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Author(s): Lynne Rogers

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Stravinsky's Break with Contrapuntal Tradition: A Sketch Study*

LYNNE ROGERS

The works of Igor Stravinsky have often been noted for the strikingly individual characteristics that so readily identify their composer. One of the most remarkable of these Stravinskian "calling cards" is *dissociation*, a contrapuntal structure that organizes the texture into highly differentiated and harmonically independent musical layers. Dissociation in Stravinsky's music may be seen as a type of counterpoint, but one that differs profoundly from traditional, tonal counterpoint. Tonal counterpoint, a counterpoint of lines, assumes the complete integration of its horizontal and vertical components. Melodically distinct lines combine to create a single harmonic progression that governs an entire texture. On the other hand, dissociation, a counterpoint of layers, does not assume such integration. Instead, the audible separation of contrasting, superimposed layers of musical material is primary, prohibiting the formation of a vertically unifying harmonic progression or pattern of simultaneities.

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* This article is a revised and expanded version of a paper read at the annual meeting of the American Musicological Society, New Orleans, 1987. I wish to thank Professors Roger Graybill and Michael Tusa for their advice in the preparation of this article. I am grateful to the Paul Sacher Foundation (Basel, Switzerland), where the Igor Stravinsky Collection is preserved, for allowing me access to Stravinsky's manuscripts of the Violin Concerto, assisting me in my study of them, and granting permission to include in this essay reproductions and transcriptions of sketches for the Violin Concerto. I am also grateful to Princeton University for a travel grant that enabled me to study Stravinsky's manuscripts at the Sacher Foundation.

The radical departure of dissociation from contrapuntal tradition prompts questions regarding how Stravinsky composed these layered passages. To address such questions is the focus of this essay. In the pages that follow, I will introduce a passage featuring dissociation, chosen from Stravinsky's *Concerto in D for Violin and Orchestra* (1931). Then, through analysis of the composer's revealing series of sketches for this passage, I will establish its compositional history, deducing from this scenario a procedure for creating dissociation. I will begin by defining dissociation in greater detail.

Dissociation refers to the superimposition of distinctive, harmonically independent layers of musical material.¹ A layer consists of one or more lines. It is harmonically independent if it exhibits a self-sufficient pitch organization, generally not sharing most (if not all) of the following elements with simultaneously sounding strata: pitch-class collection, pitch-class centrality, order of pitch-class presentation, prominent linear intervals, patterns of vertical sonorities, and characteristic simultaneities. Range and register can also influence harmonic independence. Such dissociated layers may converge occasionally on

¹ Several other analysts discuss Stravinsky's use of layers. Pierre Boulez, "Stravinsky Remains" in *Notes of an Apprenticeship*, trans. Herbert Weinstock (New York, 1968); orig. published as *Relevés d'apprenti* (Paris, 1966), 72–145, focuses primarily on the rhythmic composition of superimposed strata. Within her study of superimposed ostinati and other repeating fragments, "The Rhythms of Reiteration: Formal Development in Stravinsky's Ostinati," *Music Theory Spectrum* XIV (1992), 171–87, Gretchen Horlacher examines the variety of resulting simultaneities and analyzes the congruence and non-congruence of closure on a particular pitch-class in simultaneously sounding strata. Pieter C. van den Toorn discusses the superimposition of layers in terms of rhythm in Chapter 8 of *The Music of Igor Stravinsky* (New Haven, 1983) and Chapter 4 of *Stravinsky and "The Rite of Spring": The Beginnings of a Musical Language* (Berkeley and Los Angeles, 1987). The relationship of superimposition to pitch, specifically to the octatonic collection, arises in both volumes, but with particular frequency in *The Music of Igor Stravinsky*. Margarita Mazo, in "Stravinsky's *Les Noces* and Russian Village Wedding Ritual," *Journal of the American Musicological Society* XLIII (1990), 99–142, analyzes episodes of combined musical layers in the Russian folk wedding ritual and demonstrates the resemblance of these episodes to polyphonic procedures used in *Les Noces*. Jann Pasler, in "Music and Spectacle in *Petrushka* and *The Rite of Spring*" in *Confronting Stravinsky: Man, Musician, and Modernist*, ed. Jann Pasler (Berkeley and Los Angeles, 1986), 53–81, examines the relationship between vertical and horizontal juxtaposition and the stage action in both *Petrushka* and *The Rite of Spring*. In Edward T. Cone, "Stravinsky: The Progress of a Method" in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone, rev. ed. (New York, 1972; originally published in *Perspectives of New Music* I, [1962]), 155–64, the author proposes that the juxtaposition of successively sounding "musical areas" causes them to be heard as counterpointed against one another. Cone asserts that when one musical area or idea is interrupted by a second, the interrupted idea will continue to exert its influence even during the sounding of the other, thus producing an effect among the successive ideas analogous to polyphony (156).

the same sonority; for the most part, however, a given layer does not require nor consistently receive harmonic support from other layers.²

While contrasting and self-sufficient pitch organizations are primary in effecting dissociation, differences in other musical elements—instrumentation, timbre, articulation, motivic material, rhythmic construction, and formal structure—are necessary as well for the layers to be distinguished easily from one another. Not surprisingly, Stravinsky's layered passages reveal a wide variation in the degree to which dissociation is present. The strength of the dissociation and its audibility depend upon the number and quality of differences displayed among the layers in pitch organization and other musical elements.

With its potential for changes in intensity, dissociation emerges as a significant force in Stravinsky's music, capable of affecting entire movements. For example, within each section of a multi-sectional movement, variations in the strength of dissociation create a shape. The relationships among the shapes of the different sections often reveal structural parallelisms or other types of patterning within a movement, thereby affecting both continuity and form.³

Such is the case in the Violin Concerto's opening movement, entitled *Toccata*. The movement comprises three large parts, the first beginning with the opening, the second at rehearsal no. 16 (#16), and the third at rehearsal no. 36 (#36). The shapes of the first and second parts are similar in that dissociation in each begins at a minimum level and reaches a clearly audible and temporarily sustained peak shortly before closing (#12–#14 of Part One and #32–#36 of Part Two). This formal parallelism is enhanced by the appearances of the primary theme at the beginning of each of the three parts, thus following shortly after the contrapuntal peaks of Parts One and Two. Since dissociation is more extreme in #32–#36 than in #12–#14—in fact, the end of Part Two contains the climax in dissociation for the entire movement—the overall contrapuntal scheme of the first part

² A stratified texture in which layers share a single pitch organization but are distinguished by other factors would be considered an example of harmonic integration and not dissociation. Many such passages occur in Stravinsky's music. For example, mm. #98:1–#102:8 of *The Firebird's* "Carillon féérique" exhibit a distinctive multi-layered texture; however, until #101, the layers are unified through the coordinated employment of whole-tone segments, and after #101, the octatonic collection (C, D, D#, . . .) is used almost exclusively.

³ Marianne Kielian-Gilbert examines Stravinsky's use of formal patterning at length. See her "The Rhythms of Form: Correspondence and Analogy in Stravinsky's Designs," *Music Theory Spectrum* IX (1987), 42–66. Christopher F. Hasty addresses some of the same analytical issues, but with a focus on continuity, in his "On the Problem of Succession and Continuity in Twentieth-Century Music," *Music Theory Spectrum* VIII (1986), 58–74.

may be seen as recalled and intensified in the second. The concluding portion of the *Toccata* features a low level of dissociation overall, thus not competing with the climax of #32–#36.

This important passage, extending precisely from one measure before #32 through the first sixteenth of the bar following #36 (1:#32–#36:1 [first sixteenth]), and containing the *Toccata*'s most intense and readily audible dissociation, is shown as Example 1.⁴ The three layers—solo violin, cellos and basses, and flutes and clarinets—are strongly individualized and highly independent harmonically.

