isolated notes for the bass trombone scattered through this part of the work which are short, loud, and very percussive in effect. They occur in comparatively lightly orchestrated passages, and in unison or octaves with the timpani, such as near No. 13. The first trombone becomes a fourth trumpet at No. 20 to complete the chordal structure. This entrance is in line with the percussive style of the movement. In this

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Fig. 1—First Part: "The Shrove-Tide Fair"; No. 51 to No. 53 and No. 55 to No. 56, trombone section.

segment of the work, the trombones reinforce the rhythmic drive in their major entrances at rehearsal numbers 7 and 36. This particular rhythmic structure is prevalent throughout this part of the work. The only solo entrance which they have is at No. 52. This entrance is somewhat melodic, but it is still closely associated to the rhythmic context at the time. Entrances at Nos. 64 and 91 are purely for reinforcing accents.
Part II: "Petroushka"

The trombone writing in this part is all muted and very heavy. The orchestration of the parts in the upper register, plus the use of the mutes, causes a crisp, biting sound. The entrances at No. 101 and No. 117 are the only ones with any melodic content at all. These are both unison soli passages, the first time for all three trombones, and the second time for the first two. Both of these entrances are
set against a background of measured trills throughout the orchestra as is illustrated in the string parts (Fig. 3).
Fig. 3—Second Part: "Petroushka"; No. 101, trombone section, tuba and strings; No. 117, trombones I and II and strings.

The remaining trombone entrances are only reinforcements for accented notes.

Part III: "The Blackamoor" and "Valse"

In this part the trombones have four melodic entrances. Again, with the exception of the entrance at No. 151, they are all quite heavy in style and are usually written in the middle register. The entrance at No. 122 is trombones soli against a light string background, with the first and third trombones in octaves and the second player playing the fifth in between (Fig. 4). They state a rhythmic motif in triplets
which recurs throughout this part of the work. The entrance at No. 130 is with the trumpets and is harmonic in nature. The result is a brilliant fanfare of sound. This entrance is in closed chordal position in the upper register (Fig. 5).

The triplets return at No. 151, this time quite soft and muted (Fig. 6). This is a first trombone solo which is crisp and short, contrasting with the sustained French horn line. This is picked up by muted trumpets, which crescendo
Fig. 6—Third Part: "Valse"; No. 151 to No. 153, trumpet section and trombone section.

to No. 153. The trombones enter again following No. 152, restating the motif from the second part at numbers 101 and 117. This is also muted. There are isolated notes following No. 128 which serve as reinforcement for accents. The remaining entrances follow No. 158. These are chordal and are played by the whole brass section. They are muted until after No. 159 (Fig. 7).
Fig. 7--Third Part: "Valse"; No. 158 to No. 160, brass section.

This is a rhythmic section with no real melody. The whole orchestra is in effect a percussion section.

The first major entrance in Part Four is at No. 187 (Fig. 8). Here the first and second trombones play in unison,
with the bass trombone an octave below. This is a soli entrance built entirely of eighth-notes. All of these are to be played marcato with quite a solid sound. This melody is accompanied by the entire brass section in rhythmic unity. The effect is a brilliant sound of the type which is typical of the trombone writing discussed so far. Again Stravinsky has orchestrated the tenor trombones in their upper register with the bass trombone in its middle register to obtain this type of sound. Preceding this entrance, there is a very minor entrance at No. 167 which is chordal and done primarily in the interest of tone color, and another at No. 176 by the first trombone which is important to the major entrance at No. 187 because it introduces the eighth-note rhythmic
pattern climaxed there. The tone quality called for is not quite as strident as at No. 187. The volume varies throughout this part. The trumpets are in on this entrance also, with the same rhythm in chords. The first trombone in effect provides a bass line to these chords (Fig. 9). The trombones help with the introduction to "Peasant with Bear" at No. 188. They are split in their duties here. The first trombone reinforces the trumpets, while the second and third trombones are used to double the tuba and double brasses. The styles of these two groups are in contrast to one another, with the trumpets and first trombone playing in quite a short, crisp fashion while the other group is playing quarter notes *pesante* (Fig. 10). From No. 217 to No. 223 the trombones state fragments of a main theme which they finally introduce in its entirety at measure No. 229. These melodic fragments are stated by the first trombone alone or by the first and second trombones in octaves, and are played in a very spirited, fanfare-like style. The third trombone is used as a reinforcement for accents. The orchestration is light throughout this portion (Fig. 11). The complete statement of this melody between numbers 229 and 233 is played in the same style; however, the full orchestra is playing, so a much heavier sound is effected. The first and second trombones play in unison throughout, and the bass trombone has unison afterbeats with the tuba. The downbeats are supplied by the timpani, double basses, and violoncellos (Fig. 12).
Fig. 9--Fourth Part: "Wet Nurse's Dance"; No. 176-178, French horn section, trumpet section, Trombone I and tuba.
Fig. 10—Fourth Part: "Peasant with Bear"; No. 188, trumpet section, trombone section, tuba, double basses.
Fig. 11—Fourth Part: "Dance of the Coachmen"; No. 217 to No. 223, trombone section.
Fig. 12—Fourth Part: "Dance of the Coachmen"; No. 229 to No. 234, trombones I and II.

