

Part I

The Seven Days of Creation For Narrator and String Orchestra

Part II

Shostakovich's Symphony No. 5, Movement 4: A Parametric Analysis

By

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Part I  
The Seven Days of Creation for Narrator and String Orchestra

Part II  
Shostakovich's Symphony No. 5, Movement 4: A Parametric Analysis

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## ABSTRACT

Part One, "The Seven Days of Creation For Narrator and String Orchestra" depicts the seven days of creation as portrayed in the Bible. The narrator will first read the depiction of that particular day, followed by the referant musical movement, which will enhance the bible passage. The seven-movement piece uses a wide variety of compositional techniques including modes, whole tone scales and other artificial scales.

Part Two examines Movement 4 of Shostakovich's Symphony No. 5. The hope in analyzing this movement is to discover if Shostakovich could be a progressive 20th. century composer while being closely scrutinized by the Communist Party. A brief discussion of some historic background is followed by a parametric analysis consisting of a study of form, harmonic and tonal outline, climaxes, rhythmic structure, timbre, and textural structure. The thesis shows that Shostakovich was able to be creative despite the very adverse conditions of Communist Party control. Through the examination of this movement, we find that Shostakovich can be a source of inspiration to musicians and non-musicians alike who are faced with adversity.

## Acknowledgements

I think it goes without saying that when one takes on a project as big as a thesis, there has to be great support from the people who surround you. Over the past two years, this project has been slowly reaching its conclusion and it is, I'm very proud to say, completed. I first must thank my wife, Stevette. She has been my source of encouragement and inspiration throughout my studies at YSU. When I told her, at age 40, that I wanted to pursue my Masters in music composition, she could have very easily told me to act my age and forget about it. She did not. Instead, she encouraged me to strive to do my best and achieve any and all goals I set forth in my mind.

I can't say enough about my advisor, and now friend Dr. Robert Rollin. He took me from being musician with a desire to be a composer to being a composer. Not an easy task. He was always tough yet kind; demanding yet caring. His passion for his craft is addicting. He makes you want to work hard for him. I'm proud to say I was his student. Dr. Rollin and I have come a long way together and I will never forget our time together as teacher and student. I'm sure we will continue to keep in touch and get together when possible.

My education at YSU was top notch. I certainly want to take this time to recognize all the professors who instructed me during my time at YSU. I would especially like to thank those professors who took the time from their busy schedules to sit on my thesis defense panel. Dr. Ausmann, Dr. Cha, Dr. Gage, Professor Slocum, and of course, Dr. Rollin. Your insightful comments and suggestions served to help refine my body of work in this thesis to a level of scholarship that I am certainly proud of.

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The Seven Days of Creation  
for  
Narrator and String Orchestra  
by: Nevin Brian Rosen

## **Introduction**

"The Seven Days of Creation" is a musical depiction of the seven days of creation as told in the "New World Translation of the Holy Scriptures"(Watch Tower Bible and Tract Society, Brooklyn, New York, 1984). Its purpose is to give the listener a musical sense of the creation of the heavens and earth as well as all life contained within these boundaries.

In order for the setting to be effective, the following relevant scriptural passages should be read prior to each musical movement's performance.

## **Creation**

### **Day 1**

**In the beginning God created the heavens and the earth. Now the earth proved to be formless and waste and there was darkness upon the surface of the water deep; and God's active force was moving to and fro over the surface of waters. And God proceeded to say: "Let the light come to be." Then there came to be light. After that God saw that the light was good, and God brought about a division between the light and the darkness. And God began calling the light day, but the darkness he called night. And there came to be evening and there came to be morning, a first day.**



# Creation: Day One

Nevin Brian Rosen

Adagio  $\text{♩} = 60$

Violin I

Violin II

Viola

Cello

Double Bass

*mp*

*f* *mp*

*mp*

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Detailed description: This system contains measures 4, 5, and 6. Measure 4 has rests for all instruments. Measure 5 features Vln. I with a quarter note G4, Vln. II with a quarter note F4, and Vc. with a quarter note G2. Measure 6 features Vln. I with a half note G4, Vln. II with a half note F4, and Vc. with a half note G2. The Cb. part consists of a continuous eighth-note bass line across all three measures.

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

Detailed description: This system contains measures 7, 8, and 9. Measures 7 and 8 have rests for Vln. I, Vln. II, and Vla. Vc. plays a quarter note G2 in measure 7, and quarter notes F2 and G2 in measure 8. In measure 9, Vc. plays a quarter note G2. The Cb. part continues with an eighth-note bass line across all three measures. Dynamic markings of *mf* are present at the beginning of measures 8 and 9.

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

Detailed description: This system of musical notation covers measures 10 and 11. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 10 and 11 are marked with a *mf* dynamic. The Violin I and II staves are mostly silent, indicated by a horizontal line. The Viola staff plays a rhythmic pattern of eighth notes with a *mf* dynamic marking. The Violoncello and Contrabass staves play a similar rhythmic pattern. The key signature has one flat, and the time signature is 4/4.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

Detailed description: This system of musical notation covers measures 12 and 13. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 12 is marked with a *ff* dynamic. The Violin I staff has a fermata in measure 12 and a dynamic marking of *ff* in measure 13. The Violin II staff plays a triplet of eighth notes in measures 12 and 13. The Viola, Violoncello, and Contrabass staves continue with their respective rhythmic patterns. The key signature has one flat, and the time signature is 4/4.

*accel.*

14

Vln. I

*cresc.*

Vln. II

*cresc.*

Vla.

*cresc.*

Vc.

*cresc.*

Cb.

*cresc.*

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro

18

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

Rubato *mf*

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 24, 25, and 26. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 24 and 25 show the strings playing sustained notes with stems pointing up. In measure 26, the Viola part has a melodic line starting with a sharp sign, while the other strings continue with sustained notes. The notation includes stems, beams, and various accidentals.