The solo violin enters in 1:#32 to begin the passage. Its first 3¼ measures, featuring a partially chromatic line, are introductory. The C in #33:1 both closes the violin's introductory statement and initiates the "body" of the layer, immediately distinguished by its two-voice texture. This section lasts until the end of the passage and is divided into two subsections. In the first, from #33:1–#34:4 (third eighth), both lines move primarily by step, within narrow registral boundaries. The rhythmically unpredictable upper line sounds A, B, and C. The lower line, rhythmically regular overall, declares D, D#, and E almost exclusively in ascending order. This subsection's static melodies and resultant rhythmic irregularities are followed by the strongly contrasting second subsection, #34:4 (third eighth)–#36:1 (first sixteenth). These bars are notable for their overall ascent, comparative rhythmic regularity, larger leaps, enlarged vocabulary of pitches, and tonally reminiscent, primarily diatonic sound. Responsible for this tonal effect are the prevalent pitch collection, equivalent initially to the D-major scale; the vertical predominance of sixths, the frequent melodic use of the perfect fourth; the sequencing of short, diatonic motives; and the occasional, traditional treatment of intervals classified as dissonant in tonal music.

The second layer, containing cellos and basses, begins in #32:1. This "cello/bass" layer is distinguished by its low register, *pizzicato* articulation, consistent rhythmic organization, primarily stepwise melodic motion, and its limited collection of vertical intervals, consisting of major and minor sevenths and ninths (or their enharmonic equivalents). The cellos and basses remain almost stationary for their first six quarters, alternating between two neighboring simultaneities, F#2/G3 and G2/F#3. With the eighth before #33, the layer introduces

⁴ Passages featuring similarly strong dissociation abound in Stravinsky's Russian and neoclassical music. Four of these, from *The Rite of Spring*, *Three Pieces for String Quartet*, *Capriccio*, and the *Dumbarton Oaks Concerto*, are discussed in my article "Dissociation in Stravinsky's Russian and Neoclassical Music" in the *International Journal of Musicology* I (1992).

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EXAMPLE 1. Stravinsky, *Concerto in D for Violin and Orchestra, I*,
1:#32-#36:1.

The musical score is arranged in a standard orchestral layout. At the top are the woodwinds: Oboe 1 and 2, and Cor Anglais. Below them are the brass instruments: Cor 1-4, Trumpet 1 and 2, and Trombone 1 and 2. The strings are at the bottom: Violin Solo, Violin 1 and 2, Viola, Violoncello (Vcl), and Contrabass (Cb). The key signature is D major (two sharps). The time signature is 3/4. Measure 32 is marked with a box containing the number 32. The Violin Solo part begins with a forte (*f*) dynamic and a marcato (*marc.*) articulation. The Trombone 1 part has an *a2* marking. The Violoncello and Contrabass parts have *pizz. p* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

EXAMPLE 1. (continued)

Fl picc

Fl 1

Cl picc mik

Cl La 1

Viol Solo

Vcl

Cb

33

p

subito meno f

dolce cant.

p staccato

8va

p staccato

p staccato

Fl picc

Fl 1

Cl picc mik

Cl La 1

Viol Solo

Vcl

Cb

34

(8va)

8va

p (ten.)

p

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EXAMPLE 1. (continued)

Musical score for Example 1 (continued), measures 31-32. The score is in G major and 2/4 time. It features six staves: Flute 1 and 2 (Fl gr), Clarinet in Piccolo (Cl picc), Clarinet in B-flat (Cl La), Violin Solo (Viol Solo), Violoncello (Vcl), and Contrabass (Cb). The Flute 1 part has a first ending bracket over measures 31 and 32. The Flute 2 part has a first ending bracket over measure 32, with a dynamic marking of *p* and an 8va instruction. The Violin Solo part has a first ending bracket over measures 31 and 32. The Violoncello and Contrabass parts have first ending brackets over measures 31 and 32. The Clarinet in Piccolo part has a first ending bracket over measure 31. The Clarinet in B-flat part has a first ending bracket over measures 31 and 32.

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Musical score for Example 1 (continued), measures 33-34. The score is in G major and 2/4 time. It features six staves: Flute 1 and 2 (Fl gr), Violin Solo (Viol Solo), Violoncello (Vcl), and Contrabass (Cb). The Flute 1 part has a first ending bracket over measures 33 and 34, with a measure number 33 in a box. The Flute 2 part has a first ending bracket over measures 33 and 34, with an 8va instruction. The Violin Solo part has a first ending bracket over measures 33 and 34, with a measure number 33 in a box. The Violoncello and Contrabass parts have first ending brackets over measures 33 and 34.

EXAMPLE 1. (continued)

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The musical score is arranged in a standard orchestral format. At the top, the number '4' indicates the measure number. The instruments are listed on the left: Flute 1 and 2 (Fl gr), Oboe 1 and 2 (Ob 1/2), Cor Anglais (Cor ingl), Clarinet Piccolo (Cl picc), Clarinet 1 (Cl La 1), Cor 1 and 2 (Cor 1/2), Violin Solo (Viol Solo), Violin 1 and 2 (Viol 1/2), Viola (Viola), Violoncello (Vcl), and Contrabass (Cb). The score features several dynamic markings: *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also performance instructions such as *(8va)* with a dashed line above the flute parts, and *unis* (unison) for the strings. A rehearsal mark '36' is enclosed in a box above the Violin Solo part. The bottom of the page has the word *cresc.* centered.

a new pitch-class, G \sharp , and begins a new rhythmic pattern: a group of three eighth notes, G \sharp , separated internally by eighth rests and followed by three eighths of rest. The stratum ascends slowly, maintaining this rhythmic pattern and expanding its pitch-class collection gradually.

The "flute/clarinet" layer, whose complete membership includes clarinets in A and E \flat , two flutes, and piccolo, appears in #33:1 when the clarinet in A echoes the last eight pitches of the violin's scale in the previous bar. This third layer is distinguished by numerous traits. Its timbre and constant sixteenths mark it immediately as unique from the other two strata. It defines the largest range and reaches the highest register of all three layers. The flute/clarinet layer's pitch-class collection does not differ markedly in content from those of the other two strata, but does in its manner of presentation. Unlike the violin's organization of its collection into two sub-collections, one assigned to each subsection, or the cello/bass layer's gradual accumulation of pitch-classes, the flute/clarinet layer displays almost all of its pitch resources during its first few bars and uses them freely throughout the passage. The flute/clarinet layer also uses a variety of melodic intervals, dominated by tones and semitones, and a wide range of harmonic intervals, with thirds and sixths (or their enharmonic equivalents) being prevalent.

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Although the flute/clarinet layer, like the solo violin, exhibits a bipartite format, the winds' contrasting realization of this scheme minimizes the formal resemblance between the layers. The first subsection of the flute/clarinet layer extends from #33:1 through the first sixteenth of #34:2. The division is marked in #34:1 by the simplification of the texture and brief descent to a lower register. The second subsection begins on the downbeat of #34:2, where the first flute recalls the F \sharp -G-A-B that appeared highlighted by register and repetition in first flute and piccolo in #33:2-3. The subsection ends on the downbeat of #36:1. Unlike the two highly contrasting subsections of the violin layer, those of the flute/clarinet layer are very similar motivically and use the same pitch-class collection and vocabulary of linear and harmonic intervals. In addition, the point of structural division articulated by the winds occurs $2\frac{1}{2}$ bars before that heard in the violin.