From No. 223 to No. 228 the trombones are occupied with a short "swing" figure which is foreign in character to anything else in the work. These entrances are given only to the trombones who are rhythmically in unison. The parts are chordal and in closed position (Fig. 13). The trombones have a very heavy entrance in octaves with the trumpets at No. 237. This is at first a solo for the first trombone, with the second player then joining in unison. After No. 238 this entrance becomes chordal through the tuba, trombones, and trumpets (Fig. 14). The passage calls for a ponderous, sustained style that is heavily accented. Since there is nothing else happening on the beat, it lends stability to the composition and provides rhythmic drive to the work at this point. Also, these sustained portions give a feeling of harmonic stability to the composition. The entrances from No. 240 through No. 241 are to be played very heavily
Fig. 13—Fourth Part: "Dance of the Coachmen"; No. 223 to No. 228, trombone section.
Fig. 14—Fourth Part: "Masqueraders"; No. 237 to No. 239, trumpet section, trombone section, and tuba.
but short. They are in unison with the timpani and follow the percussive style of playing completely (Fig. 15).

Fig. 15—Fourth Part: "Masqueraders"; No. 240 to No. 242, trombones II and III, tuba, and timpani.

Probably the trombones are secondary to the timpani here. The time signature is 5/8, and the whole passage is rhythmically unsteady. Every occurrence of this figure is completely unaccompanied. The last appearance the trombones make in the ballet version is at No. 250. Here they play as part of the full orchestra in a chordal fashion (Fig. 16).
Fig. 16--Fourth Part: "Masqueraders": No. 250 to 251, trombone section.

a short, chordal entrance in the ending used for concert performances which serves as reinforcement.
CHAPTER IV

PULCINELLA SUITE

Pulcinella Suite\(^1\) is written for chamber orchestra with a small consort. The orchestration includes one trombone part, beginning with Part Three of the work, entitled "Scherzino." Trombone notes in this section are isolated reinforcements at the beginning, at No. 16, at No. 30, and at No. 33. The same is true of Part Four, entitled "Tarantella." The trombone has two entrances, the first occurring one measure before No. 61 and the other at the sixth measure of No. 64. Both are reinforcements, and are very short and strong entrances which are quite typical of Stravinsky. He uses the trombone as a percussion instrument, calling for a sharp, biting sound. The notes are generally short in duration, and the result is an accented sforzando effect. Examples of percussive effects can be found throughout L'Histoire du Soldat and the Octet for Wind Instruments. Petroushka and The Fire Bird also contain examples.

In Part Five, entitled "Toccata," the trombone has a much more important part. At the beginning it plays a line of straight, repeated eighth notes on E natural which help to establish the rhythmic feeling for this section while the

\(^1\) Igor Stravinsky, Pulcinella (New York, 1949).
trumpet is presenting the melody as shown in Figure 17.

Fig. 17—Pulcinella Suite, "Toccata," No. 65 to No. 68, trumpet and trombone.
The repeated eighth-note figure leads into a melodic pattern, still using only eighth notes, after No. 66. One measure before No. 67 there is a solo entrance lasting about three bars. The next entrance follows almost immediately with more eighth-note figures. At No. 71 the trombone entry repeats the beginning with the repetition of the E natural eighth-note pattern which continues to the end of the "Toccata." Stravinsky employed the same eighth-note device earlier in Petroushka, between Nos. 229 and 234, where he introduced a melodic passage with the repetition of a single pitch, coincidentally E natural here too, and followed it with the same repetition (Figure 18). In both instances this

![Sheet Music](image)

- Fig. 18--Pulcinella Suite, "Toccata," No. 71 to No. 73, trombone.

is a percussive effect which is done to gain the attention of the listener by using the repetitive accented notes, and it characterizes one method Stravinsky has used for developing the percussive qualities of the trombone.
Part Six of the work is entitled "Gavotte with Two Variations." The first trombone entrance after No. 75 notates half notes in the lower register, changing to dotted quarter notes which continue to No. 79. There is again not much for the trombone, which plays a secondary harmonic part. These entrances illustrate Stravinsky's use of the trombone for chordal reinforcement. There are examples of chordal writing in Petroushka which demonstrate the style much better because the score calls for three trombones instead of one, as in Pulcinella.

