

## **Drafts, Borrowed Materials and the Myth of the "Infallibility" of the Composer: Reconstructing the Compositional Process of *The Rite of Spring***

Stravinsky's sketchbook of *The Rite of Spring* is a stunning document that not only reveals the genesis of this crucial work of 20<sup>th</sup> century music, but also poses new questions on how borrowed melodies can help the compositional process and on the reasons behind the absence of discarded drafts during its composition.

Although a number of scholars have scrutinized the manuscript and discussed the folk music origin of several melodies of *The Rite*, they have all assumed a certain "infallibility" of the composer when facing the fact that only two bars were discarded from the 139 pages of the sketchbook. The following paper proposes a reconstruction of the compositional process of one dance in the ballet.

### **Reconstructing Stravinsky's Use of the Sketchbook of *The Rite of Spring***

In a visit to Stravinsky's house in the late 1960's, Elliott Carter talked to the Russian master until he finally mustered up "the courage to ask him how he composed: He took me to his work room, and showed me a large book of blank pages onto which short fragments of musical sketches, roughly torn out of larger sketch-pages, had been pasted [...] He proceeded to explain how he chose fragments from his sketches, tore them out, shuffled them in different orders until he found one that satisfied him, and then pasted them down [...] Naturally, he explained that all the fragments were derived from one chosen piece of material" (Carter 1971, 2–3).

This compositional process, so graphically exposed by Carter, explains common characteristics found in Stravinsky's works after *The Rite of Spring*, such as the great diversity and abundance of materials, cross-cutting techniques and the unpredictability of his works<sup>1</sup>. The following paper analyses the sketchbook of *The Rite* in order to understand both the genesis of this masterpiece and reconstruct Stravinsky's compositional practice. This reconstruction is based on a comparative analysis of three different types of texts associated to the work: the borrowed materials, the drafts and the final score. Figure 1 shows all the texts related to the score: the sketchbook, piano 4-hand score, original orchestral score and revisions.

**Figure 1.** Sketches and versions of *The Rite of Spring*

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| <ul style="list-style-type: none"><li>- Sketchbook (1911-1913) (published in 1969)<ul style="list-style-type: none"><li>- Borrowed Materials (folk music)</li><li>- Drafts:<ul style="list-style-type: none"><li>- Short Drafts of Materials, Motives, Other annotations...</li><li>- Continuity Draft (in 4 staves): music building blocks, short score</li><li>- Orchestral Annotations and Orchestral Drafts</li></ul></li></ul></li><li>- Piano 4-Hand Score for Nijinsky's choreography (1913)</li><li>- Final Score for Premiere (1913), published in 1921</li><li>- Revisions of the Final Score: 1921, 1943, 1947, 1965<sup>2</sup></li></ul> |
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### **The Sketchbook of *The Rite of Spring***

The sketchbook of *The Rite* was lost after the completion of the ballet but fortunately was found again in the 1960's and published in 1969. Since then, it has been analysed by scholars such as Robert Craft, Roger Smalley, Allen Forte, Van den Toorn, and Arnold Whithall. Lawrence Morton and Richard Taruskin have analysed the origin of the folk melodies that have been mostly neglected by Stravinsky<sup>3</sup>. Yet, interestingly the folk melodies were a useful resource for the development of the ballet.