As the preceding descriptions demonstrate, the three layers are differentiated from each other through instrumentation, motivic material, rhythmic organization, formal structure, and pitch organization. The strata achieve harmonic independence through differences in consistently featured melodic and harmonic intervals, range, register, and treatment of pitch-class collections. Still, some connections among the layers may be found, primarily at the temporal extremes of the body of the passage, #33 and #36. Such links include the aforementioned clarinet echo in #33:1 of the violin's scale immediately

preceding, and the notable congregation of G#'s and C#'s, contributed primarily by the two higher layers, in the three beats before #36. Overall, however, contrast outweighs connection in this passage, resulting in an audibly complex texture of dissociated musical layers.

The creation of dissociation: sketches for the passage

Stravinsky's creation of dissociation in 1:#32-#36:1 is documented in the earliest versions of this passage. These versions appear in Stravinsky's manuscripts for the Violin Concerto, which include a sketchbook, a group of unbound sheets of sketches, a clean autograph short score, and an autograph orchestral score. These manuscripts belong to the Igor Stravinsky Collection at the Paul Sacher Foundation in Basel, Switzerland.

Most revealing for a study of dissociation in the passage under discussion are a group of sketches in the sketchbook and on an unbound sheet. Since most sketching for this passage appears in the sketchbook, a description of this document follows:⁵ The sketchbook is a maroon, leather-bound volume exhibiting the following inscription in gold on its cover: "Igor Stravinsky || VIOLIN CONCERTO || ROUGH SKETCHES || PENCIL MANUSCRIPT." (Double vertical lines (||) indicate that the notations appear on the next line in the original.) The sketchbook's 120 pages, measuring approximately 8¼ by 12¼ inches, were bound together before Stravinsky began composition. The book was designed, as is evident from the horizontal lines faintly visible on the pages shown in Plate 1, for the composition of text and not music. Stravinsky transformed the volume into a musical sketchbook by producing staves in ink, as needed, with a rastral. Other notations are in pencil.

Since neither the pages nor leaves of the sketchbook are numbered, I will refer to specific pages using the page numbers assigned in my inventory of the sketchbook and transcriptions of its contents.⁶

⁵ The present essay appears to be the first sketch study focusing on dissociation in Stravinsky's music. In his discussion of the sketchbook for *The Rite of Spring*, van den Toorn makes a related observation regarding Stravinsky's sketching of the melody from the "Ritual of the Rival Tribes" and the Sage's theme. The composer entered these themes in separate sketches on p. 12, but combined them within the same sketch on p. 13, superimposing the melody from the "Ritual of the Rival Tribes" over the Sage's theme (see van den Toorn, *Stravinsky and "The Rite of Spring,"* 27-30).

⁶ In assigning numbers to the pages of the sketchbook, I did not include the front and rear free end papers, which were left untouched by Stravinsky. I assigned "1" to the recto of the first leaf after the front end paper, "2" to the verso of that leaf, and continued numbering consecutively all of the following pages, whether used or left unused by the composer, stopping with the page preceding the rear end paper. The sketchbook originally contained 122 pages, but the penultimate lined leaf (originally pp. 119-20) was torn out. I was unable to determine when the leaf was removed or to find it among the other manuscript materials for the Concerto.

The sketchbook was filmed by the Sacher Foundation as their microfilm no. 109. Cited hereafter with the first reference to each page discussed will be the number, marked on the microfilm, of the frame on which that page appears.

Evidence indicates that Stravinsky filled the sketchbook sequentially. Dates, which appear frequently throughout the sketchbook and which are all in the composer's hand, progress chronologically. The earliest date, 27 December 1930, appears in Russian on p. 1 (frame 139) along with the place name "Nizza" (Nice).⁷ The most recent date, marked on p. 117 (frame 197), the last page on which writing appears, is 4 September 1931. As Stravinsky worked his way through the sketchbook, he devoted a section of it to each of the Concerto's four movements, composed in the order in which the movements appear in the published version.⁸

The first forty-one pages of the sketchbook (frames 139-59) are devoted to the *Toccata*. The first fifteen pages (frames 139-46) contain mainly fragments and some larger blocks corresponding primarily to passages preceding #20 of the published score, although these do not appear in the order of the final version. From p. 17 through p. 35 (frames 147-56), almost all right-hand, or odd-numbered, pages feature longer sketches which, when taken sequentially, form a nearly continuous draft of the material from #18 through #38, with sections in various stages of evolution. Most left-hand or even-numbered pages were left blank or used as work areas for the sketches on the facing pages.⁹ The final three openings (pp. 36-41: frames 157-59) were used for work on the end of the movement.

⁷ Robert Craft, in Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York, 1978), 307, reads this date as 27 October 1930. The October date is logically unlikely according to evidence Craft himself provides in other sources. This evidence indicates that Stravinsky would have been too busy performing in Germany at the end of October to have been able to travel to Nice to begin writing the Concerto. See Igor Stravinsky, *Selected Correspondence*, vol. 1, ed. Robert Craft (New York, 1982), 204-05, n. 242; V. Stravinsky and Craft, *Stravinsky in Pictures and Documents*, 305; and Vera Stravinsky; Rita McCaffrey, and Robert Craft, *Igor and Vera Stravinsky: A Photography Album: 1921-1971* (New York, 1982), 77, photo #110.

⁸ This order of composition is verified by Stravinsky's correspondence with Willy Strecker of B. Schott's Söhne, the publishers of the Concerto, as well as dates marked by the composer in the sketchbook, and autograph short and full scores for the Concerto. For pertinent excerpts from Stravinsky's correspondence with Strecker, see Igor Stravinsky, *Selected Correspondence*, vol. 3, ed. Robert Craft (New York, 1985), 225-29. Trans. from the original French by R. Craft, Eva Resnikova, and Kristin Crawford; trans. from the original German by Helen Reeve.

⁹ Pages 28 and 30 (frames 153-54) are exceptions to this statement. Both pages contain sketches belonging to the nearly continuous draft of #18-#38. In both cases, evidence indicates that Stravinsky composed the material on the right-hand page of each opening first, continuing on the left-hand page. The proposed order of composition of the two openings is thus 29-28-31-30. This ordering also corresponds to the sequence of material in later versions of the work.

The first version of the passage

Except for two sketches of the violin's introductory statement, which do not include the cello/bass or flute/clarinet layers, the earliest sketch of this passage appears on p. 31 (frame 154) of Stravinsky's sketchbook for the Violin Concerto.¹⁰ Page 31 appears below as the right-hand page of the opening shown as Plate 1, a reproduction of pp. 30–31.¹¹ Although Stravinsky did not date p. 31, dates on the dated pages closest to p. 31 make it possible to posit that Stravinsky filled the opening shown as Plate 1 between 20 and 24 March 1931, or on one of those dates.

The first version of the passage on p. 31 reveals, to varying degrees, the seeds of its final form. As shown in Plate 1 and Example 2, a transcription of p. 31, all three layers seen in Example 1 appear in the sketch. In the first measure, Stravinsky notated what later became the cello/bass and violin layers. The members of the incipient flute/clarinet layer enter in mm. 2–3.

The lowest layer lasts for only two bars, but nonetheless establishes some significant characteristics of its eventual form. The rhythmic pattern, including the change of meters, is identical to that in #32:3–#33:1 except for the durations of the first two sonorities. The low register and intervals of a major seventh and a minor ninth (or their enharmonic equivalents) are introduced. In addition, the first four simultaneities are already identical to the first four in #32:3–#33:1 of the published score. Not indicated in the sketch are two important features present in the final version: the instrumentation of the layer and its gradual ascent.