The major trombone writing is done in Part Seven, entitled "Vivo." This part begins with soli passages for the doublebass and trombone which are played heavily and quite loudly. A very prominent glissando, which is typical of Stravinsky's use of special effects in his writing for trombone, is called for in the second measure. Other examples of Stravinsky's use of the glissando are the two glissandi from the "Dance of the King Kashtey" from The Fire Bird Suite and the glissandi in "The Royal March" from L'Histoire du Soldat. These are among the most exposed uses of the glissando in his trombone scoring. At No. 86 a marcatissimo figure is stated by the trumpet, trombone, and doublebass. The entrance continues to No. 88, where it repeats back to No. 85. Although this entrance is primarily melodic, it still calls for a percussive effect which creates a type of melodic writing characteristic of Stravinsky.
played correctly, it is articulated in a solidly accented but bouncy style, as is shown earlier in Figure 17. A very prominent use of this style is the first entrance for the trombones in the "Dance of the King Kashtey" from The Fire Bird Suite.
Fig. 19--Pulcinella Suite, "Vivo," No. 85 to No. 88, trumpet, trombone and doublebass.

Beginning at No. 88 the trombone fills in between the other parts with frequent solo passages in the same style. In the fourth bar of No. 88 the glissandi return (see Fig. 20).

Fig. 20--Pulcinella Suite, "Vivo," No. 88 to No. 89, trombone.

Between Nos. 89 and 90 the same is basically true. The trombone fills the rests in other wind parts. This passage is to be played tres fort et en dehors in the same percussive
style as the preceding entrances (Figure 21). Then, at

![Music notation image]

Fig. 21--*Pulcinella Suite*, "Vivo," No. 89 to No. 90, trombone.

No. 92, the trombone restates the first entrances of the "Vivo," this time alone (Figure 22). It is followed by

![Music notation image]

Fig. 22--*Pulcinella Suite*, "Vivo," No. 92 to No. 94, trombone.

eighth-note entrances which continue to three bars past No. 93. At the end the glissandi return, but this time they are inverted.
Part Eight is in two sections. The first section, entitled "Minuetto," contains a different type of trombone writing, beginning at No. 97 (see Figure 23). It is a lyrical legato style which Stravinsky has used in many of his works. In *Memoriam Dylan Thomas*, the work discussed in Chapter V, exhibits legato writing, as does "The Great Chorale," from *L'Histoire du Soldat*. Just before No. 100 the trombone enters again with a falling eighth-note figure. These eighths are to be played short and lightly, excepting the entrance after No. 101, which is to be played quite heavily and loudly. Tone quality is important in the first entrances, where the trombone plays a chordal part; however, the entrance after No. 101 is more percussive in nature. Blend with the orchestra is not nearly as important here as
in the previous entrances (see Figure 24). Part Eight moves

directly into its second section, entitled "Finale," with a marked increase in tempo. The trombone plays descending scalewise patterns in rhythmic unity with the entire orchestra. The entrance is quite marked and heavy, but it is not really percussive because of the length of the notes. It is better classified as a chordal entrance where tone quality is very important. To place it in context with the orchestral scoring, it and the doublebass provide the bass line for the orchestra. The same is true at Nos. 113 and 117 as well. The entrance before No. 108 is a continuation of the bassoon line which precedes it as is shown in Figure 25. It is in the same style, with short, crisp notes marked moderato. It ends, however, with an eighth marked sforzando, which again characterizes the percussive effect so common in Stravinsky's trombone scoring. Before No. 110 a percussive "stinger" type of note is played in unison with the winds of the orchestra. Following this is an entrance
Fig. 25--Pulcinella Suite, "Finale," No. 107 to No. 108, bassoon and trombone.

at No. 111 on an eighth-note figure, also a reinforcement for the wind parts. At No. 113 there is a scalewise passage descending to a broken bass line built on G, changing to D at No. 114 (see Figure 26). At No. 117 the scalewise passages from No. 113 have been inverted, and they lead into an accented eighth-note passage which is stepwise, reinforcing the other winds. This ascending and descending line continues to the end of the work (Figure 27).
Fig. 27—

