

## ONLINE AUDIO GUIDE 8.3

### SYMPHONY

**title:** *Sinfonía India* (Indian Symphony)

**composer:** Carlos Chávez

**performing forces:** London Symphony Orchestra, Chávez calls for indigenous instruments when available (Eduardo Mata, conductor)

**form:** multisectional, with brief introduction and coda

**function:** for performance by a symphony orchestra

**source:** *Carlos Chávez: The Complete Symphonies* (Vox CDX 5061, 1992)

#### Listen for:

- variety of timbre
- changes in tempo within a single movement
- indigenous instruments, including *teponaztli*, *huehuetl*, deer hooves, water gourd, *tenebari*
- native themes
- some repetition of material

Timing	Structure	What happens
00:00	Introduction	piccolo becomes prominent
00:07	Section 1 Theme 1	trumpet announces theme, with tritonic fragment (see chapter 3)  answered with related material in strings,
00:29		trumpet returns
00:34	Transition	percussion dominates, with drums, rattles (tenebari if available)
00:40	Theme 2	native melody (Cora Indians), first announced in oboe, trumpets, first violins  busy, energetic accompanying parts
00:55		shrieks in piccolo
1:05		maraca prominent  related themes, and motives swapped back and forth among strings and trumpets  themes repeated and reshaped

1:24		gradual slowing down leads to . . .
2:20	Section 2 Theme 3	native melody (Seri Indians) first by the E-flat clarinet, one of the smaller members of clarinet family  slower tempo
2:37		Seri theme in flute
2:48		Seri theme in E-flat clarinet, rasping stick prominent and other percussion
3:04		Seri theme in bassoon and trumpet, flute weaves around accompaniment
3:18		Seri theme in solo violin  percussion begins to intensify (quicker note values)
3:46		Seri theme played by full ensemble
4:12	Theme 4	theme 4 announced in flute and French horn  harp accompanies
5:10		Theme 4 begins to build in intensity as additional instruments join  countermelody in trumpet, later taken up by other instruments  percussion increasingly prominent
7:12	strings in unison	
7:26		gradual accelerando leading to . . .
7:40	Section 3 Theme 2 returns	woodwinds, strings, and percussion prominent
9:05	Theme 3 returns (slow part)	now in oboe (new timbre), then clarinet,

9:43		Theme 3, full orchestra
10:14	Theme 1 returns	piccolo and trumpet prominent, as in opening
10:44	Coda	<p>prominent percussion, especially güiro, xylophone, rattle</p> <p>emphasis on one or just a few notes throughout and constant repetition of motives</p> <p>increasing intensity</p>

**Consider:**

- What is the effect of the gigantic build-up starting at 5:10 and that ultimately takes us back to the themes heard in the first section? Which instruments play more prominent roles here?
- Does it surprise you that the themes introduced in the first part of the piece return in a different order in the latter part?
- Compare the relentless energy of the first part, the gentle melody of the slow section, and the return of the opening material. Would you say that Chávez achieves a degree of balance in his manipulation of form?
- How convincing is the notion that indigenous music can be transferred to the concert hall?