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CUBISM, STRAVINSKY AND RITE OF SPRING

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ABSTRACT

Each art period or movement has been an effective form of expression for its time and mostly emerged as reaction to the previous art movement. This study discusses the emergence cubism as a form of artistic expression and its style through the works and examines the composer Igor Stravinsky's Rite of Spring in the context of cubism. For cubism, the deformation of the usual, objective order of the universe appears as an inevitable mandatory principle. With this movement, it is possible to reshape the form in different ways through formlessness, to distort all and re-incorporate all known forms and achieve new forms. In the heart of cubism, there lies the principle of expressing the idea of imagining and describing the things that happen in separate places together as if they are happening at the same time, by combining it with the pleasure of confusion. Cubism is a window opening to modern art and the most important step taken on this path. The influences of cubism have manifested themselves in the different musical structure of Stravinsky's Rite of Spring. His music (the main theme) has been built on a rhythmic structure that can be defined as complex. The spontaneous and intuitive and impulsive reflection of artist's impressions regarding the object, is evident in the intuitive rhythm, chord and unique texture of Stravinsky's work. It is expressed that there is no intellectual system used in the formation of the harmonic language of the "Rite of Spring", that it is only based on inner perception.

Keywords: Cubism, Rite of Spring, Stravinsky

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INTRODUCTION

The break from tradition with the French Revolution and replacement of the mechanical production with factories and the emergence of the difference between art and craft product as result of industrial revolution brought about the appearance of artistic styles. This different style was seen in the works that Pablo Picasso and Georges Braque created during the same period, being unaware of each other. Cubism emerged as a natural consequence of the artists' pursuit for formal expression within a changing social structure.

The form of the object that emerges with the changing light as a result of the achievement of the exact copy of the real by using photography technique and scientific discoveries and impressionism has been examined. The end result was that the contours of the light form melted and the object became closer to abstract. Thus, the object was separated from the nature. Formal search of P. Cezanne realized by the analysis of nature with cubic, cylinder and conic forms positioned the place of form-light relation in history in the formal sense. The formal investigations starting with Cezanne were described in the Cubism movement with the works of Pablo Picasso and Georges Braque (Isgilip, 2014: 1).

In the first two decades of the 20th century, Picasso and Braque who began to adopt and use his style in a short time, brought this style to Paris. Both painters were influenced by the plain and abstract late-period works of the French post-impressionist Paul Cezanne, which they found very appealing. Cezanne was already using basic geometrical shapes such as cylinder, cone, and sphere, and his exhibition in Salon d'Automne in 1907 served as a catalyst for cubism. Cubists like Cezanne also persistently emphasized that art is not a replica of nature and that it only goes parallel to it, and they further improved this approach (Farthing, 2013: 112).

The retrospective exhibition held in memory of Cezanne in 1907 is particularly important for Picasso, Fernand, Leger. Leger says, "Sometimes I ask myself what would be the

present situation of the art of painting without Cezanne. I worked with Cezanne's works for a very long time. " Cezanne's effort to define empty spaces through volumes constituted the basic idea for Cubist artists. (Art Book Cezanne, 2000: 131) Cezanne's works contained objects seen from two simultaneous visual perspectives. This innovation was an important stimulus for cubism (Farthing, 2013:113).

Cubism, which emerged with changes in social and cultural structure had the same reflections in all art fields. This interaction was not surprising in Europe, especially when the artistic and intellectual environment in Paris was considered as a whole.

In Cubism, a suitable environment created for those trying determine the universal laws of formal relations by becoming attracted by the abstract rules of geometric forms, and in musical field, we can see this change in Stravinsky. Among the works written by Stravinsky, "Le Sacre du Printemps" became the subject of severe reactions by critics and listeners with its extraordinary harmony, stylistic features, and it took many years to understand the work. In this sense, the work can be thought as an important work in the art of music that carries the traces of cubism and through which we can observe every aspect of the striking change in music.

Therefore, the traces of cubism in Stravinsky's work Rite of Spring (Le Sacre du Printemps) have been found to be worth investigating in this study.

PROBLEM

The study tries to answer the following problem: What kind of cubist traces does Stravinsky's Rite of Spring Moon have?