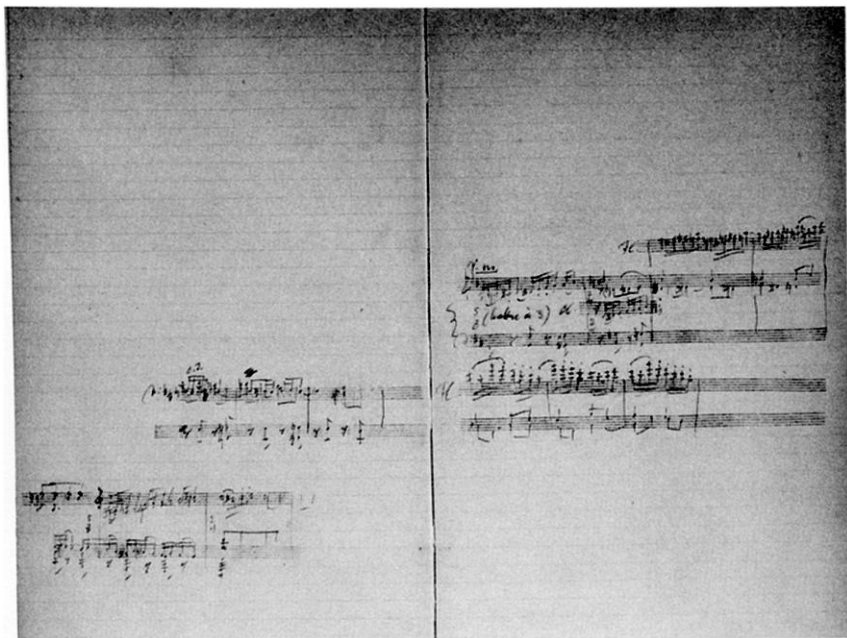
As it appears in the sketch on p. 31, the layer assigned to "V-no" also introduces important aspects of its ultimate formal structure, contour, and pitch organization. The main, polyphonic portion of the soloist's material in bars 2–7 is preceded by an ascending, partially chromatic scale. Before notating it in m. 1, Stravinsky apparently puzzled over the exact content of this scale on an undated, unbound sheet of staff paper.¹² He used staves 1–12 of this sheet as a "work area" for the opening shown as Plate 1. Reproduced below as Plate 2, this unbound sheet (Igor Stravinsky Collection Microfilm no. 109,

¹⁰ The two sketches of the violin's introduction, which predate the sketch on p. 31, are located on pp. 10 and 28 of the sketchbook (frames 144 and 153).

¹¹ As suggested by note 9, the sketch on p. 30 contains the music that was intended to follow the passage appearing on p. 31. This interpretation of the music on pp. 30 and 31 is confirmed by the single, continuous sketch on pages 33 and 35 (frames 155–56), which begins with a modified version of the music on p. 31, followed immediately by a modified version of that on p. 30.

¹² This unbound sheet, along with nineteen other unbound sheets and four bifolia, is contained in a folder labelled in Stravinsky's hand "Violin Concerto || rough sketches || IStr || 1931."

PLATE 1. Stravinsky's sketchbook for the Violin Concerto, pp. 30-31
(Igor Stravinsky Collection Microfilm 109, frame 154).



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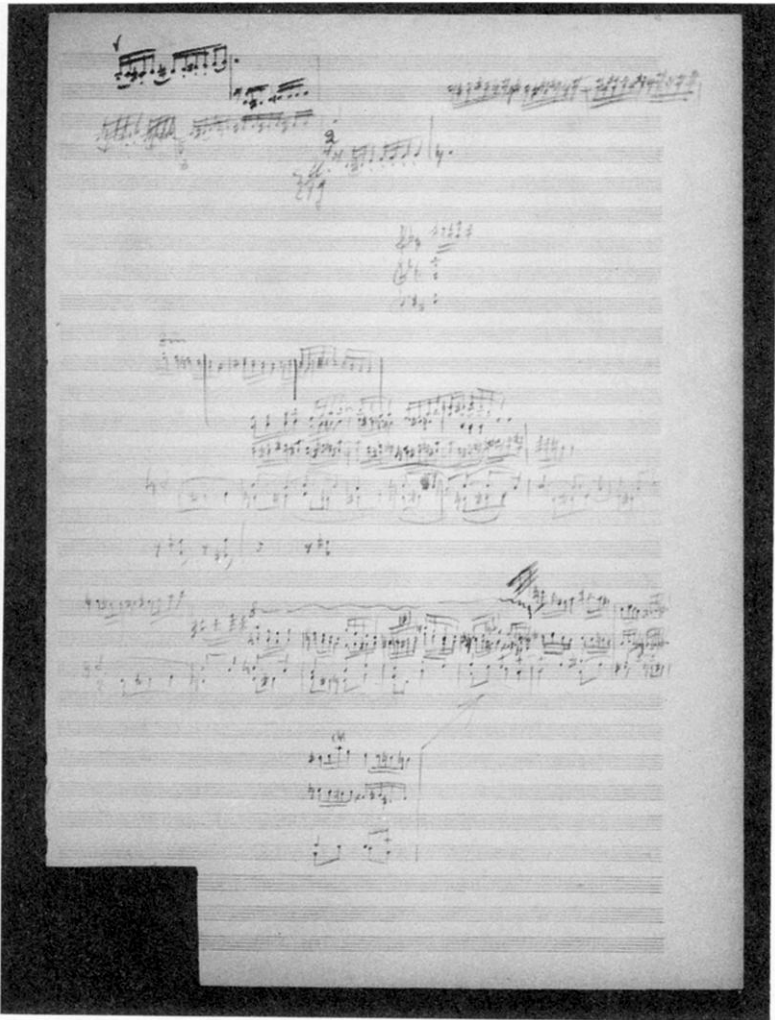
frame 135) measures approximately $9\frac{1}{4}$ by $13\frac{1}{2}$ inches and contains 30 printed staves. Stravinsky worked in pencil on this sheet except as noted below and on Example 3, a transcription of Plate 2. Stravinsky composed two versions of the violin's ascent on staves 1 and 3, each followed by the clarinet's echo on staves 2 and 4 (Example 3). The checkmark over staff 1 apparently indicates his preference for this version of the ascent, which he transferred to the first measure of p. 31 (Example 2). The clarinet's echo in mm. 2-3 of p. 31 is that instrument's sole utterance in this sketch. The relationship between the "echo" and the violin's scale, as well as the location of the clarinet's line on the sketch, suggest that the clarinet belongs to the violin layer at this stage. The clarinet's eventual association with the flutes is not yet apparent.

The published version's bipartite division of the body of the violin layer, along with distinctive aspects of the individual subsections, are recognizable in the sketch on p. 31. As in the published score, the first subsection here, mm. 2-4 (third eighth), is melodically static, with step motion and small pitch collections limiting both lines. All pitches and durations are among those appearing in the final version (Example 1). In fact, mm. 2-3 (first eighth) are identical to #33:1-2 (first eighth).

EXAMPLE 2. Transcription of Stravinsky's sketchbook for the Violin Concerto, p. 31 (frame 154).

The musical score is presented in three systems. The first system includes staves for Violin (V-no), Flute (Fl.), and Clarinet (Cl.). The V-no staff begins with a treble clef and a key signature of one sharp (F#). The Fl. staff also has a treble clef and one sharp. The Cl. staff has a treble clef and one sharp, with the instruction "(battre à 3)" below it. A large number "8" is placed above the Cl. staff. The second system continues the V-no and Cl. parts, with the V-no staff now in a bass clef. The third system shows the Fl. part in a bass clef. Measure numbers [m.1] through [m.7] are indicated at the end of each staff line.

PLATE 2. Unbound sheet showing Stravinsky's work on the Violin Concerto (Igor Stravinsky Collection Microfilm 109, frame 135).