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 27, 28, and 29. It features the same five staves as the previous system. Measures 27 and 28 show the strings playing sustained notes. In measure 29, the Viola part has a melodic line starting with a flat sign, and the Violin I and Violin II parts have notes with stems pointing up. The notation includes stems, beams, and various accidentals.

## **Day 2**

**And God went on to say: "Let an expanse come to be in between the waters and the waters." Then God proceeded to make the expanse and to make a division between the waters that should be beneath the expanse and the waters that should be above the expanse. And so it came to be so. And God began to call the expanse Heaven. And there came to be an evening and there came to be a morning, a second day.**

# Creation: Day Two

Nevin Brian Rosen

Moderato  $\text{♩} = 60$

Violin I

Violin II *mp*

Viola *mp*

Cello *mp*

Double Bass *mp*

The musical score is for five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. It is written in G major (one sharp) and 6/8 time. The tempo is Moderato with a quarter note equal to 60 beats per minute. The score consists of four measures. Violin I has whole rests in all measures. Violin II, Viola, Cello, and Double Bass all play a melodic line starting on the second measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The dynamic marking *mp* (mezzo-piano) is indicated for the Violin II, Viola, Cello, and Double Bass parts.



5

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

8

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

11

Vln. I *f* *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

14

Vln. I

Vln. II *mf*

Vla.

Vc.

Cb.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 25 through 28. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 6/8. Measure 25 begins with a forte (*f*) dynamic. Vln. I has a whole rest in measure 25 and then plays a series of dotted eighth notes. Vln. II plays a sixteenth-note figure. Vla. plays a similar sixteenth-note figure. Vc. and Cb. play dotted eighth notes. Measures 26-28 show various rhythmic patterns and dynamics across the instruments.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 29 through 32. It features the same five staves as the first system: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature remains one sharp (F#) and the time signature is 6/8. Measure 29 starts with a new melodic line for Vln. I. Vln. II continues with a sixteenth-note pattern. Vla. has a few notes in measure 29 and then rests. Vc. has a few notes in measure 29 and then rests. Cb. plays a steady eighth-note line. Measures 30-32 continue these patterns with some rests and dynamic changes.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*f*

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *f*

*mf* *f*

*f*

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

51

Vln. I *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *mf*

Cb. *mp*

55

Vln. I

Vln. II

Vla.

Vc.

Cb.



58

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*arco.*

*mf*

*mf*

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco.*

*mf*

*mf*

*8va.*

### **Day 3**

**And God went on to say: "Let the waters under the heavens be brought together into one place and let dry land appear." And it came to be so. And God began calling the dry land Earth, but the bringing together of the waters he called, "Seas." Further God saw that it was good. And God went on to say, "Let the earth cause grass to shoot forth, vegetation bearing seed, fruit trees yielding fruit according to their kinds, the seed of which is in it, upon the earth." And it came to be so. Then God saw that it was good. And there came to be an evening and there came to be a morning, a third day.**

# Creation: Day Three

Nevin Brian Rosen

Moderato ♩ = 88

Violin I

Violin II

Viola

Cello

Double Bass

*mp*

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

11

Vln. I *f* *rit.*

Vln. II *f* *rit.*

Vla. *f* *rit.*

Vc. *f* *rit.*

Cb. *f* *rit.*

13 **A Tempo**

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb. *mf*

15 *pizz.*

Vln. I *mf* *pizz.*

Vln. II *mf*

Vla.

Vc. *mf*

Cb.

17 *pizz.*

Vln. I *pizz.*

Vln. II *pizz.*

Vla.

Vc.

Cb.

19 *arco.*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc.

Cb.

21

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

25 *rit.*

Vln. I

*rit.*

Vln. II

*rit.*

Vla.

*rit.*

Vc.

*rit.*

Cb.



27 **A Tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

29 **A Tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Detailed description: This system contains measures 52 and 53. Vln. I and Vln. II play quarter notes in measure 52. Vla. and Vc. play eighth-note patterns. Cb. is silent in measure 52 and enters in measure 53 with a forte (f) dynamic, playing a complex eighth-note pattern.

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Detailed description: This system contains measures 54 and 55. Vln. I and Vln. II are silent. Vla. is silent. Vc. and Cb. continue with eighth-note patterns, with Vc. marked forte (f).

56

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

Cb.

58

Vln. I

Vln. II

Vla. *ff*

Vc.

Cb.



60

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 60 and 61. Vln. I and Vln. II have long notes with a slur. Vla. has a melodic line. Vc. and Cb. have rhythmic patterns.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*fff*

*fff*

Measures 62 and 63. Vln. I, Vln. II, Vla., Vc., and Cb. have melodic lines. Vln. I, Vln. II, Vla., Vc., and Cb. have a forte (*fff*) dynamic marking.

## **Day 4**

**And God went on to say: "Let luminaries come to be in the expanse of the heavens to make a division between the day and night, they must serve as signs for season and for days and years. And they must serve the luminaries in the expanse of the heavens to shine upon the earth." And it came to be so. And God proceeded to make the two great luminaries, the greater luminary for dominating the day and the lesser luminary for dominating the night and as also the stars. Thus God put them in the expanse of the heavens to shine upon the earth and to dominate by day and by night and make a division between the light and the darkness. Then God saw that it was good. And there came to be evening and there came to be morning a fourth day.**

# Creation: Day Four

Nevin Brian Rosen

Allegro  $\text{♩} = 100$

Violin I

Violin II

Viola

Cello

Double Bass

*mp*

>

>

The musical score is presented in five staves. The top two staves are for Violin I and Violin II, both in treble clef with a common time signature (C). The bottom three staves are for Viola, Cello, and Double Bass, all in bass clef with a common time signature (C). The Viola part begins with a dynamic marking of *mp* and features a melodic line with two accents (>) on the eighth notes of the first and second measures. The Violin I, Violin II, Cello, and Double Bass staves each contain a single bar line, indicating a rest for the remainder of the measure.