PURPOSE OF THE STUDY

Interaction of the art movements with the different art branches during the time period they appear is almost inevitable. It can be said that the emergence of cubism also directly influenced other art branches and art of music. Considered as a striking example of this,

Stravinsky's "Rite of Spring" is examined in this study in terms of its cubic characteristics, and the similarities with the musical ideas and elements in it and the cubist expression forms in painting are discussed.

CUBISM

Cubism can be considered the first and most important school of radical artistic approaches in the 20th century, completely rejecting traditional techniques and forms of expression.

The cubists, while developing their arts, intended to reflect the truth in a completely unique way to the art of painting. In their paintings, they used foreign elements (paper, newspaper clips, matchsticks). Moreover, there were artists who even added sand into their paint. Although all of this are common in today's art of painting, these were unfamiliar practices at that time. The cubists wanted to show that they did not lose their contact with reality, and that there was no privileged material in painting and that a painting could be created with any material. As result of the concern of clarity, they greatly reduced the structural lines and added to their composition the depiction forms bringing to mind a certain object. As an art philosophy, it is based on the principle of expressing the idea of imagining and describing the things that happen in separate places together as if they are happening at the same time, by combining it with the pleasure of confusion. As a matter of fact, there are complicated images and scattered expressions in the works of the cubists (Ganteführer-Trier, 2004: 17, Türkmenoğlu, 2004: 2-3).

After Picasso created new radical forms with the shocking *The Girls of Avignon* painting, cubism became an adventure that George Braque and Picasso embarked on together. Through the close artistic collaboration they created, they developed an entirely new language of expression. Cubism saved the art from the captivity of painting the pure truth; it divided the visible world into its smallest parts, then created a brand new world by using these pieces. (Buchholz & Zimmermann, 2005: 33).

Contemporary art movements of the 20th century like cubism and structuralism are movements that deal with a number of abstract forms and characteristics that do not separate from the material and its form. Intuition plays a major role in these kinds of art forms as well as mind. There is no tendency towards any external purpose except for expression of the artist's sense of inner harmony and intuition about the ratio and connections through material elements such as mass, contour, color and tone. Abstract painting which has no functional purpose deals with pure and absolute forms (San, 1985: 62).

The change in form which is brought by cubism by the break from the reality of the world, entered the history of art as "concept painting". Thus, an understanding of art where a reality other than the visible reality of the object, the concept of object created in the painter's mind is reflected has emerged. This new reality became the reality of the art object. After Cubism's conceptual painting, the sense of volume of the object was discarded in abstract art. With the new language of expression that Cubism created by focusing on form, a new form of seeing and a new representation of the object in art were formed (Isgilip, 2014: 55).

According to author and painter Jean Metzinger's "note on painting" article, Picasso does not reject the object, but illuminates it with intelligence and emotion. He combines, tests, understands and arranges tactile perceptions with visual perceptions. The picture should not be a transmission or a diagram, it should be able to convey an idea audibly and its living equivalent, integral image should be seen. Picasso admits to being a realist. Cezanne shows us the forms that live in the reality of the light. Picasso brings us a material assessment of their real lives in the mind and offers a free, moving perspective. The genius mathematician Maurice Princet states that these paintings have viewpoints that lead him to create a geometry (Harrison & Wood, 2011: 211).

In the critic Guillaume's article named *Apollinaire's cubists*, there are the works of a few painters known as cubists in small room no. 8. In

1908, Picasso uncovers several paintings; these pictures also have audience. The name of the youngest painting school comes from this illusion. This school causes a heated debate. Cubism is by no means a systematic doctrine; but forms a school (Harrison & Wood, 2011: 212).

Cubism is a window opening to modern art and the most important step taken on this path. The artist is an entity influenced by the society he lives in. The physical environment in which the work of art is born is an important factor determining the work of art.

Some thinkers see the artists as individuals who give direction to society, offer broad horizons to humanity through their works, and direct them to think and produce. In this aspect, the values that will be presented and brought together by the individuals under the influence of the society and the age that they live in will continue to exist forever, and will often contribute to the development of the society and continue the interaction between civilizations (Başar, 2006: 3).