Still, the lower line in the sketch does not yet repeat D, D#, and E consistently in that order; rather, it arranges repetitions of these pitches as a palindrome. The upper line uses only B and C; A is not yet present. In addition, dotted rhythms do not arise until later versions.

Stravinsky apparently knew from this first compositional stage the attributes of the second subsection and how he would introduce it. The leap from B to E seen in #34:4 of the published score first appears here in m. 4. Also originating in this earliest sketch is the subsection's tonal sound, a product of the collection of pitch-classes used (D, E, F#, G, A, B) and intervals featured. In particular, thirds and perfect

EXAMPLE 3. Transcription of unbound sheet (frame 135), staves 1-27, showing Stravinsky's work on the Violin Concerto. (Two unused staves, 22 and 26, are not shown)

The musical score consists of 12 staves. Staff 1 begins with a checkmark and contains musical notation. Staff 2 has a bracketed section labeled "(ink)". Staff 3 has a bracketed section labeled "(ink)". Staff 4 has a bracketed section labeled "Cl." and "Fr.". Staff 7 has a bracketed section labeled "[1]". Staff 8 has a bracketed section labeled "[1]". Staff 11 has a bracketed section labeled "[1]". Staff 12 has a bracketed section labeled "[1]".

EXAMPLE 3. (continued)

Musical score for Example 3 (continued), measures 113-127. The score is written on ten staves, with measures 113-115 on the first three staves and measures 116-127 on the remaining seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers are indicated in brackets: [m.1] through [m.13].

Measures 113-115: First three staves. Measure 113 has a circled note. Measure 114 has a circled note. Measure 115 has a circled note.

Measures 116-118: Middle three staves. Measure 116 has a circled note. Measure 117 has a circled note. Measure 118 has a circled note.

Measures 119-121: Next three staves. Measure 119 has a circled note. Measure 120 has a circled note. Measure 121 has a circled note.

Measures 122-124: Next three staves. Measure 122 has a circled note. Measure 123 has a circled note. Measure 124 has a circled note.

Measures 125-127: Last three staves. Measure 125 has a circled note. Measure 126 has a circled note. Measure 127 has a circled note.

fourths are prominent linearly, and sixths and octaves vertically. Fourths and sixths play the same roles, respectively, in Example 1. Also similarly to the solo in the published score, the violin in the sketch enlarges its range and assumes more rhythmic regularity in this subsection. The rhythmic pattern ♪♪♪ is already prominent.

The highest layer in the sketch, assigned by Stravinsky to the flutes, foreshadows the constant flow of sixteenth notes, primarily stepwise lines, parallel and similar motion, and bipartite scheme distinctive in the flute/clarinet layer in the published score. On the other hand, the highest layer on p. 31 differs significantly from its published version in the realization of its form. Whereas the pitch organizations of this layer's two subsections in the published score are very similar, they contrast markedly on p. 31. From m. 3 through the fifth sixteenth of m. 4, the two flutes proceed in parallel motion a major third apart (sometimes spelled enharmonically), moving almost solely by semitone, and using eleven out of the twelve available pitch classes. Unlike this highly chromatic first subsection, the second, beginning with the A and high C# of m. 4, speaks with a tonal accent. This effect stems primarily from the layer's new diatonic collection of pitch classes, equivalent to the D-major scale, and the intervals employed. Specifically, Stravinsky limits these bars to mainly stepwise linear motion in parallel thirds (both major and minor). With one exception, the few leaps are consonant.

As he did for the violin layer, Stravinsky used the "work area" on the unbound sheet (Plate 2 and Example 3) to prepare the highest layer on p. 31. He apparently composed the first subsection on the right side of staff 2, making only minor changes when he copied these bars onto p. 31 of the sketchbook. On staves 11 and 12 of the unbound sheet, the composer worked on the second subsection. He raised the apex of and lengthened slightly the fragment on the unbound sheet when he transferred it to p. 31.¹³

As just described, the three layers at this first compositional stage establish their individuality through rhythm, and, as far as it can be determined, instrumentation. Pitch organizations differ with regard to range, register, and simultaneities used. At the same time, several characteristics are common to all three strata. In mm. 1-4 (fifth sixteenth) motion by semitone pervades the entire texture. Not surprisingly, short fragments, such as D-D#E, are found in both treble layers.

The two upper layers also share a bipartite format. While this structure is also common to both layers in the published score, its realization is far different on p. 31. Here, the points of formal division occur

¹³ Stravinsky used staves 7-9 of the unbound sheet as a work area for the sixth measure of p. 30 (Plate 1).

simultaneously on the second beat of m. 4, and, *the two layers establish these points similarly*. After their chromatic first subsections, both layers shift on the second beat of m. 4 to a shared diatonic collection and present new melodic intervals—notably larger leaps—in the process of introducing new motivic material. Numerous smaller links exist between the two layers in the form of doublings, not surprising in light of the number of shared pitch classes and the frequent repetition and near-repetition of fragments within each layer.

Based upon what can be inferred from its very brief appearance, the lowest layer appears to be moderately dissociated from the other two. The violin and flutes, linked by the numerous similarities in their pitch organizations, exhibit a low level of independence from each other. These similarities might in fact appear so numerous as to bind the two layers into a single, vertically unified layer, but this is not the case. Analysis of the simultaneities formed by the combined strata reveals no organizational schemes, including tonal chord progressions or patterns of pitch-class sets or set types. This finding, along with the consistencies of pitch usage within the two separate layers, confirm that these layers display at least a low level of dissociation.

The second and third versions of the passage: compositional chronology

The second and third versions of the layered passage appear on staves 13–27 of the unbound sheet, shown as Plate 2 and transcribed in the continuation of Example 3.¹⁴ The assertion that the music on staves 13–27 was composed after the presumed first version on p. 31 of the sketchbook is supported by the location of these staves below those used as a “work area” for p. 31, the extent of the musical development of the material on staves 13–27, and the reappearance of a substantial amount of this material on pp. 33 and 35 of the sketchbook, which, consistent with Stravinsky’s sequential use of the sketchbook, were filled after p. 31. In fact, staves 13–27 may have constituted yet another “work area” for the sketchbook, making the entire sheet Stravinsky’s scratch paper for pp. 30–35 of the sketchbook.

The second and third versions, which omit the violin’s introductory bars and feature only the body of the passage, are differentiated from each other by their states of completion and by Stravinsky’s treatment of the flute layer. The compositional history of the music on staves 13–27 begins on staves 15 and 17. It is presumed that Stravin-

¹⁴ Stravinsky left the remaining staves, 28–30, untouched. They are not shown on the example.

sky first filled these staves since notations on them are located farthest to the left of the page, and thus most likely to determine the relative placement of notes on affiliated staves. Staff 15 reintroduces the violin solo while the lowest layer appears on staff 17. Music for the highest layer (assumed to be for flutes at this stage, as on p. 31) appears on both staves 13 and 14. After composing the music on staves 15 and 17, Stravinsky evidently went directly to staff 14, closer and thus more convenient to staff 15 than is staff 13, and notated the first $2\frac{1}{2}$ measures that appear there. Staves 15, 17, and the first five beats of 14 constitute the second version of the passage, shown in isolation as Example 4a, an interpretive transcription.