3

Vln. I *mf*

Vln. II *mp*

Vla. *sim.* *mp*

Vc.

Cb.

6

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mf*

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

*b*

*mf*

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 26 through 28. The first two staves, Violin I and Violin II, are mostly empty, with only a few horizontal lines indicating rests. The third staff, Viola, begins in measure 27 with a melodic line of eighth notes, featuring a flat (b) in the final measure. The fourth staff, Violoncello, and the fifth staff, Contrabass, both play eighth-note patterns starting in measure 27.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system of musical notation covers measures 29 through 31. Similar to the first system, the Violin I and Violin II staves are mostly empty. The Viola staff continues the melodic line from the previous system, ending with a flat (b) in measure 31. The Violoncello and Contrabass staves continue with their eighth-note patterns.



32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*sim.*

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mf*

*f*

*f*

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 42 and 43. The first violin (Vln. I) part starts with a treble clef and a key signature of one flat. It plays a melodic line of quarter notes in measure 42, followed by a whole note in measure 43. The second violin (Vln. II) part plays a rhythmic accompaniment of eighth notes in pairs. The viola (Vla.) part plays a melodic line of quarter notes, ending with a half note in measure 43. The violin (Vc.) part plays a complex rhythmic pattern of eighth and sixteenth notes. The cello (Cb.) part plays a simple melodic line of quarter notes.

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

46

Detailed description: This system contains measures 44, 45, and 46. The first violin (Vln. I) part has a melodic line in measure 44, followed by a whole note in measure 45 and 46. The second violin (Vln. II) part has a rhythmic accompaniment in measure 44, followed by a whole note in measure 45 and 46. The viola (Vla.) part has a melodic line of quarter notes. The violin (Vc.) part has a whole note in measure 44 and 45, followed by a whole note in measure 46. The cello (Cb.) part has a whole note in measure 44 and 45, followed by a whole note in measure 46. The dynamic marking *mp* (mezzo-piano) is indicated for the first four parts in measures 45 and 46. A hairpin crescendo is shown for the first four parts in measure 44. The page number 46 is centered at the bottom.

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a musical score for measures 47, 48, and 49. The score is arranged in five staves, labeled Vln. I, Vln. II, Vla., Vc., and Cb. on the left. The first staff (Vln. I) and second staff (Vln. II) contain rests for all three measures. The third staff (Vla.) contains a melodic line: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3 with a flat (b), a quarter note D3, and a quarter note E3; the third measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth staff (Vc.) and fifth staff (Cb.) contain rests for all three measures. The number 47 is written above the first staff at the beginning of the first measure.

## **Day 5**

**And God went on to say: "Let the waters swarm forth a swarm of living souls and let flying creatures fly over the earth upon the face of the expanse and the heavens." And God proceeded to create the great sea monsters and every living soul that moves about which the waters swarmed forth according to their kinds, every winged flying creature according to its kind. And God got to see that it was good. With that God blessed them, saying be fruitful and become many and fill the waters and the sea basins, and let the flying creatures become many in the earth. And then there came to be evening and there came to be morning, a fifth day.**

# Creation: Day Five

Nevin Brian Rosen

Adagio

$\text{♩} = 60$

Violin I

Violin II

Viola

Cello

Double Bass

*mf*

*mf*

*mf*

*mf*

*mf*

The musical score is for five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. It is written in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Adagio, with a metronome marking of 60 quarter notes per minute. The dynamic marking for all instruments is mezzo-forte (mf). The score is divided into two measures. In the first measure, Violin I, Violin II, Viola, Cello, and Double Bass all play quarter notes. In the second measure, Violin I plays a half note, while Violin II, Viola, Cello, and Double Bass play half notes. A fermata is placed over the final note of the Double Bass part in the second measure.

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

9

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

12

Vln. I

Vln. II

Vla.

Vc.

Cb.



Allegro ♩ = 120

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*f*

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

44 *8<sup>va</sup>*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

49 *gva*

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

56 *loco.*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

59

Vln. I  $\frac{2}{4}$

Vln. II  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vc.  $\frac{2}{4}$

Cb.  $\frac{2}{4}$

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

66

Vln. I

Vln. II

Vla.

Vc.

Cb.



Moderato ♩ = 100

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

Detailed description: This system of musical notation covers measures 69 through 72. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato' with a metronome marking of 100. The dynamic marking is 'mf' (mezzo-forte). In measure 69, the Violin II, Viola, Violoncello, and Contrabasso parts begin with a half note. The Violin I part has a whole rest. In measure 70, the Violin I part has a whole rest, while the other parts continue. In measure 71, the Violin I part has a whole rest, and the other parts continue. In measure 72, the Violin I part has a whole rest, and the other parts continue.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 73 through 76. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is 'Moderato' and the dynamic is 'mf'. In measure 73, the Violin I and Violin II parts have whole rests. The Viola part begins with a half note, followed by a quarter rest, then a quarter note. The Violoncello part begins with a half note, followed by a quarter rest, then a quarter note. The Contrabasso part begins with a half note. In measure 74, the Violin I and Violin II parts have whole rests. The Viola part has a half note, a quarter rest, and a quarter note. The Violoncello part has a half note, a quarter rest, and a quarter note. The Contrabasso part has a half note. In measure 75, the Violin I and Violin II parts have whole rests. The Viola part has a half note, a quarter rest, and a quarter note. The Violoncello part has a half note, a quarter rest, and a quarter note. The Contrabasso part has a half note. In measure 76, the Violin I and Violin II parts have whole rests. The Viola part has a half note, a quarter rest, and a quarter note. The Violoncello part has a half note, a quarter rest, and a quarter note. The Contrabasso part has a half note.