Picasso, who gave the first examples of cubism, did not remain insensitive to the events of the society and the period he lived in. Picasso says; "Always and now I believe that an artist who lives and works with spiritual values cannot and should not remain indifferent if the utmost values of humanity and civilization fall into danger" (Elçioğlu, 2004: 65). The most striking example of this sensitivity is 'Guernica'. Guernica is a 7,76 m wide and 3,49 m high monumental painting made by Pablo Picasso in 1937, describing the bombing of Guernica, Spain by Nazi Germany bombers on 26 April 1937 during the Spanish Civil War. During the attack, 250 to 1,600 people lost their lives and more people were wounded. (Elçioğlu, 2004: 134). However, the famous painting he made as a result of this event is neither a representation of that event nor a call for arms. Instead, Picasso put together a number of actions and symbols in a monumental arrangement within the broad framework of a wall painting. Although the symbolism in the picture is not clear, we can figure out what the

figures do, for example, the pain of the horse, and the evilness of the bull. This painting, which is almost black and white, is airless and without space. Electric light, gas lamps, and fire seem to give almost no light to the painting (Lynton, 1982: 192).

1913 witnessed two more scandals which made the modernist art more visible. The first one is the the scandal created by Stravinsky's Rite of Spring in Paris and the second one is the Armory Show in New York. In the Armory Show, seen as the invasion of America by modern art, about 1250 paintings as well as sculptures and decorative works were exhibited with the participation of 300 European and American artists. About the exhibition of artists including Eugène Delacroix, Vincent van Gogh, Paul Gauguin, Paul Cézanne, Edvard Munch, Claude Monet, Henri Matisse, Wassily Kandinsky, Pablo Picasso and Marcel Duchamp, the President of United States at the time Roosevelt said "This is not art!". In the press, "circus of freaks and clowns" commentaries arose, and the art community showed their face by saying "totally strange, insincere works and paintings of the artists who have no talent." The exhibition, introducing America the movements such as Symbolism, Impressionism and Cubism and rejected at first, is now referred to as one of the most influential art events in the American art history. Although these two important art events turned into breaking point for the breakdown of established rules and conventions of the day, it was only years later this new concept of art was recognized and accepted by society and critics. 267,272; McCarthy, 2011: 35-213).

Cubism and Music

In this period when the Cubism movement emerged, there were also efforts to get out of the classical period in the field of music. Musicians tried to bring music down to the people's level and used everyday rhythms. The new musical front was the symbol of a rebellion against the German-Austrian romance and everything it represented. It was a symbol that would better describe the quests that were against the 19th century romance and reflect this 'new' or

'contemporary' music philosophy (Özger, 2006; Kılıç, 1998: 4).

Composers gave successful examples with different techniques. So much so that without depending on a certain technique, they tried one in a work and a different composition technique in another. There was no certain style or pattern as in Impressionism, Romanticism or Baroque period (Özger, 2006).

In this regard, Igor Stravinsky's work, *Le Sacre du Printemps* (1913, *Rite of Spring*); can be defined as striking example in terms of embodying the artistic pursuits and differences in the period, and the debates that it caused when staged.

Below is a detailed description of Stravinsky's composition, staging and content of the "Rite of Spring" which is considered a cubist work. However; knowing the details of the life of composer will help to understand both the composer and the composition process of this work. In addition, it would be beneficial to introduce stages of Stravinsky's compositional styles (Cross, 2003: 22).

Igor Stravinsky: He was born in 1882 in Oraienbaum (today Lomonosov) as the son of a bass Fiodor Ignatjevic and singer working in the Royal Opera of St. Petersburg. His interest in music started at the young age by listening to his father's house rehearsals; at the age of nine he began playing the piano, and then began to learn harmony and counterpoint (Howard, 1999, 11). Despite his musical tendency, he was sent to Petersburg University for criminal law and philosophy of law education after his family did not allow him to choose a music career. He studied in the university together with Rimsky Korsakof's son and thus became acquainted with Rimsky Korsakof in the summer of 1902. In the following year, he began to take private lessons from Rimsky Korsakof and continued for three years (1903-1906) (Cross, 2003: 98).

He constantly discussed his compositions with Rimsky Korsakof and performed them at private or public concerts in St. Petersburg. In addition to the *E-Flat Major Symphony* (1905-1907), *Fireworks* (1908 *Fireworks*), composed as a

wedding gift to Rimsky Korsakof's daughter, was staged at such concerts. The *Funeral Song* (1908) which he composed in memory of his master who died just before the staging of this last work was performed in St. Petersburg, but its music did not reach to present day (White, 1984: 11).