After completing the first five beats of staff 14, Stravinsky presumably decided not to use them (Example 3). Leaving this version of the flutes incomplete, he moved to staff 13 to begin the layer anew. While working on the third bar on staff 13, he began to use the then remaining space on staff 14 for the continuation of the second flute, probably to avoid the notational clutter that would have been caused by voice-crossing. Thus, he drew a curved line on staff 14 to separate the rejected version of the highest layer from the new one. Stravinsky moved next to staff 21 for the completion of the violin layer. The crowding of noteheads and accidentals on staff 20, necessitating a clarification of m. 11 on staves 24–27, and the presence of violin's stems and beams very near or even on staff 20 (see Plate 2), suggest that Stravinsky composed the remainder of the flute layer on staves 19–20 last, not having allowed sufficient room for it while notating the violin's music. In sum, the third version, shown separately as Example 4b, includes the violin on staves 15 and 21, the lowest layer on staff 17, and the flutes on staves 13, 14 (m. 4 [b. 2]–m. 5), 19, and 20.

Analysis of the second version

Only the first subsection of the passage is present in the second version of the passage (Example 4a). Stravinsky's primary concern in this version appears to have been the expansion of this subsection in the two higher layers. In his revision of these layers, he retained many features introduced in the first version, while making some significant modifications. He also added to and altered the lowest layer, which appears only briefly on staff 17 of the unbound sheet. For this layer, he limited simultaneities to the types seen in the first version—major sevenths and minor ninths—and introduced the $1\frac{1}{2}$ beats of rest that later assume a significant role in defining groupings. All changes and additions on staff 17 are retained for the lowest layer in later versions, including the published score.

EXAMPLE 4a. Interpretive transcription of the second version of the passage: unbound sheet, staves 14, 15, and 17. Bracketed numbers above the staves correspond to staff numbers on Example 3.

The musical score for Example 4a consists of two systems of staves. The first system includes three staves: Flute (Fl.) on the top staff, Violin (Vno.) on the middle staff, and another Violin (Vno.) on the bottom staff. The second system includes two staves: Flute (Fl.) on the top staff and Violin (Vno.) on the bottom staff. The measures are labeled as follows: m. 1, m. 2, m. 3 in the first system; and m. 4, m. 5, m. 6 in the second system. Bracketed numbers [14], [15], and [17] are placed above the first three staves respectively. The notation includes various rhythmic values, accidentals, and phrasing slurs.

On staff 15, Stravinsky started with the polyphonic body of the violin layer, ignoring the introductory ascent (Example 4a). Using the varied repetition of motives, a compositional technique frequently encountered in the sketches for the Violin Concerto, Stravinsky lengthened the first subsection by three bars, from the $2\frac{3}{4}$ measures on p. 31 to $5\frac{3}{4}$ measures. In the process of expanding this subsection, Stravinsky reordered the lower line's three original pitches to appear almost exclusively as D-D#-E and added the pitch A to the original B and C of the upper line. He incorporated into both lines more short durations and established the dotted-note figure in the upper line. These changes in pitch and rhythm produce more types of harmonic intervals than were present in the original version of the subsection on p. 31. The second version of the violin closes in m. 6, which resembles p. 31, m. 4, with its leap from B to E. All changes on staff 15 are retained for later versions. In fact, mm. 1–5 correspond precisely in pitch and rhythm to #33:1–#34:1 of the published score, while the material present in m. 6 reappears in #34:4 (Example 1).

On staff 14 (Example 4a), the flutes begin by recalling the first measure of their duet on p. 31 (Example 2). Rather than continuing to ascend in the next measure, as they do on p. 31, they play a varied repetition of their first measure, followed by its first three sixteenths (m. 4), expanding their original first subsection by one bar. The flute

duet may be seen as a series of varied repetitions of the four-sixteenth motive played at the beginning of m. 2. The semitonal structure and narrow range of this motive, along with its varied repetitions, produce a linear circularity that complements the melodically static violin layer. The repetition also creates tonal links between the treble layers: the D-D#E frequently played by the second flute and the violin's lower line, and the three A's emphasized through duration, down-beat positioning, or registral placement in the higher lines of each layer. The highlighted A's also establish a link between the treble layers and the lowest stratum, which sounds A and G# exclusively in this sketch. Furthermore, the flutes' repeated G#A in mm. 2-3 recalls in diminution the same dyad in the lowest layer. The changes in the flute layer are ignored by later versions; in fact, not even fragments of the duet on staff 14 reappear in the published version.

The lowest layer during its brief appearance in the second version exhibits more connections with the higher layers than it did in the first sketch and thus weakens its dissociation from them. The modifications to the higher layers that expand their first subsection and make them more repetitive internally also render them even less independent from each other than they were originally. Still, dissociation is maintained by the increased variety of simultaneities in the violin against the flutes' exclusive dependence on the major third. As at the first compositional stage, no apparent patterns or schemes organize the simultaneities formed by combining the four lines.

The third version: problems of continuity

After Stravinsky abandoned the second version of the flute layer, seen in the first 2½ bars on staff 14, he went to staff 13 to recompose it (Example 3). He then used staves 19-27 for the continuation of the two highest strata, making numerous alterations in both.

Precisely which bars should be understood as the third version of the passage is not altogether clear. The problem stems from the apparently incomplete m. 6: the flute layer is absent from this bar and the violin's lower line is present only for the first beat. The state of m. 6 makes it difficult to determine if staves 19-21 (including the clarification of m. 11 on staves 24-27) constitute a direct continuation of the music on staves 13, 14 (m. 4 [b. 2]-m. 5), 15, and 17. While several solutions to this problem may be envisioned, the soundest sees the third version of the passage as mm. 1-5 of staves 13, 14 (m. 4 [b. 2]-m. 5), 15, and 17, continuing as mm. 7-13 of staves 19-21. This solution is clarified in Example 4b.

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EXAMPLE 4b. Interpretive transcription of the third version of the passage: unbound sheet, staves 13, 14 (m. 4 [b. 2]–m. 5), 17, and 19–21 (including the clarification of m. 11 on staves 24–27). Bracketed numbers above the staves correspond to staff numbers on Example 3.

Fl. [13/14]

Vno. [15]

[17]

m. 1 m. 2 m. 3

Fl.

Vno.

m. 4 m. 5

Fl. [19/20]

Vno. [21]

m. 7 m. 8 m. 9

(8va)

Fl.

Vno.

m. 10 m. 11

Fl.

Vno.

m. 12 m. 13

Analysis of the third version

Crucial changes made to the flute layer in the third version of the passage decisively heightened the level of dissociation. Modifications to the violin solo at this stage, while little influencing the level of dissociation, were still significant in that they determined to a great extent the ultimate realization of that layer. These developments, as well as the state of the lowest layer, will be examined below (Example 4b).

The lowest layer is literally the same for the second and third versions: the fragment on staff 17. Thus, in the third stage, it continues to distinguish itself from the higher layers, albeit briefly, through its rhythm, register, and limited vocabulary of intervals and pitch classes.

Stravinsky's modifications of the violin layer develop the primary characteristics already established. In the third version, he retained from p. 31 the violin's two subsections and the distinctive juxtaposition of pitch and rhythmic materials that define them, but markedly expanded both subsections. If the third version of the passage is interpreted as lacking m. 6, then the chromatic subsection grows from its original $2\frac{3}{4}$ measures to $7\frac{3}{4}$ bars (staff 15, m. 1–staff 21, m. 9 [third eighth]). The expanded second subsection begins with the second beat of m. 9 and runs through m. 13. In this new version of the second subsection, Stravinsky secured and enlarged the layer's overall ascent and augmented the pitch-class collection, adding E \sharp , G \sharp , and C \sharp to the originally diatonic {D, E, F \sharp , G, A, B}. Except for the lower voice in m. 7 and the choice of tied or rearticulated notes in mm. 8, 12, and 13, the third version of the violin layer is identical in pitch and rhythm to #33:1–#35:4 of the published score (Example 1).