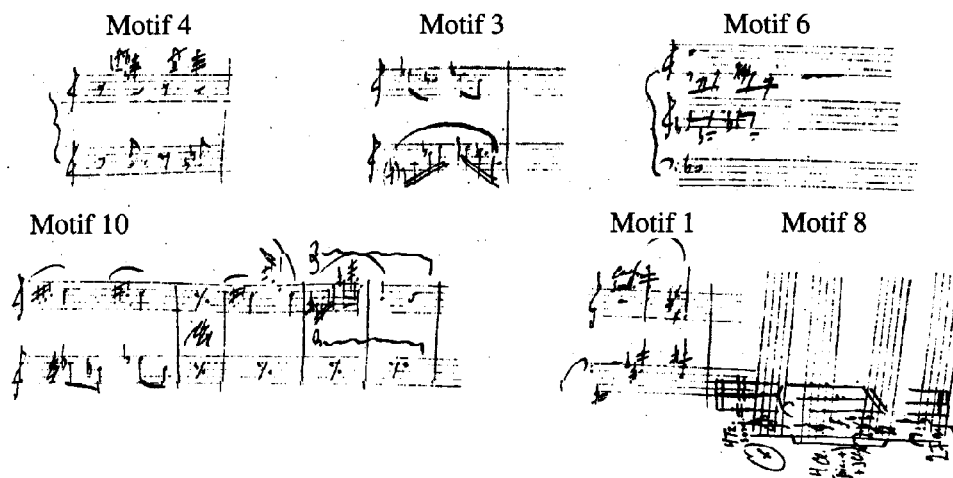
As a result of the study of the sketchbook an analytical controversy sprouted: it seemed to Taruskin that the formalistic approach, especially by Forte, did not convey the real meaning of *The Rite* as a ceremonial piece where Stravinsky makes deliberate use of Russian and Lithuanian folk repertoire related to the content of the ballet (Taruskin 1980, 508, 510). Taruskin, therefore, considers in his analysis the modal implications of the use of this repertoire and criticizes Forte (Taruskin 1986, 317), who ignores its use and instead proposes an analysis that is in essence atonal (Forte 1978, 28); for Van der Toorn, *The Rite* is essentially octatonic (Toorn 1977, 61); for Dmitri Tymoczko, this latter interpretation hinders "real musical understanding" (Tymoczko 2003, 185–86) and this author proposes the notion of "polytonality" (Tymoczko 2003, 186). The analytical controversy is still unresolved: if, on one side, the findings of Taruskin and Morton gave a new insight on the ballet and its content; on the other hand, a formalistic analysis of the work was defended by Stravinsky throughout his life, clearly interested in projecting an image of modernity of the piece, far from any tradition, and hiding therefore, his folklore borrowings<sup>4</sup>.

It seems to me that in this controversy, music analysis on the one hand, and the meaning of music on the other have been the major topics of discussion, whereas the compositional process followed in the sketchbook has been secondary. The following paper tries to fill this gap in a particular case, proposing a reconstruction of the compositional process of the first dance composed for the ballet, *Les Augures Printaniers* or *Dances des Adolescents*.

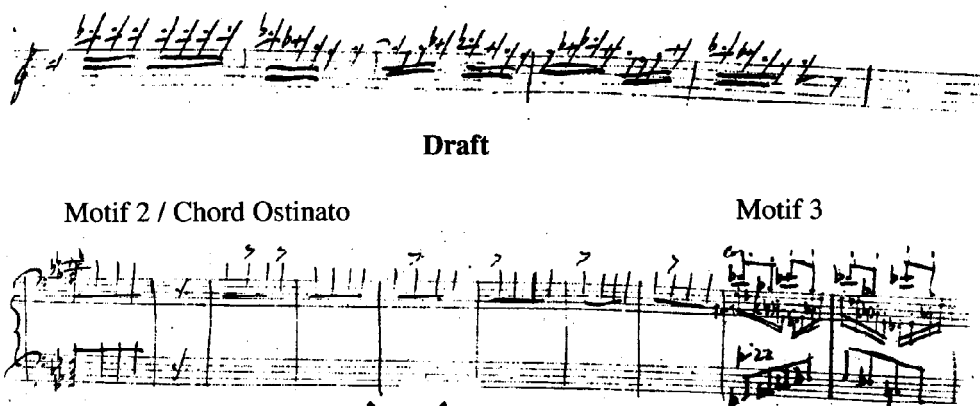
### The Sketches of the 1<sup>st</sup> Dance of *The Rite of Spring*

The first notation of the sketchbook of *The Rite* (page 3) presents several motives and a short draft of the 1<sup>st</sup> dance of the ballet, *Les Augures Printaniers* or *Dances des Adolescents* (Figure 2).

Figure 2. Page 3 of the Sketchbook of *The Rite of Spring* (Stravinsky/Craft 1969)



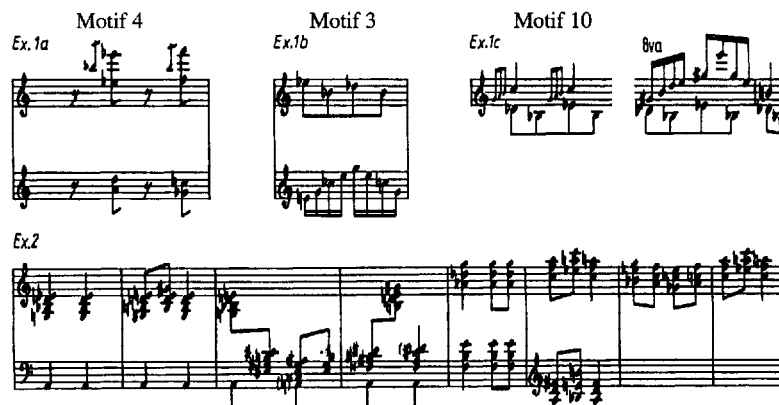
Material 9 (derived from the Juskiewicz Collection of Lithuanian Folk Music, 1900)





However, this is not the first notation of the ballet: in 1978, after the death of Stravinsky, Robert Craft found a new sketch that seems to have been written before; this latter sketch (Figure 3) consists of one loose sheet of paper and is complementary to the first page of the sketchbook.