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

85 *8va*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Detailed description: This system of musical notation covers measures 85, 86, and 87. The key signature is two sharps (F# and C#). The time signature is 4/4. The first violin part (Vln. I) is mostly silent, with a few notes in measure 87 starting at a forte (*f*) dynamic. The second violin part (Vln. II) is also silent. The viola part (Vla.) plays a rhythmic pattern of eighth notes with stems up. The violin part (Vc.) plays a rhythmic pattern of eighth notes with stems down. The cello part (Cb.) plays a simple bass line with dotted half notes.

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 88, 89, and 90. The key signature is two sharps (F# and C#). The time signature is 4/4. The first violin part (Vln. I) plays a melodic line with eighth notes. The second violin part (Vln. II) is silent. The viola part (Vla.) plays a rhythmic pattern of eighth notes with stems up. The violin part (Vc.) plays a rhythmic pattern of eighth notes with stems down. The cello part (Cb.) plays a simple bass line with dotted half notes.

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 91, 92, and 93. The key signature is two sharps (F# and C#). The time signature is 3/4. Vln. I plays a melodic line: measure 91 has a dotted quarter note on G4, followed by a quarter rest; measure 92 has a quarter rest; measure 93 has eighth notes G4, A4, B4, A4, G4. Vln. II has a whole rest in all three measures. Vla. plays a rhythmic pattern of eighth notes: measure 91 has eighth notes G2, A2, B2, A2, G2; measure 92 has eighth notes G2, A2, B2, A2, G2; measure 93 has eighth notes G2, A2, B2, A2, G2. Vc. plays a bass line with eighth notes: measure 91 has eighth notes G2, A2, B2, A2, G2; measure 92 has eighth notes G2, A2, B2, A2, G2; measure 93 has eighth notes G2, A2, B2, A2, G2. Cb. plays a simple bass line with quarter notes: measure 91 has a quarter note G2; measure 92 has a quarter note G2; measure 93 has a quarter note G2.

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 94, 95, and 96. The key signature is two sharps (F# and C#). The time signature is 3/4. Vln. I plays a melodic line: measure 94 has eighth notes G4, A4, B4, A4, G4; measure 95 has eighth notes G4, A4, B4, A4, G4; measure 96 has eighth notes G4, A4, B4, A4, G4. Vln. II has a whole rest in all three measures. Vla. plays a rhythmic pattern of eighth notes: measure 94 has eighth notes G2, A2, B2, A2, G2; measure 95 has eighth notes G2, A2, B2, A2, G2; measure 96 has eighth notes G2, A2, B2, A2, G2. Vc. plays a bass line with eighth notes: measure 94 has eighth notes G2, A2, B2, A2, G2; measure 95 has eighth notes G2, A2, B2, A2, G2; measure 96 has eighth notes G2, A2, B2, A2, G2. Cb. plays a simple bass line with quarter notes: measure 94 has a quarter note G2; measure 95 has a quarter note G2; measure 96 has a quarter note G2.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*8va*

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical system covers measures 103, 104, and 105. The Violin I part begins with a dotted quarter note followed by eighth notes. The Violin II part features a melodic line with eighth-note patterns. The Viola, Violoncello, and Contrabass parts provide harmonic support with steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

106

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical system covers measures 106, 107, and 108. The Violin I part continues with a melodic line, ending with a dotted quarter note. The Violin II part maintains its eighth-note pattern. The Viola, Violoncello, and Contrabass parts continue with their respective accompaniment. The key signature remains two sharps (F# and C#).

109 *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

112 **Rubato** *gva*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 67, showing measures 115 and 116. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major (two sharps) and the time signature is 4/4. In measure 115, Vln. I plays a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). Vln. II, Vla., Vc., and Cb. each play a half note: D3 (half). In measure 116, Vln. I plays a sequence of notes: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter). Vln. II, Vla., Vc., and Cb. each play a half note: D3 (half). The page number 115 is written above the first measure of Vln. I. The page number 67 is centered at the bottom of the page.



## Day 6

**And God went on to say: "Let the earth put forth living souls according to their kinds, domestic animal and moving animal and wild beast of the earth according to its kind." And so it came to be so. And God proceeded to make the wild beast of the earth according to its kind and the domestic animal according to its kind and every moving animal of the ground according to its kind. And God got to see that it was good. And God went on to say: "Let us make man in our own image, according to our likeness, and let them have in subjection the fish of the sea, and the flying creatures of the heavens and the domestic animals and all the earth and every moving animal that is moving on the earth." And God proceeded to create the man in his image, in God's image he created him, male and female he created them. Further God blessed them and God said to them; "Be fruitful and become many and fill the earth and subdue it, and have in subjection the fish of the sea and the flying of creatures of the heavens and every living creature that is moving on the earth." And God went on to**

**say: "Here I have given to you all vegetation bearing seed which is on the surface of the whole earth and every tree on which there is the fruit of the tree bearing seed. To you let it serve as food. And to every wild beast of the earth and to every flying creature of the heavens and everything moving upon the earth here is life as a soul. I have given all the green vegetation for food." And it came to be so. After that God saw everything and it was very good. And then there came to be evening and there came to be morning, a sixth day.**

# Creation: Day Six

Nevin Brian Rosen

**Maestoso** ♩=80

Violin I

*f*

Violin II

*f*

Viola

*f*

Cello

*f*

Double Bass

*f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

3

3

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

3/4

3/4

3/4

3/4

3/4

7

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.*

Cb. *cresc.*

Allegro  $\text{♩} = 100$   
(2+2+3)

10

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb. *f*

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 13-15. Vln. I, Vln. II, and Vla. have a whole note with a fermata. Vc. has a whole rest. Cb. has a rhythmic pattern of eighth notes.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*ff*

*ff*

Measures 16-18. Vln. I and Vln. II have a half note with a fermata, then a melodic line starting in measure 17. Vla. has a half note with a fermata, then a melodic line starting in measure 17. Vc. has a melodic line starting in measure 16, then a half note with a fermata in measure 17. Cb. has a rhythmic pattern of eighth notes.