Pulcinella Suite, "Finale," No. 117 to end, trombone.
CHAPTER V

IN MEMORIAM DYLANTHOMAS

In Memoriam Dylan Thomas\(^1\) is a completely serialized composition. It contains three movements, "Prelude," "Song," and "Postlude," based on a five-note row originally stated as E, E\(^b\), C, C\(^#\), and D. The trombones have parts in only the first and last movements, so the "Song" will not be discussed in this paper. The work is written for four trombones, one tenor voice, and strings.

"Prelude: Dirge-Canons"

The "Prelude" calls for three tenor trombones and a bass trombone. It is quite slow and somber in style and relies on the lyric, sustaining qualities of the instrument. Although the dynamic markings go no louder than "mp," a full, solid sound is definitely necessary. Attacks should be smooth, and the melodic line should be flowing and intense. This is the best example of sustained trombone writing that Stravinsky has produced; however, there are many others in his literature, such as in Pulcinella at No. 97 and "The Great Chorale" from L'Histoire du Soldat, which have already been mentioned. Orpheus also contains much trombone writing.

\(^1\)Igor Stravinsky, In Memoriam Dylan Thomas (New York, 1954).
which exploits the tone quality of the instrument. *Scenes de Ballet* contains trombone entries of this nature; however, they are not melodic, but are for chordal reinforcement. Even so, the trombones are exposed to a point where tone quality and style are important. All of these examples illustrate different aspects of a subdued, voice-like style which Stravinsky employs in his composition.

The second trombone introduces the five-tone row on which the work is based, as is shown in Figure 28, and follows it with its inversion. The bass trombone enters

![Fig. 28--In Memoriam Dylan Thomas, "Dirge-Canons (Prelude)," beginning to A, trombones.](image)

five beats later in strict fugal form, repeating the second trombone line exactly, one octave lower. While the bass trombone finishes its statement of the inversion, the second player restates the theme transposed down a minor third. At the beginning of the third measure the third trombone enters, playing the retrograde of the theme transposed down a major second. The rhythmic pattern introduced with the theme is retained with the exception of the substitution of a quarter
note for a half note on the fourth tone of the two rows.
The first trombonist enters in measure four with the theme transposed up a diminished fifth. He states it once in the original rhythmic pattern, sustaining the final tone. The first and third trombone parts are related closely since the first part is a direct repetition of the third part at the octave through the third tone. The third trombone follows the retrograde of the them with the retrograde inversion of the theme transposed down a minor second. After this the trombones rest for three measures while the strings play augmented variations of the original row.

The first violins have an inversion of the row built on C, and the second violins have the original row with some of the notes displaced an octave. The retrograde, played by the viola, is presented using the original tones of the row excepting the octave displacement of the D# and E, and the retrograde inversion of the original row is played by the violoncello. This ends the interlude and brings the next trombone entrance.

Fig. 29--In Memoriam Dylan Thomas, "Dirge-Canons (Prelude)," A to B, strings.
The trombones enter again at letter B with the third trombone player stating the retrograde inversion. The second trombonist comes in a measure later on the retrograde of the original theme over the inversion played by the third trombone. In the third measure after letter B, the first trombone plays the inversion a major second below the original pitch and then repeats it beginning on measure four, a major second above the original pitch. On the fifth beat of the third measure of letter B the third trombone begins a retrograde of the original row. Meanwhile the second trombone plays the retrograde-inversion transposed down a half-step. The fourth trombone plays the original row transposed down a major fifth, beginning with the fourth measure after letter B (Figure 30).

Fig. 30--In Memoriam Dylan Thomas, "Dirge-Canons (Prelude)," B to C, trombones.

The strings again have an interlude from letter C to D which is an exact repetition of the interlude between letters A and B. This is followed by the last trombone entrance which begins at letter D. The second trombone
enters with a transposed statement of the retrograde beginning on C, transposed down a major second, followed by the first trombone stating the retrograde-inversion transposed down a major third. While the first trombone is stating this variation, the second trombone begins its own statement of the same variation, a major fifth below the first trombone entrance, followed by a bass trombone entrance on the retrograde-inversion, also a minor second below the second trombone statement. A third trombone entry, also on the retrograde-inversion, is pitched a major third above the original pitch. The last two entrances are made by the first and second trombones on the original theme; the entrance of the first trombone is transposed up a major second, and the entrance of the second trombone is transposed up a minor second. These entrances are done against the inversion of the theme on the original pitches played by the bass trombones. With this the first movement ends.