Figure 3. Stravinsky's First Notation of *The Rite of Spring* (Stravinsky/Craft 1978, 597)



This is the only case found to date in which there exist two different sketches of a dance in *The Rite*. The purpose of the following discussion is to confront both documents and commentaries by the composer on his sketches in order to understand the compositional process followed.

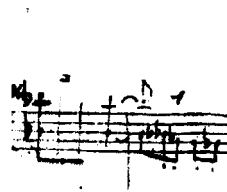
Stravinsky stated that the ostinato of chords in Figure 2 was his first notation of the ballet and was completed in September 1911 (Stravinsky/Craft 1969, 4). However, in a conversation with Robert Craft over 50 years after finishing the work, the composer agreed that it was likely that the motives at the top of the page could have been composed before and finally crystallized in the kernel chord of the ballet (Stravinsky/Craft 1969, 4). Since this ostinato of chords is not present in the 1978 sketch in Figure 3, this latter possibility is the more likely, what implies that the chord was conceived as a verticalization of the melodic pitches above, or, in other words, the harmonic dissonance is the result of the superposition of layers.

The initial compositional process of the dance, as in the rest of the sketchbook, follows a clear pattern: after annotating a large number of short motives on top of the page, Stravinsky composes a continuity draft that is usually very close to the final version of the piece. However, the prior stages of the creation of the motives and the elaboration of the draft are unfortunately omitted in the sketchbook. Stravinsky used to compose at the piano and improvise on the materials for a long time before writing down his findings. The different motives seem to be put together as found objects with apparently no connection. It is only later, in the draft below, that they interact with each other and find their place in the piece. The arrangement of materials on the page does not usually follow the order used in the score; there is a mosaic-like quality already present in the

creative process. In Figure 2, I have assigned different numbers to each of these materials according to the order in which they appear in the dance. The order on top of the page is therefore very different from the draft or the score: 4–3–6–10–1–8–9–2.

Taking a close look at material 9 in the middle of the page, we can identify a part of a melody which, as Lawrence Morton noticed (Morton 1979, 15), is clearly related to No. 787 from the Juskiewicz collection of Lithuanian folk music (Juskiewicz, 1900). The melody here differs in meter and character from the original source. It is also a reduced version of it. This is a constant behaviour in *The Rite* that uses borrowed melodies as primary materials to be transformed and manipulated under new rhythmic and pitch procedures. There are other motives that are omitted on top of the page and appear only in the continuity draft below. This is the case of motives 5 and 7 at the bottom.

Motif 5



Motif 7



The absence of these motives at the top of the manuscript can only be justified by its close relationship to some of the motives above: motif 5 is a chromatic version of the beginning of the borrowed melody. Motif 7 is an embellished version of this melody in its diatonic version. Stravinsky did not bother to notate these latter motives probably because of their close relationship with the ones already written.

From the above discussion it seems that the motives on top of the page are considered by the composer to be the essential materials used to compose the 1<sup>st</sup> part of the dance. This layout is common in the sketchbook. After analysing the sketchbook, Roger Smalley writes: "A general pattern of working can be deduced from the sketches. Periodically an explosion of creative energy would give birth to the nucleus of a movement, or often several movements at once [...]. These nuclei are usually only one or two bars long but are usually complete in every dimension [...]. These initial ideas, often do not occur at the beginning of the movement" (Smalley 1970, 4).

Robert Craft comments: "The compositional process exposed in these sketches is often akin to Debussy in the development of harmonic and intervallic cells from small units to unity" (Craft 1966, 21).

### Absence of Discarded Materials in the Sketchbook

Stravinsky's compositional method seems, therefore, quite straightforward. There is, however, a point to be considered: we should expect this compositional process to leave much material discarded or, at least, modified in the process. This is not the case in *The Rite*: "Only a couple of bars from all these pages (139) did not eventually find a place, in one form or another, in the finished work" (Smalley 1970, 4). Roger Smalley justifies this fact in two ways. First he appeals to the myth of the great composer: "Stravinsky's inspiration was so powerful that nothing he invented would be irrelevant to the work" (Smalley 1970, 4). The scholar also poses a reasonable hypothesis: "these sketches are emphatically not the record of a search for ideas, but of the search for the essence of each idea" (Smalley 1970, 4).