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

24

Vln. I *f* *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

27

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

$\frac{4+3}{8}$



29

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 35, 36, and 37. The first violin (Vln. I) and second violin (Vln. II) parts feature eighth-note patterns. The first violin starts with a sharp sign on the first measure. The viola (Vla.) and cello (Vc.) parts are silent, indicated by a horizontal line on the staff. The double bass (Cb.) part has a bass line with eighth notes and rests, starting with a sharp sign.

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 38, 39, and 40. The first violin (Vln. I) and second violin (Vln. II) parts feature eighth-note patterns. The first violin starts with a sharp sign on the first measure. The viola (Vla.) and cello (Vc.) parts are silent, indicated by a horizontal line on the staff. The double bass (Cb.) part has a bass line with eighth notes and rests, starting with a sharp sign.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*f*

*mf*

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4+3/8

2/4+3/8

2/4+3/8

2/4+3/8

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*f*

*f*

*mf*

3/8

3/8

3/8

3/8

53

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb. *f*

6/8

2/4 + 3/8

56

Vln. I

Vln. II *f*

Vla.

Vc.

Cb.

2/4 + 3/8

6/8

59

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *ff*

62

Vln. I *ff* rit.

Vln. II *ff* rit.

Vla. *ff* rit.

Vc. *ff* rit.

Cb. *ff* rit.

66 **Rubato**

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

69

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *pizz.*

Cb. *mp pizz.*

*mp*

Allegro  $\text{♩} = 120$

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*pizz.*

*arco.*

*mf*

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco.*

*mf*



78

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb.

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

85

Vln. I

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\frac{2}{4} + \frac{3}{8}$

$\frac{2}{4} + \frac{3}{8}$

$\frac{2}{4} + \frac{3}{8}$

$\frac{2}{4} + \frac{3}{8}$

$\frac{2}{4} + \frac{3}{8}$

96

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 96 and 97. Vln. I and Vln. II play sixteenth-note patterns. Vln. I starts on G4 and moves up to B4. Vln. II starts on G4 and moves up to A4. Vla. and Vc. play quarter notes: G2, B2, D3, F3, G3, B2, D3, F3. Cb. is silent.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

Detailed description: This system contains measures 98, 99, 100, and 101. Vln. I, Vln. II, and Vla. play accented notes: G4, A4, B4. Vc. plays accented notes: G2, B2, D3, F3. Cb. plays a rhythmic pattern: quarter, eighth, quarter, eighth. Time signature changes from 2/4 to 2/4+3/8 in measure 100. *ff* is written below the first three staves.

101

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

## **Day 7**

**Thus the heavens and the earth and all their army came to their completion and by the seventh day God came to the conclusion of the work he had made, and he proceeded to rest on the seventh day from all the work that he had made. And God proceeded to bless the seventh day and make it sacred, because on it he has been resting from all of his work that God has created for the purpose of making. This is history of the heaven and earth in the time of their being created in the day Jehovah “God” made the heavens and the Earth.**

# Creation: Day Seven

Nevin Brian Rosen

Adagio  $\text{♩} = 52$  Molto Expressivo

Violin I

Violin II

Viola

Cello

Double Bass

The musical score is written for five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is Adagio with a metronome marking of 52 quarter notes per minute, and the performance instruction is Molto Expressivo. The score is divided into three measures. In the first measure, Violin I plays a half note G5 (p), followed by a half note A5 (p) with a fermata. Violin II plays a half rest, followed by a half note G4 (p) with a fermata. Viola plays a half rest, followed by a half note G3 (p) with a fermata. Cello and Double Bass play a half rest. In the second measure, Violin I plays a half note B5 (mp) with a fermata. Violin II plays a half note A4 (mp) with a fermata. Viola plays a half note G3 (p) with a fermata. Cello and Double Bass play a half rest. In the third measure, Violin I plays a half note C6 (mp) with a fermata. Violin II plays a half note B4 (mp) with a fermata. Viola plays a half note G3 (p) with a fermata. Cello and Double Bass play a half rest.



4

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf*

8

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

11

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*  
*pizz.* *arco.*

Cb. *mf*

14

Vln. I *mf* *mp*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf*

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*mf*

*mf*

*mp*

*p*

*mf*

*p*

*mf*

*p*

**Shostakovich's  
Symphony No. 5,  
Movement 4:**

**A Parametric Analysis**

**By Nevin Brian Rosen**

**Thesis**

**Youngstown State University**

**Dr. Rollin**

**Summer 2009**

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## **Thesis Statement**

An analysis of the fourth movement of Dmitri Shostakovich's Fifth Symphony will reveal the composer's compositional techniques that successfully reconcile his artistic needs as a progressive twentieth-century composer with the desire to be a faithful citizen of the Soviet Union. Dmitri Shostakovich was a man who lived in two distinct worlds. In one world, there dwelt the artist; in the other world, the loyal Soviet citizen.

## **Historic Background**

Born on September 25, 1906 to Dmitri and Sonya, Shostakovich began his life in a loving household. At the time of his birth, Shostakovich had a sister Mariya. In 1908 another sister Zoya was born into the household. Shostakovich's father, Dmitri, was a graduate of St. Petersburg University with a degree in biology. However, his employment was as a senior keeper at the Palace of Weights and Measures. Sonya studied piano and graduated from the Institute for Noblewoman in Irkutsk. She also studied at the conservatoire at St. Petersburg.

At the age of nine, he began studying piano with his mother and showed immediate promise with the ability to learn musical notation instantly. His mother was so excited about Dmitri's ability that she announced to the family: "We have an outstandingly gifted boy on our hands."<sup>1</sup>

Shostakovich first attended Shidlovskaya, a high-level coeducational school attended by children of the intelligentsia. At the age of thirteen, he entered the St.

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<sup>1</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton: Princeton University Press, 1995), Pp. 2-5.