The empresario Sergei Diaghilev, who listened to Stravinsky's "Firework" and "Scherzo Fantastique" (1907-1908) on 6 February 1909 in St. Petersburg, asked him to organize the orchestra for the ballet musics of 1909 season of the Russian Ballet. In the 1910 season, he commissioned a new ballet music. After the great success achieved by *L'Oiseau de Feu* (*Firebird*) in Paris Opera on June 25, 1910, Stravinsky adopted his *Konzertstück* (*Concert Piece*) which he began to compose for piano and orchestra, into ballet upon the insistence of Diaghilev. This work, called *Petrushka*, performed in the Russian Ballet in 1911. Due to his bad relations with the Russian Ballet, he did not stay much in Russia between 1910 and 1914. He spent the war years entirely in Switzerland (Wachtel, 1998: 67-68). Following the success of *Petrushka*, the first performance of the *Rite of Spring* completed between 1911-1913 on May 29, 1913 in Paris at the Champs Elysees Theater caused a major scandal (Demirel, 2009: 12). His second son Soulima was born in 1910 in Lausanne, his second daughter Milena was born in 1914 in Leysin. Some parts of the *Rite of Spring*, his *Nightingale* and an entertaining theatrical work, *L'Histoire du Soldat*, were composed in Switzerland (Saydam, 1997: 179). As the war progressed, Stravinsky moved not only from Russia and Russian Ballet, but also from the music publisher in Berlin. In 1920, he moved to Paris and met the famous artists Pablo Picasso, Jean Cocteau, Andre Gide, Henry Matisse and Alexander Benois living in France during the period. He composed "The Symphonies for Wind Instruments" (1920) and "Mavra" (1922), in memory of Debussy. Although the *Mavra*, which is a short opera, did not achieve much success, it influenced and inspired the young composers of the time, such

as Milhaud, Poulenc, Weill, Prokofiev, Shostakovich and Prokifiev. Picasso also meet composer Igor Stravinsky in Rome and befriended him. This friendship was not limited to Picasso's Stravinsky portraits or their travels

together. Later, in 1920, they worked together on Pulcinella ballet, based on the music of Pergolesi, which Diaghilev put on stage again and Picasso made the stage and costume design (Stravinsky, 1962: 68).

Picture 1 - Stravinsky paintings by Picasso



STRAVINSKY by Picasso



(<http://www.pablo-ruiz-picasso.net/work-117.php>)

Researchers studying Stravinsky's works separate his creative life into three periods:

The first period covers the years 1908-1923, when he wrote the first three ballets, and this is the period of brilliant creativity where he trained as a professional musician. Some of these researchers referred to this period as the Age of the Fauve, and others as the Russian or the Nationalist Period. In the second period covering the Neo-classical period of 1923-1953, Stravinsky brought a new style to the art of music with his own contemporary and original method, based on the traditions of classical period composers and taking them as examples. Important works of this period were the violin concerto, c major symphony, 'Psalm Symphony'; for piano and orchestra 'Capriccio', 'Piano Sonata'; 'Serenade in A' for piano and 'Concerto for Piano and Winds' (Cross, 2003:156; Mehtiyeva, 2006:171; Demirel, 2009:1).

Stravinsky, who changed style in the period after 1953, began using Serial Technique, led by

Anton Webern. When he met Robert Craft during this period, he became more interested in the serial method. The first work he composed with this method is 'Cantata'. This was followed by ballet musics titled 'Canticumsacrum' and 'Agon' (Say, 2005: 375; Demirel, 2009:28).

STRAVINSKY AND RITE OF SPRING

Stravinsky also influenced by his intellectual friends around him when choosing his themes. One of them was a Russian painter, archaeologist, costume and stage designer Nicolas Roerich, who spent eighteen years exploring the history of pagan tribes, travelling around India and Tibet. He gave Buddhism, philosophy and music seminars at Varanasi University in India. Stravinsky was interested in the rituals of the pagan tribes before starting the Rite of Spring and gained deep insights from Roerich. He managed to transform such a main theme into a masterpiece. Roerich also

designed costumes and decorations for his work (Cross, 2003: 77; Pekinel, 2012).

Stravinsky, in his own words, explains Rite of Spring as follows: "In my dreams, I imagine the demonstration of Pagan religious ceremony. Old scholars sit in a circle and watch dance to death of a young girl, who has been deemed suitable to be sacrificed for the god of spring" (Stravinsky, 1936, 31; Oliver, 1995: 42).