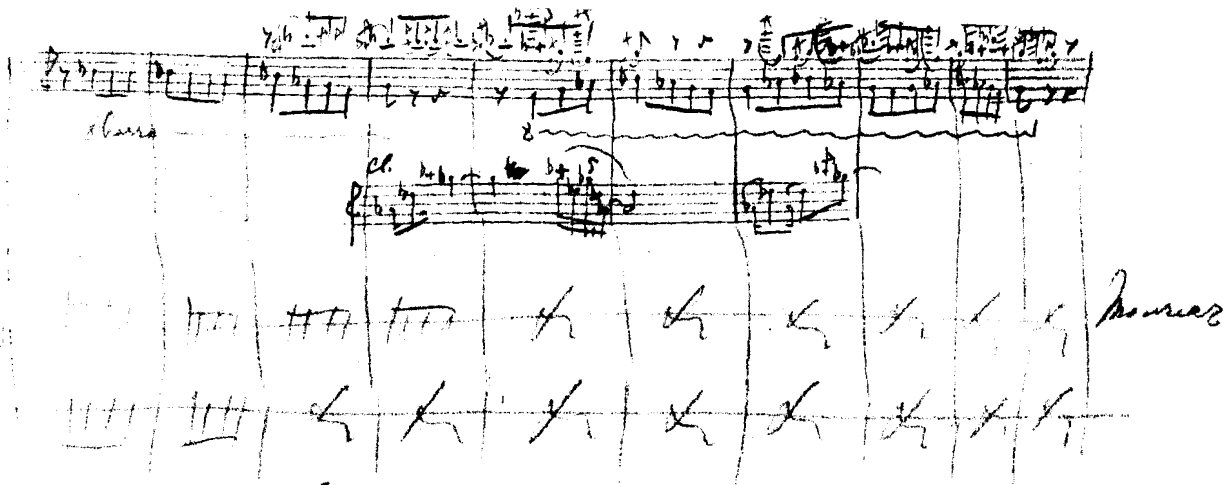
For Richard Taruskin the reason of this "seeming infallibility in judging when he [Stravinsky] had enough material" (Taruskin 1980, 509) lies in two facts: firstly, the well known compositional practice of the composer at the piano, "the real development of material took place empirically at the keyboard and by the time an idea was entered in the sketch, it had already gone through many unrecorded stages" (Taruskin 1980, 509), and, secondly, on Stravinsky's skills as a composer: "Stravinsky entered nothing into the book until he had a very good idea of how he was going to use it" (Taruskin 1980, 515).

The above analysis by Taruskin and Smalley does not in my view address properly the absence of discarded materials. Indeed, discarded materials were common in Stravinsky's compositional

practice at that time. In a recent study on the sketches of two other works from the same period of *The Rite of Spring*, *Ragtime* and *Pribaoutki*, Tomi Mäkelä writes: "Throughout these sketches, the short score dominates as a vehicle for the composer's evolving musical thought [...]. As the creative process continued, Stravinsky produced a significant number of isolated building-blocks which were then inserted into previously composed material. Many of these elements would never be used in this composition" (Mäkelä 2004, 138).

The compositional method followed in *The Rite* is similar to the one in these works: the short score, or draft, is used to create a music context in which the music materials evolve. These drafts are often isolated and become building blocks that will later find their place in a dance. The hypothesis of the existence of other discarded sketches and drafts, presumably lost after the completion of the ballet, is quite probable. It is worth mentioning that all the sketches of the Introduction to the 1<sup>st</sup> Part and those of the full orchestra score were lost; on the other hand, we know that the sketchbook originally had 168 pages and only 139 of it remain (Smalley 1970, 2–3), – the missing pages were detached possibly with discarded sketches as the one that Robert Craft found in 1978. This is a hypothesis that we should keep in mind although it cannot be corroborated unless new sketches are found.

However, on a more detailed level, *The Rite* has also discarded materials as is the case of motif 1 of the sketchbook. This motif never appears as such in the dance but it was "recycled" afterwards, coming 5 months later in the compositional process as the final chord in the Introduction. This "recycling" strategy of discarded materials occurs again later in the dance with a clarinet motif that is confronted against the Lithuanian melody on page 5 of the sketchbook. This motif was also used in the Introduction, creating an interesting cross-reference as occurs in many other cases in the ballet.