**Fig. 31**—In Memoriam Dylan Thomas, "Dirge-Canons (Prelude)," D to end, trombones.
Postlude: Dirge-Canons

There are three trombone entries in this movement and they are all exact copies of the string entries in the first movement (see Figures 5 and 6) with the exception of a rhythmic displacement in the last entrance where the whole entrance has been backed up one beat in order to place the last note on the beginning of the last measure, as shown in Figure 7. The length of the tones and their location in relation to one another, however, remain exactly the same.
Fig. 34—In Memoriam Dylan Thomas, "Dirge-Canons (Postlude)," C to end, trombones.
CONCLUSION

The last three chapters dealt with specific applications of Stravinsky's most prominent methods of writing for the trombone, which can be divided into the five major types listed below.

1. Melodic writing
2. Harmonic writing
3. Use of special effects
4. Rhythmic effects
5. Reinforcemental and accompanimental writing

There are many subdivisions within each type, and many times one type of writing takes on certain characteristics of another type.

Stravinsky's use of the trombone as a melodic instrument includes two distinctly different styles of writing: the lyric, legato style, which is illustrated in *In Memoriam Dylan Thomas*, and a very percussive staccato style, which is prominently illustrated in *Petroushka* by the bass trombone at No. 240, as well as many other places.¹ Not all of Stravinsky's melodic writing is done in one of these two exact styles; however, his melodic entries do represent examples of these styles in varying degrees. One entrance,

for example, might be very loud and forceful but not staccato enough to be a really percussive sound, while another entrance might be staccato but lacking in the forcefulness of attack and volume to be percussive, producing a light, staccato, bouncy effect. Stravinsky has also written melodically for the trombone in a non-legato style which calls for light, lyrical playing; however, notes are not connected as they would be in the lyric, legato style.

There are examples of melodic passages for the solo trombone, such as in Orpheus at No. 43, and in The Fairy's Kiss at Nos. 3, 22, and 99. Needless to say, the best works in which to study Stravinsky's treatment of the solo trombone are those compositions scored for only one trombone, such as L'Histoire du Soldat and Pulcinella. The "Royal March" from L'Histoire du Soldat contains a very important solo for the trombone at its beginning, in a heavy, forceful style. There is not a great deal of difference in his style of writing whether it is for one trombone or a section, and many examples of each of the five major melodic styles discussed can be found for solo trombone, or for sectional playing. The heavier styles are written for more than one, more often than not, to increase the carrying power; however, Stravinsky does not mind asking one player for a strainingly solid fortissimo.

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There are also some examples of melodic, chordal writing, as opposed to block chord scoring, for the trombone section. The Fairy’s Kiss shows an example of this before No. 10 in the lyric, legato style, which is more common to the tuneful styles of melodic writing which Stravinsky employed.\(^4\)

Usually, the percussive styles are for solo or unison trombones. This chordal writing could also be considered part of Stravinsky’s harmonic use of the trombone; however, a distinction can be made between melodic writing, which is contrapuntal in style, and the use of straight block chords, which should be considered part of his harmonic and accompanimental uses of the trombone.

There are many examples of Stravinsky’s use of the trombone as a part of his chordal writing for winds to help provide a solid background for the melodic line. Much of this type of writing can be found in the "Credo" of the Mass. Also, it is common to find the bass trombone providing the bass line for a small group of wind instruments, as he has done in "The Great Chorale" from L’Histoire du Soldat. The tuba might seem to be the more likely instrument for doing this type of work, but Stravinsky does not call for it in many of his works, and, even when the tuba is included, he still calls upon the bass trombone, probably because the tone quality of this instrument does not tend to overshadow

\(^4\)Ibid., p. 7.
small instrumental groups as the tuba could. Groups containing woodwinds are especially vulnerable to this.

Stravinsky's use of special effects involving the trombone does not involve the experimental methods which are being exploited by some composers, such as the use of quarter tones. Instead, he concerns himself with the more conventional effects like the glissando and the use of mutes. Also, he calls for lip trills in "Dance of the King Kashtey" from The Fire Bird Suite. The most common special effect he employs is his use of the trombone as a percussive instrument. If properly played, passages of this style have little more tone quality than is necessary to distinguish pitches. The use of trombones to set a rhythmic pattern could be considered a special effect, especially when these rhythms are stated in a very percussive manner. Prominent rhythmic entries have already been illustrated in Pulcinella and Petroushka. Stravinsky also uses the trombones chordally, having them play in rhythmic unison to establish a firm beat.