To the extent that Beethoven's 9th Symphony changed rules of symphony, Stravinsky's Rite of Spring transformed the ballet entirely. It adds contradictory items to the ballet that had been defined as elegant and fascinating (Swan Lake, Nutcracker, Sleeping Beauty) until that time. For Stravinsky, it is said that "although others have made revolutions in the field of harmony, none could compete with Stravinsky in the rhythm field" (Oliver, 1995: 220).

The critic Guido Pannain comments about Stravinsky and says: "The work is the expression of barbarism in Stravinsky's creation. Stravinsky's musical sense, like all principles, depends upon the movement, i.e rhythm" (Mimaroglu, 1999:147).

Igor Stravinsky's first performance of the Rite of Spring was unfinished. In 1912, Sergei Diaghilev visited the composer for the first time to listen to Rite of Spring that he ordered from Igor Stravinsky for Balet Russe. Stravinsky sat down on his piano and started playing his yet unfinished work for Diaghilev. The music opens with a flair and harmonious folk melody that evokes nature. After a few measurements, dissonant sounds begin to emerge from the bass notes of the piano. As the voices grow, the dissonance in the music increases. This dissonance was not surprising for Diaghilev, because he was familiar with Stravinsky's musical language. The previous two ballets (Firebird and Petrushka) composed by the same again on his own order contained similar dissonances and sections that occasionally travelled around the borders of bitonality. As Diaghilev eagerly continues to listen to the unusual melodies and harmonies coming from the composer's piano, Stravinsky begins to play

a chord composed of 6 notes and having a dissonance unheard of until then. This dissonant chord which is known as the "Augurs chord" and consists of the clashing of f flat major triad and e flat dominant seventh is strong enough to disturb the ears of Diaghilev (Chua, 2007:65). These two triple chords, which Stravinsky combines, are only half a ton away from each other, and the two notes that are played together create a separate conflict. In addition to this, as the music goes on at a constant speed, the rhythmic emphasis in the music steadily shifts (Matalon, 2013; Hill, 2000: 8; Cross, 2003: 93-94).

Diaghilev eventually could not hide his worries about this passage, which was constantly repeating. Indeed, in the final version of the Rite of Spring, Augurs chord repeats about 200 times (Hill, 2000: 64).

Diaghilev, who had a great success in Europe, especially in Paris, with Balet Russe he founded in 1909 to promote the Russian ballet to Western Europe, immediately realized that he was confronted with a song which would create a very important and potentially huge debate. He assigned Vaslav Nijinsky, one of the most famous male ballet dancers of his time, to perform the choreography of Stravinsky's ballet music, which is about a pagan ritual. Nijinsky had little experience in choreography, but the avant-garde dance composition he prepared for Debussy's famous song "L'après-midi d'un faune" was met with great interest and pleasure (Hill, 2000: 106; Oliver, 1995: 42).

Diaghilev embarked on a major promotion campaign for the Rite of Spring, after the music had taken its final form and seeing Nijinsky's unprecedentedly harsh and primitive choreography. With posters distributed all over Paris, he urged Parisians to get ready for "a brand new musical journey having an enthusiasm that they have never witnessed before" (White, 1984, 77). A few more rehearsals were made under the supervision of Stravinsky, who arrived in Paris on 13 May 1913 (Matalon, 2013; Hill, 2000: 8).

On May 29, 1913, the first performance day of the Rite of Spring; the show began with Les

Sylphides composed of orchestral transcriptions composed by the Russian composers Stravinsky, Glazunov, Taneyev and Lyadov on the works of Chopin. The Rite of Spring was in the second place in the program. Then, Weber's Spirit of the Rose and Borodin's Polovch Dances were staged. In the first minutes of the Rite of Spring, protests turned into a rebellion as music progressed. It is said that the first few minutes of the music were not heard because of the screams of the audience, and Diaghilev was constantly giving instructions to the orchestra and the dancers to continue no matter what. Although it is not known whether the rumours of protest are true or not, after the event, the harsh critiques regarding Rite of Spring was published. It was said that Stravinsky "exposed the audience to a discordant primitive pagan" (Oliver, 1995: 58, Matalon, 2013).