Stravinsky's dramatic recomposition of the highest layer was responsible for elevating the level of dissociation (Example 4b). The flute layer does retain from earlier versions its continuous sixteenth and bipartite form; however, pitch organization and the realization of that form change substantially in the third version. Just a brief glance at this stratum in Example 4b reveals the new pitch organization's freer use of pitch resources and greatly increased range. In place of motion exclusively in parallel thirds, Stravinsky substituted parallel and similar motion frequently involving other intervals, and employed both contrary and oblique motion as well. Although linear step motion is still in evidence, many more leaps create greater variety in the layer's contour.

As stated above, the layer keeps the two-part format established in the first version, but realizes it very differently. The flutes now boast a point of formal division no longer synchronized with that of the violin layer. Although the absence of a second line in bars 5 and 7 makes it difficult to ascertain a single dividing point for the flute layer, two

candidates emerge: the downbeat of m. 7, with the sudden resumption of sixteenth-note activity, and the downbeat of m. 8, featuring the reentry of the second line. Neither point matches the violin's articulation in m. 9. Even more important, the flute layer's original, highly contrasting subsections are now very similar in content. The subsections are no longer juxtaposed through pitch-class collection: "diatonic" and "chromatic" fragments—when it is possible so to categorize them—are short and interwoven. Both flute subsections also use a wide variety of melodic and harmonic intervals. This new pitch organization dissociates the flutes significantly from the violin, which maintains the original segregation of chromatic and diatonic subsections, each with its own motivic material. Also contributing to the increased dissociation of the layers is Stravinsky's conversion of the flutes' initial chromatic ascent (Example 4a, m. 2) to a diatonic segment (Example 4b, m. 2), which eliminates several interlayer connections, including the second flute's formerly embedded D-D♯-E, acting in the second version as an echo in diminution of the same pitch classes in the violin's lower line (Example 4a, mm. 2-4).

Thus, the radical recomposition of the flute layer dissociates it strongly from the violin in this third version of the passage. In addition, the two treble layers are at least moderately dissociated from the lowest for its short duration.

The fourth version

Shortly after completing the third version of the passage on the unbound sheet, Stravinsky composed the fourth version on pp. 33 and 35 of the sketchbook (frames 155-56). This sketch, dated 23-24 March, includes the entire body of the passage under discussion as well as some of the material that resembles #36:1-3 and #37:1-#38:1 of the published score. At this compositional stage, Stravinsky continued developing the two higher layers, further strengthening the pronounced dissociation established in the third version. He completed the lowest layer, which appears for the first time in its entirety. (See Examples 5a and b, a complete transcription of p. 33 and partial transcription of p. 35.)

The violin layer exhibits the fewest modifications. Labeled "Vno," it is identical to the violin layer in mm. 1-5 and 7-13 of Example 4b, except for minor alterations of the lower line of m. 7. On pp. 33 and 35, these measures reappear as bars 1-5 and 6-12. They are identical in pitch and rhythm to #33:1-#35:4 of Example 1.

The highest layer retains most features seen in the third version. Still, Stravinsky made several changes at the fourth stage. He altered the

layer's instrumentation to comprise piccolo, piccolo clarinet, flute, and clarinet. He reworked mm. 5 and 7 of the third version (Example 4b), which reappear as mm. 5–6 of the fourth version (Example 5a). The completed descent in the new m. 5 and the placement of F♯-G-A-B on the first beat of m. 6 on p. 33 (recalling the same figure at the beginning of m. 2) verify the beginning of the new m. 6 as the point of division in the layer's bipartite design. This formal articulation occurs 2½ bars before that of the violin layer in m. 8, thus retaining the third version's structural skewing. Other additions and changes in pitch and register render the highest layer (which can now be relabelled "flute/clarinet") nearly identical to its form in the published score.

At the fourth compositional stage, the completed lowest layer appears for the first time. As seen in Example 5a, the layer begins in mm. 1–2 by quoting the music on staff 17 of the unbound sheet (Examples 3 and 4). Stravinsky then notated on pp. 33 and 35 the remainder of the layer, establishing its gradual ascent and increasing its collection of pitch classes to the complete chromatic minus D♯ and B♭ (Examples 5a and b). Stravinsky added melodic intervals of up to five semitones to the original and still prevalent step motion. He retained the vertical major sevenths and minor ninths (or their enharmonic equivalents) introduced in the first three versions and added minor sevenths and major ninths (or their enharmonic equivalents). In addition, the pattern of rhythmic groupings is established. Stravinsky still indicated no instrumentation for this layer. Except for minor notational differences, the lowest layer on pp. 33 and 35 is the same with regard to pitch and rhythm as the layer formed by the cellos and basses in the published score, #33:1–#35:4 (Example 1).

The seemingly sudden completion of the lowest layer, after its merely fragmentary appearances during the first three stages, implies a compositional procedure different from that used to create the extensively sketched higher layers. The presence of the stratum at every stage and the retention throughout of features established originally on p. 31 of the sketchbook suggest that Stravinsky knew from the outset that he would compose the lowest layer and what its main features would be. He probably determined that this layer would be structurally simple relative to the two higher layers and left until last its precise realization, which would be determined in part by the characteristics, once definitively developed, of the two more complex layers above it. If Stravinsky had known in advance the precise—or even approximate—span of the lowest layer's ascent, and wanted to control its pacing so that it would reach completion along with the treble layers, then he would have postponed composition of the lowest layer until after finishing the other two.

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EXAMPLE 5a. Complete transcription of p. 33 (Igor Stravinsky Collection Microfilm 109, frame 155) of Stravinsky's sketchbook for the Violin Concerto. This sketch is continued on p. 35 (Example 5b).

23-24 III
8va

Fl. picc.
Cl. picc.
Vno

[m. 1] [m. 2] [m. 3]

(*8va*)

[m. 4] [m. 5] [m. 6]

8va

[m. 7] [m. 8] [m. 9]

502

EXAMPLE 5b. Partial transcription of p. 35 (Igor Stravinsky Collection Microfilm 109, frame 156) of Stravinsky's sketchbook for the Violin Concerto. The measures shown here constitute a continuation of the sketch beginning on p. 33 (Example 5a).

23-24 III

[m.10] [m.11] [m.12]

To summarize: in the fourth version the upper layers retain the strong dissociation created in the third version through radical revision of the highest layer. The newly completed lowest stratum elevates the level of dissociation even further: its distinctive rhythmic groupings, pitch organization, and shape isolate the layer more decisively than before from its treble counterparts. Thus, the changes and additions Stravinsky made in the third and fourth versions of this passage were essential in establishing the extreme dissociation heard in its ultimate, published form.

Later versions of the passage

After completing the music on pp. 33 and 35 of the sketchbook, Stravinsky worked on the material later published as #46:4 through the end of the movement. No work on the bars between #38:1, the last measure represented on p. 35, and #46:4 appears in the sketchbook, possibly because Stravinsky had already decided that this section would repeat bars #3:1–#11:4. Composing the remainder of the movement apparently took only a few days; Stravinsky's clean

short score of the movement is dated 27 March 1931, only three days after the later date marked on the sketch on pp. 33 and 35.

The passage as it appears in the short score differs little from the version on pp. 33 and 35, except that now it includes in its opening bars the violin's introductory ascent, taken from the last 1½ bars of p. 28 of the sketchbook (equivalent to 1:#32-#32:2 of the published score, Example 1) and the first bar of p. 31 (equivalent to #32:3 of the published score) seen in Example 2. Stravinsky also included from m. 2 of p. 31 the clarinet's echo of the violin's scale. Stravinsky indicated instrumentation—basses and cellos—for the lowest layer. The short score also assigns rehearsal numbers for the first time; these are the same as those of the published score. Other differences between pp. 33 and 35 and the passage in the short score are minor and involve notation and interpretive markings.