Besides using the trombone as a melodic instrument, Stravinsky employs it for use as an accompanimental and reinforcemental instrument. The most noticeable use of the trombone in an accompanimental capacity is to provide isolated sforzandi in support of other instruments. The length of these sforzandi notes varies from short to any length, but the important thing is the explosive attack. There are numerous examples of this throughout Stravinsky's
trombone scoring to provide accented reinforcement to important notes in melodic passages and, sometimes, to place punctuation between melodic phrases. The bass trombone does much of this by providing short, low register notes between phrases of the melody or by accenting cadences. It also provides accompanimental bass lines for small instrumental groups. These are different from the bass lines discussed earlier which are melodic in nature because they are strictly an accompaniment and contain little melodic content. Examples of this can be found in the Octet, where the bass trombone plays on the beats and other instruments fill in the up-beats. Within the Mass, in the "Kyrie" and "Credo," the trombone plays block chords for an accompaniment. The use of the trombones to supply harmonic backgrounds for a melody is common, but it is very seldom that they do it alone. Usually it is in conjunction with the brass section, or parts of it. If there is a part scored for the tuba, it almost always provides the bottom part for this type of writing. These entrances generally consist of long note values or repetitions of a single note to establish a rhythmic figure, as was discussed earlier. The fourth and final method which Stravinsky employs in his use of the trombone for accompaniments is a light, staccato style. This can include the same one-note entries as the sforzandi accompaniments without the heavy attack, or short passages that are reinforcements for another instrument. This is
done to achieve a certain effect in orchestration, or to provide solidarity to the entrance. Examples of these uses can be found in the first part of *Danses Concertantes*.

Many times a particular entry meets the requirements of more than one of the five major styles that are listed. Some of the percussive entries, for example, are of a melodic nature and are, therefore, part of the melodic style; but, at the same time, these percussive sounds constitute the use of a special effect. In a situation such as this, one of these styles is as important to the characteristics of the entrance as the other. What has been pointed out in this paper, then, is that Stravinsky's trombone writing does follow certain general stylistic trends of which all entries are a part. A brief outline, which lists examples of these stylistic trends, is included in the Appendix. A study of these examples, along with the illustrations discussed in the preceding chapters, should provide the reader with an understanding of Stravinsky's development of these five styles of writing.
APPENDIX

I. Uses of the trombone containing melodic content.

A. Lyric, legato style.

1. Orpheus, Nos. 43 and 122 (New York, 1948), pp. 17, 45.


B. Non-legato style.


2. The Fairy's Kiss, Nos. 11, 25, and 52-58, pp. 8, 18, and 32-38.

3. Danses Concertantes, Nos. 6, 22, and 52 (New York, 1942), pp. 5, 15, and 34.

C. Light staccato style.


3. Orpheus, No. 137, p. 53.

D. Heavy, forceful style.


E. Percussive statements.
   1. *Fire Bird Suite*, "Dance of the King Kashtey."

II. Harmonic uses of the trombone.
   A. Participation in chordal writing for the winds.
   B. Use of bass trombone to provide a bass line.
      2. *Danses Concertantes*, Nos. 10-17, pp. 7-11.

III. Special effects involving the trombone.
   A. Glissando.
      1. *Suite No. 2 for Orchestra.*
      2. *Fire Bird Suite*, "Dance of the King Kashtey."
      3. *Danses Concertantes*, No. 50, p. 32.
   B. Mutes.
   C. Percussive entries.
      2. *Fire Bird Suite*, "Dance of the King Kashtey."
   D. Lip trills.
      1. *Fire Bird Suite*, "Dance of the King Kashtey."
IV. Rhythmic uses of the trombone.  
Use of accented notes to establish rhythm patterns and/or tempi.  


V. Reinforcement and accompaniment.  

A. Isolated sforzandi.  
1. The Fairy's Kiss, No. 25, p. 18.  
3. Octet.  

B. Chordal reinforcement.  
1. Scenes de Ballets, No. 79, p. 45.  
2. The Fairy's Kiss, No. 49, p. 32.  
3. Orpheus, No. 21, p. 9.  

C. Light, staccato accompaniment.  
2. Danses Concertantes, first part.  

D. Bass trombone supplying bass part.  
1. Octet.  
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