Page 7 of the sketchbook is also interesting for the numerous entries of borrowed materials, among them the Khorovod tune used by Rimsky Korsakov in his *Sinfonietta* (also part of Rimsky-Korsakov's *Folk Tunes Collection* of 1877). On this page Craft says: "this page is one of the richest in the collection: there are seeds of no fewer than five movements" (Stravinsky/Craft 1969). Moreover, after analysing the sketchbook Smalley comments: "Another remarkable feature of these sketches is the way in which they show the germinal idea of a future movement abruptly surfacing in a totally different context" (Smalley 1970, 4).

These two statements reinforce the thesis that materials were often discarded for future use, something that is always possible for the open nature of the motives and their brevity. The sketchbook is then used not only as a place to write down ideas and try out options, but also as a means to record material that might be used in the future.

In order to reconstruct the creative unfolding of the piece there are some facts related to the manuscript that should be examined:

- Firstly, Stravinsky's handwriting in the sketchbook is always neat and there is very little crossing out and few corrections throughout all the pages, which supports the hypothesis of the existence of other sketches or drafts used as a first record of ideas.
- Secondly, all the pages are fully notated and throughout the book there is scarcely any gap for a new stave. These staves were hand-made by Stravinsky with an instrument designed by him for drawing the stave-lines (Schönberger/Hamburg 1982, 9). This invention was quite precise, as all the stave lines are identical, and allowed the composer to adjust the length of each stave when needed. This is an apparent insignificant detail but only in appearance as it allowed Stravinsky to add new materials whenever needed as occurs in the clear insert of orchestration on the right side of Figure 1. The fact that all the pages are over saturated with annotations, suggests the possibility that some materials might have been added to this nuclei of motives ad hoc, or in other words, in the course of the composition.

There is another key that we can only understand after a close examination of page 3 of the sketchbook: all the motives seem to fit perfectly in the designated area, the number of staves on one side, and their length on the other, exactly match the motif. Since the stave lines were done ad hoc in each case, this is only possible if Stravinsky knew beforehand what he wanted to annotate, which reinforces the hypothesis of other sketches or the possibility pointed by Taruskin that "nothing was written down in the book without careful consideration" (Taruskin 1980, 515).

### **Comparison of the Sketches of the 1<sup>st</sup> Dance**

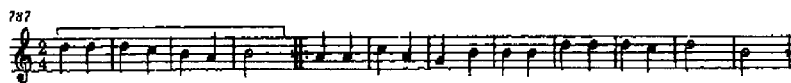
It is clear from the previous discussion that all the notated motives in the sketchbook are part of a planned composition, perhaps not in a definite version but in a rather advanced stage of thought. In Figure 2, the motives on top of the page are hardly modified in the continuity draft below: motif 4 is transposed a second up in the draft (with an 8<sup>ve</sup> sign added), motif 3 is slightly altered by reversing the order of its beats, creating the famous ostinato. Finally, the melody in the middle (material 9) is transposed 2 octaves below and written in quavers. All the others are not altered. However, it should be noted that the folk melody, that plays such an important role in the dance, is not used in the sketch that Craft introduced in 1978 as the first notation of *The Rite* (Figure 3). This latter sketch consists of one loose sheet of paper that is complementary to the 1<sup>st</sup> page of the sketchbook and was later discarded. The layout of both sketches is similar: the motives appear on the upper part of the page, and this is followed by a draft. The most significant difference between both documents is the absence of material 9. Motives 4, 3, and 10 are already present in this 1978 sketch, but are not used in the draft below. This draft represents an attempt to make the kernel chord evolve via sequences and is based on the 2<sup>nd</sup> part of the Lithuanian song. The passage can be analysed in 3 different ways:

1. The borrowed melody is harmonized with a dominant seventh chord that moves in parallel motion following the melody (with some variations from m. 5) against a pedal note.
2. The octatonic sonority is present throughout in 5–6 note aggregates (analysis following Toorn).
3. The motif related to the Lithuanian song is developed in sequences that follow the main notes of motives 1a, 1b, and 1c on top of the page (see circled notes in fig. 4). This is quite remarkable because shows clearly how Stravinsky manipulates the borrowed melody in order to relate his different materials.