Petersburg Conservatoire. He graduated July 1925 at 19, with degrees in piano and composition. His exit piece was his First Symphony.<sup>2</sup> During his time at the Conservatoire, Shostakovich was quite prolific. Some of the major works he produced during this period are: *Scherzo for Orchestra* Op.1; *8 Preludes for Orchestra* Op. 2; *Theme and Variations in B-flat* Op. 3; *Suite in F-Sharp for Two Pianos* (composed in memory of his father who had passed away on February 24, 1922.); and *Piano Trio No. 1 in C Minor* Op. 8.

Shostakovich was employed during his later years at the Conservatoire. In the fall of 1923, he became the accompanist in the Bright Reel Cinema, playing for silent films. This position may have played an important role in his life as a composer. Indeed, Shostakovich had a very successful career as a film scorer. His first film score, *Alone* was written in 1931. He also scored *Golden Mountains* during the same year. Shostakovich has twenty-nine film scores to his credit between 1931 and 1967. The last film he scored was entitled *Sofia Perovskaya*.<sup>3</sup>

He was very paced and consistent with his film score output during this thirty-six year span. His longest hiatus was a four-year span from 1940 – 1943 as well as two three-year hiatus from 1951 – 1953 and 1961-1963. Single years when he did not compose for film were 1933, 1935, 1946, and 1966.<sup>4</sup>

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<sup>2</sup> *ibid*, pp. 6-7

<sup>3</sup> Ian MacDonald, *The New Shostakovich* (Boston: North Eastern University Press, 1990), pp. 279-289.

<sup>4</sup> John Riley, *Dmitri Shostakovich: A Life in Film* (London: I.B. Tauris Pub., 2005), p 141.



After graduation, Shostakovich continued composing successfully. It seemed as though he was not only surviving, but actually thriving in his two worlds. He composed on his own terms by writing the pieces he chose to write, when he wanted to write with little, if any, interference from the Communist Party. One must always keep in mind, under the Soviet rule, the arts were under very strict scrutiny and the least amount of Western influence often referred to as decadent, “bourgeois” influence, could result in a career-damaging reprimand at minimum or more severe punishment such as deportation to a work camp or even death. Unfortunately, Dmitri Shostakovich was to find this out all too soon.

In January of 1934, the opera, *Lady Macbeth of Mitzenk* premiered in Leningrad.<sup>5</sup> The opera was extremely successful. However, two years into a successful run, the enthusiasm for this opera was about to come to an abrupt end. On January 28, 1936 *Pravda*, the Soviet States official publication, ran a scathing article entitled, *Muddle Instead of Music*. This article portrayed the opera as a cacophonous and pornographic insult to the Soviet People. Some excerpts from this article:

From the first minute, the listener is shocked by deliberate dissonance, by a confused stream of sounds... ..To follow this music is difficult, to remember it is impossible... ..The music quacks, and growls and suffocates itself. ...And “love” is smeared all over the opera in the most vulgar manor. The merchant’s double bed occupies the central position on the stage. On it, all problems are solved... ..Lady Macbeth is having a great success with bourgeois audiences abroad. Is it not because the opera is absolutely apolitical and confusing that they praise it? Is it just not explained by the fact that it tickles the perverted tastes of the bourgeoisie with its fidgety, screaming neurotic music?<sup>6</sup>

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<sup>5</sup> Ian MacDonald, *The New Shostakovich*: (Boston: North Eastern University Press, 1990), pp. 288-289.

<sup>6</sup> V.I. Seroff., *Shostakovich: The Life and Background of a Soviet Composer* (New York: Alfred A. Knopf, 1943), p 204.

In a continuing barrage of denunciation of Shostakovich's works, a week later another article appeared in *Pravda*. This article, entitled *Falsehood in Ballet*, attacked Shostakovich's ballet, *The Limped Stream*, in the same fashion as *Lady Macbeth*.<sup>7</sup>

The works of Shostakovich began to be removed from programs. Musicians refused to perform his pieces.<sup>8</sup> On February 10, 13, and 15 the Moscow Composers' Union held heated sessions denouncing Shostakovich and his music. At the same time, the Leningrad Composers' Union held similar meetings, as well on the same topic. While still taking of words of *Pravda* as infallible, they stood by Shostakovich. In Leningrad they pledged to help the young composer find the error of his ways and lead him on the correct musical path.<sup>9</sup>

It surely came as a complete shock to Shostakovich to be denounced so harshly after the opera had already been in production for two years. Shostakovich was very concerned about his future, not only as a composer but also as a Soviet. At the same time when the *Pravda* articles were published, Shostakovich was in the process of rehearsing his Fourth Symphony. Shostakovich had enjoyed great success and acclaim with his first three symphonies, but his Fourth was considerably more dissonant. Considering the assault on dissonance in the *Pravda* articles, Shostakovich chose to stop preparations for

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<sup>7</sup> *ibid* pp 205-207.

<sup>8</sup> *ibid* pp 210, 216.

<sup>9</sup> Ian MacDonald, *The New Shostakovich* ( Boston: Northeastern University Press, 1990), p 306.

the premiere of Symphony No 4.<sup>10</sup>

At the time of the *Pravda* articles and the discontinuation of preparations for the Fourth Symphony, one must keep in mind that Stalin had implemented a five-year plan (1928-1932). This plan created outside pressure on Soviet composers, including Shostakovich, to become increasingly selfconscious. This plan also undermined his musical confidence. His symphonic output until Symphony No. 4 followed the trends of his earlier symphonies, while, on the other hand, his smaller works showed signs of more progressive thought. In these smaller works compositional techniques such as neo-classical forms and understatement were implemented. It is as though he were attempting to satisfy his need for creativity as well as his need to satisfy those who could determine his fate.<sup>11</sup>

After the *Pravda* articles, Shostakovich, for all intents and purposes, became a nonentity in Russian music. As was stated before, his music was not being performed and Shostakovich's own musical output decreased significantly. Shostakovich's musical works from the time the *Pravda* articles were published until the premier of the 5th Symphony consist of the Four Romances Op. 46 and two incidental music film scores. Shostakovich did, during this time, accept an invitation to give tutorials on composition and orchestration at the Leningrad Conservatoire.