In the criticism of Nijinsky's choreography; it is written that "dancers are far from all artistic ideals with their body movements that are harsh, almost swinging and trembling, which keeps them back from all kinds of grace and nobility". Despite all the negative criticism and protest, Diaghilev staged Rite of Spring in Paris for five more times, but after each performance similar articles continued to be written. After the short Paris series, the news from London where the ballet was staged was also not very pleasant. Rite of Spring was not staged for about a decade, but Stravinsky presented his music as concert music by making minor changes. As an orchestral work without a stage, music began to draw attention in Russia and then in Paris. After the 1930s, it starts to be played more and more often. In the 1960s, the Rite of Spring was now considered to be the most important musical composition of the 20th century, according to most musicians and critics (Malaton, 2013).

MUSICAL STRUCTURE IN RITE OF SPRING

Stravinsky used a variety of composition methods in the Rite of Spring, which he worked on for two years. However the most important feature of this work is undoubtedly the fact that the music is based on rhythm rather than

harmony and melody. No music previously written has used such a rich rhythmic variation. This work consists of 14 chapters under two titles, "The Adoration of the Earth" and "The Sacrifice". (Kınıklı, 2007: 47) 6 different times were used in Danse sacrée (L'Elue), the last part of ballet. In a typical musical composition, four pieces of four chapters progress by returning to the beginning, and this symmetrical structure almost create a sense of completion in people (Hill, 2000: 50). However, Stravinsky completely abandoned this established understanding in Rite of Spring and used for example a rhythmic motif of 9, 2, 6, 3, 4, 5, 3 parts respectively in the part "Les Augures printaniers" where the famous chord is included. The goal is to create uneasiness and disorder among the audience with this complicated and unsymmetrical structure. However, when we count the pieces in this structure, it is noticed that the part consists of 32 pieces in total. Despite all the confusion of the music, it has in fact an end, and overall it does not create any feeling of incompleteness among the audience (Walsh, 2002: 256, Chua, 2007: 67, Demirel, 2009: 24).

Besides the rhythmic irregularity, the musical language used by Stravinsky in the Rite of Spring completely excludes tradition. Although it did not go as far as to atonality, the composer used two separate tonalities in the work rather than a single tonal center (Chua, 2007: 66; Malaton, 2013).

Stravinsky creates an inevitable tension in the listener by not resolving the most of the melodic cues. The chords used are quite dissonant and continuous. The rhythmic structure created by the composer skilfully, moves forward the music continuously (Hill, 2000: 39).

In short, the Rite of Spring affects the audience in a fashion similar to literary stories of the modernist movement which leave the fictional tensions and even sometimes the stories unfinished without any resolution. You may feel like being thrown around and yet satisfied.

Stravinsky also pioneered the neo-classicism movement by bringing it together the poly-

rhythmic structure (multi-rhythmic) structure that it has in its nature with the harmonic language of the 20th century, using that formal structure that holds musical elements together. The musical elements of the old times were presented in a new style. (Demirel, 2009: 25; Carr, 1914: 29; Mitchell, 1962: 10-11).

Stravinsky once said that there is no intellectual system used in the formation of the harmonic language of the "The Rite of Spring", that it is only based on inner perception. (Craft, 1981:168)

CONCLUSION

The Cubist painting is a composition of geometric origins that is unique and creates contrasts by destroying each other. With the emergence of cubism, all art branches were influenced.

By looking at their works, it can be said that Picasso and Stravinsky had a different, productive and innovative way of perceiving the world. According to Picasso, it is possible to disrupt all known forms, reassemble and obtain new forms. The spontaneous and intuitive and impulsive reflection of artist's impressions regarding the object, is evident in the intuitive rhythm, chord and melodies of Stravinsky's work.

As in painting, the traditional composing techniques were abandoned. The perspective of creating music changed; structurally, the music became different. The work is a modern reflection of inner perceptions and a projection. There is no specific rule in music. Cubism played with the rhythm of music. As in the painting, we see ambiguity in not being dependent on a certain melody pattern, having multifaceted rhythmic diversity and texture. This is clearly seen in all parts of Spring of Rite, in the complex rhythmic texture, harmonic and melodic structures. The artist finds the order within disorder.

Picasso and Stravinsky brought a radical and different perspective to their art and their works,

and they influenced all the artists who came after them.

In this regard, it can be said that cubism is a window opening to modern art and the most important step taken on this path.

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