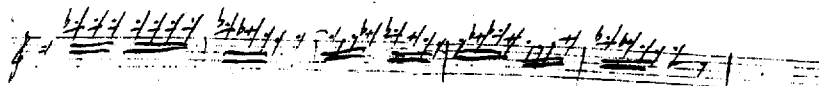
The compositional process in this case is clear: on top of the page we can follow the evolution of the motives. The structure of the draft is, as in many other cases in the sketchbook, based on the alternation of fixed and mobile elements. It seems that Stravinsky could not go far in this sketch by making a chord evolve and decided to introduce the 1<sup>st</sup> part of the borrowed melody in the sketchbook (material 9). The continuity draft of the sketchbook then tries out a different idea: the chord now remains fixed and is juxtaposed to different motives based on the melody. In other words, it is the first part of the melody that evolves and not the chord, remaining as a fixed object throughout the dance. This change of view has large implications in the whole ballet, as this chord is a key element of *The Rite*.

Figure 4. The original Lithuanian song and its derivations in the sketches

Original Song: No. 787 from the Juskievicz Collection of Lithuanian Folk Music, 1900  
(here taken from Morton 1979, 15)



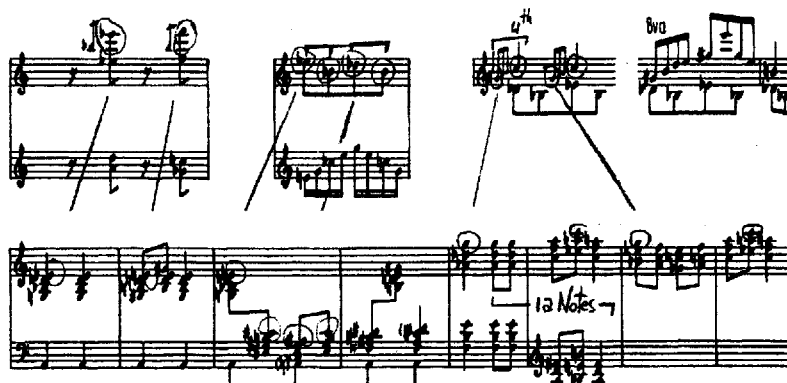
Material 9 of the sketchbook (melody derived from the 1<sup>st</sup> part of the Song)



Initial motif of the 2<sup>nd</sup> part of the Song, elaborated in the draft below (1978 sketch)



Analysis of the 1978 Sketch (Stravinsky/Craft 1978, 597)



The previous comparison of sketches also shows perfectly the way Stravinsky uses the borrowed melodies: once the composer decides on the type of harmony or motives on top of the page, he starts introducing transformations on fragments of the melody in order to accomplish certain compositional requirements, following an ideal clearly exposed in his Poetics of Music:

*"My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit."* (Stravinsky 1977, 65)

Morton had already noticed the relationship between the melody in the sketchbook and the beginning of the Lithuanian song (Morton 1979, 15). However, the appearance of the second part of the melody in the 1978 sketch confirms that this folklore melody was definitively used in the composition and, therefore, the introduction of borrowed materials was intended from the very first draft in *The Rite*. It also provides a clear example of the kinds of transformations to which the melodies were exposed to; something that throughout the sketchbook rarely happens<sup>5</sup>.

Comparing Stravinsky's use of folk tunes in *The Rite* with his previous ballets, *The Firebird* (1910) and *Petrushka* (1911), it appears that the composer takes a step forward in *The Rite* in terms of transformation of the melodies and as a result the original folk influence is diluted. In this respect, Taruskin writes: "The melodies [...] are absorbed into Stravinsky's musical fabric to such an extent that without the sketchbook their presence could never be suspected" (Taruskin 1980, 512). On the other hand, the borrowed melodies helped the composer develop a compositional process that seems quite successful since most of the drafts in the sketchbook are never far from the final score.

### Reconstruction of the Compositional Process of the 1<sup>st</sup> Dance of *The Rite*

Given all this exploration, this section will now try to reconstruct the compositional process followed by Stravinsky in this 1<sup>st</sup> dance. In order to carry out this task, some analysis is needed:

Motif 4, the first annotation on the book, is based on a harmonic skeleton of augmented 4<sup>ths</sup> and augmented 8<sup>ves</sup>, or double chromatic polarization that is a key harmony in the ballet (Deliège 1988, 87–88). An analysis of motives 3, 6, and 10 of the sketchbook puzzles us with the first question: why are these three similar motives annotated on top of the page when it seems that Stravinsky reserved this area for the apparently strictly necessary? A plausible answer is that the motives represent different stages in the dance. Motif 3 is closely related to the kernel chord, motif 2, except in a couple of notes, G and C that are part of a C Major chord. The motif is presented as a melodic version of the kernel chord and also creates an ostinato. Motif 6 is a derivation of motif 3 although here the C major *arpeggio* is not confronted with E minor. Finally motif 10 is the longest version of these motives, although here C major seems to dominate whereas the final E dominant chord reappears just at the end, making us recall the original kernel chord.