Shostakovich began drafting the 5th Symphony on April 18, 1937 and finished,

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<sup>10</sup> The Fourth Symphony was not premiered until December 30, 1961.

<sup>11</sup> Norman Kay, *Oxford Study of Composers Vol. 8: "Shostakovich,"* (London: Oxford University Press, 1971 ), pp. 19-21.

only three months later, the final draft on July 20, 1937.<sup>12</sup> Shostakovich relates that the short time needed to draft that symphony was preceded by a great amount of “lengthy internal preparation.”<sup>13</sup>

The symphony's premiere conductor, Evgeny Mravinsky, was a young, little-known composer who had just been appointed conductor of the Leningrad Symphony Orchestra. Rehearsals began on November 17th and it was not long after rehearsals began that Shostakovich became concerned with Mravinsky's technique. In Shostakovich's opinion, Mravinsky was overly picky about all the minor details of the piece, constantly asking Shostakovich to explain the meaning of each measure. Shostakovich, on the other hand, said very little at the first rehearsal about how the piece was to be played. A breakthrough was made in communication between composer and conductor when Mravinsky intentionally took all the incorrect tempos. This made Shostakovich so angry that he finally began to interpret his work. After the success of the premiere, Shostakovich realized Mravinsky had truly taken the correct path in bringing the symphony to its full potential.<sup>14</sup>

The Symphony was premiered in Leningrad on November 21, 1937. For many it was seen as a public vindication of Shostakovich's name. The success of the premiere also restored him as an important and influential Soviet composer. One audience

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<sup>12</sup> Manashir Iakubov, *The Fifth Symphony: The Story of How It Was Composed and its First Performances* (Moscow: DSCH Publishers, 2004), p. 170.

<sup>13</sup> The original manuscripts for the Fifth Symphony have never been located. Yefin Sadounikov has been credited with giving the precise start and completion dates without indicating any sources.

<sup>14</sup> Manashir Iakubov, *The Fifth Symphony: The Story of How it was Composed and its First Performances* (Moscow: DSCH Publishers, 2004), p 170.

member, A. N. Glumon, remembers:

Many of the listeners began to rise automatically from their seats during the finale, one after another. The music had a sort of electrical force. A thunderous ovation shook the columns of the white Philharmonic Hall, and Evgeny Mravinsky lifted the score above his head, so as to show that it was not he, the conductor, or the orchestra who deserves this show of applause, these shouts of “bravo”, the success belonged to the creator of the work.<sup>15</sup>

Shostakovich and his Symphony No. 5 were not without critics and detractors. After the symphony enjoyed months of continuous success, Isaak Dunayevsky, a song writer, and then president of the Leningrad Composers Union published a memorandum on January 29, 1938, the day of the Moscow premiere stating that the symphony was:

a balyhoo, even a psychosis that threatened to lead the Soviet music into a climate of “creative *laissez-faire*” in which the Union might not be able to exercise its police function.<sup>16</sup>

The success of the Fifth Symphony with the general public came as a surprise to party “leaders of culture.” Two executives, V. Surin and B. Yarustonsky, were sent from Moscow to Leningrad to investigate. They attended a performance and were amazed by the response from the audience. Surin, while in the lobby after the performance in an intentionally loud voice, exclaims: “Look, the audience has obviously been handpicked to the last man personally!!!!...There are no normal people here! The symphony’s success has been scandalously fixed!”<sup>17</sup>

A concert performance for party members was arranged by the Leningrad

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<sup>15</sup> Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton: Princeton University Press, 1995), p. 126.

<sup>16</sup> Manashin Idakuvbov, *The Fifth Symphony: The Story of How it was Composed and its First Performances* (Moscow: DSCH Publishers, 2004), p. 171.

<sup>17</sup> *ibid*

Regional Committee of the All-Union Communists Party, perhaps in an effort to raise questions about the true success of the symphony. However, even the party member audience was enraptured by the symphony. Igor Stravinsky also took a turn at mocking the work in his Harvard lectures in 1939, later published as *Poetics of Music*. He describes it as “a consummate masterpiece of bad taste, mental infirmity, and complete disorientation in the recognition of the fundamental values of life.”<sup>18</sup>

There are currently two schools of thought concerning Shostakovich. One is that of Ian MacDonald, the author of, *The New Shostakovich*. MacDonald’s theory believes Shostakovich was, in fact, a Soviet dissident with hidden ridicules and mockeries throughout his music, particularly in the music of Symphony No. 5.<sup>19</sup> This theory is based mostly on a book of Shostakovich memoirs entitled, *Testimony* by Solomon Volkov. The other is that Shostakovich was always a loyal Soviet. Most other scholars of the works and life of Shostakovich agree with the latter making it the most accepted one.<sup>20</sup>

While it is out of the scope of this research to defend either of these ideological positions, it is important to mention them. What is important is the fact that the Fifth Symphony received such rave reviews by the public at large. It is important in that the symphony’s program notes included a subtitle, “A Soviet Artist’s Response to Just

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<sup>18</sup> As quoted in Manashin Idakuvbov, *The Fifth Symphony: The Story of How It Was Composed and Its First Performances* (Moscow; DSCH Publishers, 2004), p. 171.

<sup>19</sup> Certainly because this is the first major work to follow the *Prozda* attacks of 1936.