After finishing the short score of the *Toccata*, Stravinsky worked on the piano-violin score of the movement.¹⁵ Except for instrumentation, the published piano-violin score is essentially the same as the published orchestral score. In the passage in question, minor differences exist in slurring, articulation, duration, and register. Several pitches are absent from the piano reduction of the cello/bass and flute/clarinet layers, presumably for ease of execution.

Stravinsky began the full orchestral score of the *Toccata* after composing the Violin Concerto's second and third movements.¹⁶ The layered passage as it appears in the autograph orchestral score and published version is essentially identical to that in the clean short score with regard to pitch and rhythm except in one relatively minor case.¹⁷ These last versions add more interpretive markings. The most significant modification in the orchestral score is in the precise instrumentation of the flute/clarinet layer. Stravinsky incorporated more frequent changes in the instrumentation of each line, including the use of hocketing between instruments of the same family, as between flute and piccolo in #33:2-3.

¹⁵ In his letter of 30 March 1931 to Willy Strecker of B. Schott's Söhne, Stravinsky stated that he had "finished the first part of the Violin Concerto, both the music and the instrumentation, but the latter is not yet in orchestra score form. Now I am working on the piano reduction" (see Stravinsky, *Selected Correspondence* III, 225).

¹⁶ On 2 July, after composing the second and third movements, Stravinsky wrote to Strecker informing him that "I plan to send you the whole first movement of the orchestra score at the beginning of August" (*Ibid.*, 227).

¹⁷ In #35:3-4 of the published score, the violin has three successive G♯₅ eighth notes and two successive E♯₅ eighths. In the short score, the G♯₅ is sustained as a quarter tied across the bar to an eighth and the E♯₅ as a quarter.

Conclusions

The four versions of the passage on the unbound sheet and pp. 31, 33, and 35 of the sketchbook document Stravinsky's creation of dissociation in the process of composing. In the first version of the passage on p. 31 (Plate 1 and Example 2), the fragment of the cello/bass layer is moderately dissociated from the treble layers, which themselves claim only a low level of independence from each other. The violin and flute layers, though distinct, cooperate in many important ways, including their common point of structural division, their synchronized employment of "chromatic" and "diatonic" collections, and the predominance of pitch classes D, D♯, and E in their lower lines. In the second and incomplete version (Plate 2 and Examples 3 and 4a), Stravinsky extended the chromatic opening subsections of the higher layers. He established the violin's repeating D-D♯-E. The intensely repetitive construction of both layers and their shared pitch-class emphasis (on A) produces a *decrease* in their dissociation from each other. This construction also creates additional tonal links to the lowest layer, weakening its independence as well.

The third version (Plate 2 and Examples 3 and 4b) produces a marked change in the relationship of the two highest layers, introducing strong dissociation. Stravinsky retained the original features of the violin solo, while expanding and developing it. At the same time, through crucial modifications of the flute layer, he eradicated its most important connections to the violin: their aligned points of articulation, their coordinated use of chromatic and diatonic collections, and the shared motive, D-D♯-E. He left mainly brief echoes and doublings that may influence for the moment, yet do not undermine, the dissociation of the texture. The lowest layer is the same as that for the second version, but owing to changes in the flutes, regains moderate dissociation from the upper part of the texture.

The fourth version, on pp. 33 and 35 of the sketchbook (Examples 5a and b), retains the treble layers' high level of dissociation established in the third version while continuing to modify them. The attributes of the newly completed lowest layer dissociate decisively this stratum from the other two. In the clean short score, Stravinsky further isolated the lowest layer timbrally when he assigned it to cellos and basses and marked it *pizzicato*. Other later versions of the passage in the piano-violin score, autograph orchestral score, and published score make only minor modifications. Thus, in the fourth and subsequent versions, all three layers effect the very strong and easily audible dissociation.

Stravinsky's procedure for creating dissociation in this passage may be distilled from the foregoing compositional history. He began

with a version that, compared with the one in the published score, was simpler, more harmonically integrated, and more regular structurally and rhythmically. He then altered this version to produce greater dissociation. This reading of the sketches implies that Stravinsky initially intended the ultimately high level of dissociation in the passage, an assertion supported by both analysis of the sketches and the location of the passage in the movement and in the sketchbook. As the movement's contrapuntal climax, the placement of the passage approximately two-thirds of the way through the *Toccata* results in classic proportions, possibly intuitive for the composer. The location of the passage in the sketchbook, preceding the recapitulation of the movement's opening, suggests that Stravinsky knew when composing the passage its function and where in the *Toccata* it would occur.

The decrease in the level of dissociation from the first version to the second may seem puzzling initially in light of the procedure described above. The weakened dissociation, however, appears not to be the goal of the second stage but rather the unintentional by-product of Stravinsky's work on a far different problem: the expansion of the first subsection of each of the two treble layers through motivic development. This conception of the second compositional stage is substantiated by Stravinsky's refinement of the layers' motives in the second version of the passage and his use of varied repetition as a means of expansion.

The compositional procedure asserted here, involving the transformation of a simpler and initially more homogenous model, is supported by evidence gleaned outside the passage under consideration. A pair of sketches for the *L'istesso tempo* (#28) completing the first movement of the *Dumbarton Oaks Concerto* (1937/38) also demonstrate this creative technique. The sketches appear one directly above the other on the top third of a single sheet of staff paper.¹⁸ The upper and presumably earlier sketch presents a relatively simple and consonant model exhibiting minimal dissociation. The lower and later sketch reveals a noticeable increase in dissociation, caused primarily by the skewing of principal structural points aligned in the earlier sketch. The second sketch is nearly identical to the published version. Apparently, Stravinsky composed the first sketch as a "squarer" model, intending it to be transformed in the next stage to create dissociation.

¹⁸ This sheet of sketches is one of sixteen sheets of sketches for the *Dumbarton Oaks Concerto*. They are housed at Dumbarton Oaks in Washington, D.C., along with other manuscripts for that concerto, including a rough draft in the form of a short score and an autograph full score.

Additionally, the proposed compositional method is lent credence by its similarity to other of Stravinsky's compositional techniques as documented in manuscripts for the Violin Concerto and *Dumbarton Oaks Concerto*. For example, in numerous sketches Stravinsky often composed a passage or portion of a passage in a shorter version first, then lengthened it, often through exact or varied repetition (seen above in comparing the first two versions of the first subsection of the violin and flute layers in Examples 2 and 3). Yet other sketches document a relatively simple idea subsequently modified to become more complex in one or more aspects. To address a variety of musical problems, Stravinsky began by notating a simpler excerpt that was subsequently altered to produce the desired music. Viewed in this way, these techniques suggest a type of compositional practice, to which the method proposed for creating dissociation would belong.

The evidence presented in this study supports the idea that Stravinsky employed a purposeful compositional procedure, involving the substantial transformation of a more harmonically integrated model, to create the strong dissociation in the passage appearing above as Example 1. This finding, along with the ubiquity of dissociation in Stravinsky's music in general, confirms dissociation as a structural device of choice for the composer. The significance of this conclusion is clear when seen in terms of the creative challenges implicit in Stravinsky's works. In Stravinsky's musical arena, where the forces of traditional tonality, including prolongation, do not hold sway, other elements must assume responsibility for the creation of large-scale drama, form, and continuity—a difficult task. Dissociation, essentially unacceptable in the Common Practice Period, emerges in Stravinsky's music as one of these other elements. As an alternative to the integration of traditional counterpoint, it is revealed as a powerful tool in the controlling of both the vertical and horizontal aspects of his compositions.