In the score, the three motives follow each other successively, after interruptions of the melodic line. They represent three stages in the evolution of the original motif and in the harmonic development, with a clear beginning and ending in E and a middle part in C. The Eb dominant chord superimposed to all these motives as a fixed object is carried throughout with no alteration creating a pedal sonority. However, directionality is avoided by the association of these motives to building blocks that are juxtaposed to other elements in the form. The overall result is not sequential and gives the music a special quality, often associated with Stravinsky.

On the other hand, the Lithuanian melody is treated in a different way: it is not the beginning but the end of a process again in three stages. The 1<sup>st</sup> version of the melody, motif 5, is chromatic and is introduced in the continuity draft. It has the same length and contour as the original melody. Motif 7, below, is diatonic and just introduces the beginning motif of the melody on C. After that the borrowed melody is presented in the score.

The 1<sup>st</sup> part of the dance is organized in three building blocks: the kernel chord (a) is fixed throughout and is juxtaposed to its melodic version as an *arpeggio* (b). These *arpeggios* also create an ostinato that varies each time so that there is evolution through time. This type of structure became a constant in Stravinsky after *The Rite*.

Edward T. Cone in his analysis of Stravinsky's Symphonies of Wind Instruments (1920) points out: "From *Le Sacre de Printemps* onward, Stravinsky's textures have been subject to sudden breaks affecting almost every musical dimension [...]. To take the simplest possible case, consider two ideas presented in alternation: A-1, B-1, A-2, B-2, A-3, B-3. Now one musical line will run through A-1, A-2, A-3: another will correspondingly unite the appearances of B. Although heard in alternation, each line continues to exert its influence even when silent. As a result, the effect is analogous to that of polyphonic strands of melody: the successive time-segments are as if were counterpointed one against the other" (Cone 1962, 18–19).

### Conclusion

Elaboration and inspiration are often discussed by Stravinsky in his Poetics of Music as part of the creative process (Stravinsky 1977)<sup>6</sup>.

As we have seen, the motives apparently improvised at the piano are written down after careful consideration of their potentials and relationships with other materials. In the course of the composition, however, some motives might be added, called upon in another context or finally discarded. In the last case, they will be "recycled" afterwards in order to economize means and create cross-references between dances throughout the ballet, which is possible for the open nature of the motives and their brevity. This highly praised use of cross-references in *The Rite* is the result of an open attitude to the materials once they have been conceived to match certain characteristics.

Openness also has its place in the elaboration of the materials by the creation of building blocks as a recurrent way of starting a composition. These blocks can be shortened or lengthened at any time and provide the motives with a context for elaboration. During the course of the composition, these building blocks might change place or disappear. The final form is simply the addition of all these components.



This attitude to creating additive forms based on both building blocks and carefully designed materials is, in a way, a compromise between openness and strict elaboration. Stravinsky's compositional process in *The Rite* "springs" from this compromise: the motives are very general so that they can adapt to different situations, change place or even context. On the other side, they are strongly interrelated so that elaboration takes place in order to achieve their potentialities. This elaboration is organized in blocks that individually have a purpose in the final form but are subjected to the same operations as the motives: additions, change of place, or rejection. Figure 5 summarizes the compositional process of this dance.

**Figure 5.** Composition Process of the Dance

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| <p>1.- Careful annotation of motives when needed. Motives inspired in Folk Music, or composed</p> <ul style="list-style-type: none"> <li>- Short and general motives that can adapt to different contexts</li> </ul> <p>2.- Open attitude to Composition:</p> <ul style="list-style-type: none"> <li>- Motives used either for its original purpose; set in a new context; 'recycled' in a different dance or finally discarded. <ul style="list-style-type: none"> <li>• As a consequence, Cross-reference between dances</li> </ul> </li> </ul> <p>3.- Elaboration of Materials:</p> <ul style="list-style-type: none"> <li>- Creation of building blocks as a recurrent way of starting a composition and provide motives with a context. <ul style="list-style-type: none"> <li>- Blocks can be shortened or lengthened</li> <li>- Blocks might change place in the piece, mosaic-like quality</li> <li>- Blocks might be finally discarded</li> </ul> </li> <li>• As a result: Additive Form, addition of all these components</li> </ul> |
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### Coda

In this essay I have tried to address some issues related to Stravinsky's compositional methods in *The Rite of Spring*, in particular the myth of the "infallibility" of the composer in relationship to the absence of discarded materials, the order in which the materials took shape or the way in which the introduction of borrowed melodies helped him in his compositional process. Surprisingly enough a reconstruction like the one developed here has not been tried before. The focus on the ballet has been mainly analytical or "interdisciplinary".

The 1<sup>st</sup> dance of the ballet is the only one in which there are two different sketches of the same music to compare. The 1978 sketch, although later discarded by Stravinsky, confirms the use of folklore melodies in *The Rite*, providing at the same time a clear example of the kinds of transformations to which the melodies were exposed to.

There is still plenty to do on this subject, perhaps not in *The Rite* due to the lack of sketches to confront, but in other ballets of the period. This reconstruction, however, has given some hints into some of Stravinsky's compositional methods and also established the use of the sketchbook as a way to demystify the creation of the work.

Finally, it is worth noticing that the study of sketches can help not only with the analysis of a work but also with understanding the complexities of its creation. In this way, the field can be a real tool for future composers who can learn, if not methodologies, then working attitudes and lines of thought. This is definitely a more interesting approach than simply the analysis of a finished piece, in which the jottings, cross outs or discarded materials are no longer there and all the creative problems have been solved.

### Notes

<sup>1</sup> The sketches that Stravinsky showed to Carter belonged to *The Flood* (1962). However, the techniques that Carter describes as part of Stravinsky's creative process "may be found throughout Stravinsky's sketches during the fifty years before *The Flood*" (Shepard 1984, 722). The composition process was common in Stravinsky, as we can infer from the composer's analysis of the fugue of Orpheus (1947) in a session that Nicolas Nabokov attended (Nabokov 1951, 204) and from the analysis of Stravinsky's Symphonies of Wind Instruments (1920) by Cone (Cone 1962).

<sup>2</sup> See (Craft 1966, 22) and (Craft 1977, 2–8).

- <sup>3</sup> "The opening bassoon melody in *le Sacre* is the only folk melody in that work. It came from an anthology of Lithuanian music I found in Warsaw" (Stravinsky/Craft 1960, 98). Folk Music collections used by Stravinsky include the Juskiewicz collection of Lithuanian folk music and the Rimsky-Korsakov's Folk Tunes Collection of 1877 (Taruskin 1980, 510–511).
- <sup>4</sup> "Very little immediate tradition lies behind *Le Sacre du Printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed." (Stravinsky and Craft, 1962: 147–8)
- <sup>5</sup> Taruskin after analysing the sketchbook comments: "We rarely can observe a true shaping process, save in a few instances (notably the Introduction to Part II)" (Taruskin 1980, 509).
- <sup>6</sup> Stravinsky says: "The study of the creative process is an extremely delicate one. In truth, it is impossible to observe the inner workings of this process from the outside. It is futile to try and follow its successive phases in someone else's work. It is likewise very difficult to observe one's self." (Stravinsky 1977, 68)

## References

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## Santrauka

### **Eskizai, skoliniai ir „neklystančio“ kompozitoriaus mitas. Eskizų naudojimas I. Stravinskio „Šventajame pavasaryje“**

I. Stravinskio „Šventojo pavasario“ eskizų knygelė yra neįkainojamas dokumentas, ne tik atskleidžiantis šio kertinio XX a. kūrinio genezę, bet ir keliantis naujų klausimų apie tai, kaip pasiskolintos melodijos gali pasitarnauti kūrybiniam procesui, bei apie priežastis, nulėmusias kai kurių ten esančių eskizų atsisakymą galutiniame partitūros variante.

L. Mortonas, R. Smalley'us ir R. Taruskinas, kurie nuodugniai nagrinėjo kūrinį panaudotų melodijų liaudišką kilmę, pripažino, kad kompozitorius buvo visiškai teisingas, atmesdamas tiksliai du taktus iš 139 puslapių turinčios eskizų knygelės.

Siekiant demistifikuoti „Šventojo pavasario“ sukūrimą, šiame pranešime atkuriamas procesas, atskleidžiantis, kaip I. Stravinskis naudojo savo eskizus. Ši rekonstrukcija yra pagrįsta trijų tipų medžiagos – skolinių, eskizų ir galutinės partitūros – lyginamąja analize. Tokia analizė gali atskleisti daugiau nei galutinė partitūra, kurioje visi kūrybiniai klausimai jau yra išspręsti. Jei tikėtume paties kompozitoriaus išsakyta mintimi, kad „kūrybinis procesas man patinka labiau nei pati muzika“, tai tokia rekonstrukcija galėtų paaiškinti ne vieną jo kūrybinį sprendimą ir mes galėtume suvokti tikrąją jo kūrybos motyvą.