<sup>20</sup> Richard Taruskin, "Interpreting Shostakovich's Fifth Symphony", *Shostakovich Studies*, edited by David Fanning (Cambridge: Cambridge University Press, 1995), pp. 52-53

Criticism.” While never authorizing the subtitle, Shostakovich never refuted it or asked for its removal from the programs. The purpose of this study is to illustrate and prove that through the compositional process Shostakovich finds a place to belong in the Soviet world and the global artist’s world simultaneously by means of Symphony No. 5 in general, and the fourth movement in particular.

### Form

Movement four in Symphony No. 5 is labeled "Allegro non troppo." The form of this movement is sonata-allegro. The initial A, or exposition section, consists of 123 measures. Contained in these measures are four themes, which are:

The image displays four musical themes, labeled Theme A through Theme D, arranged vertically. Each theme is presented on a two-staff system (treble and bass clefs). Theme A begins with a dynamic marking of *ff*. Theme B also begins with *ff* and includes a triplet of eighth notes. Theme C starts with *ff* and features a complex rhythmic pattern with many sixteenth notes. Theme D is the simplest, consisting of a single melodic line. The notation includes various musical symbols such as clefs, time signatures, dynamics, and articulation marks.

Ex. 1: 4 Themes of Exposition

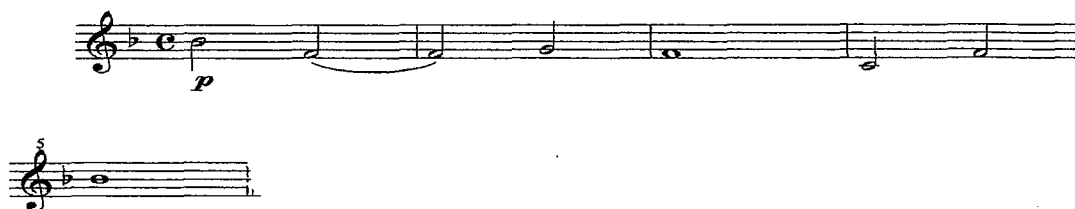
The exposition themes are constructed in the following manner:

Measure No.	1	11	20	24	42	83	98	112
Theme:	a1,	b1,	a2,	c1,	a3,	d1,	d2,	a4,
No. Of	(10+)	(7+2)	(4)	(12+2+4)	(7+15+7+6+4+)	(13+4)	(14+)	(12)
Measures		(9)		(18)	(39)	(17)		

Example 2: Form, Exposition: mm. 1-124

As often the case with the exposition in sonata-allegro form, the "a" theme is heard the greatest number of times. In this case, the exposition is rondo-like in nature with "a" theme being heard after each new theme is introduced. It is also interesting how balanced this exposition is. Out of a total of 123 measures, 65 measures comprise "a" theme passages while "b," "c," and "d" themes combine to 58 measures. Also "a1" and "a4" approximately balance one another at 10 and 12 measures respectively.

The B or development section also contains 123 measures. This section begins using the "d" theme in free augmentation (with musical flow maintained by repetitive accompaniment figures).



Ex. 3: Theme "d" augmented

This is the last time the "d" theme is heard in the movement. In relatively



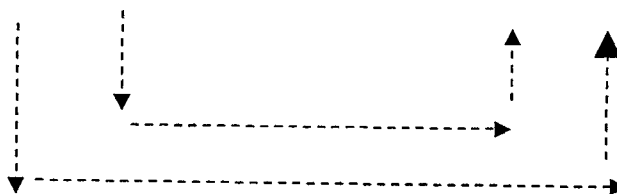
quick fashion other themes, "e" and "f," are introduced for the first time. The "e" theme is derived from the "d" theme, with "e" being a metamorphosis of "d's" falling 4th.

Theme E

Theme F

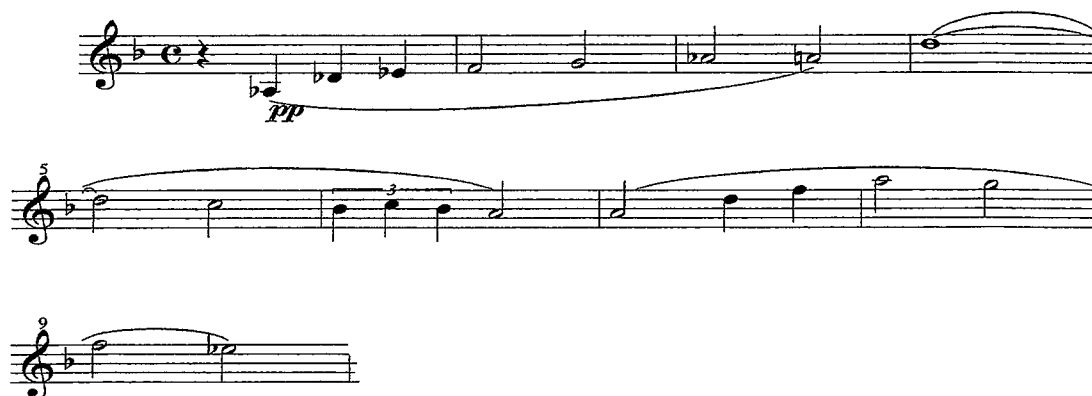
Ex. 4: Themes e & f

Measure No.	124	144	165	177	210	231
Theme:	d3,	e1,	f1,	a5,	b2,	g1,
No. of Measures:	(2+18)	(21)	(12)	(8+21+4)	(21)	(16)
	(20)			(34)		



Example 5: Form, Development: mm. 124-246

The initial "d" theme, which opens the development section, begins at m. 126 and lasts 18 measures; "e" lasts 21 measures, and "f," 12 measures. The "a" theme then reappears in the development at measure 185. It is disguised as a long augmented bass line, consisting of the second, third and fourth notes of the "a" theme. The "b" theme returns for the second and final time at m. 212. It is also in augmentation and can be a bit difficult to recognize on the initial listening.



Ex. 6: Theme "b" freely augmented

To conclude the development, a third theme, "g," is introduced at m. 231. Theme "g" (18 measures in length) is derived from an accompaniment figure found in the last eleven measures of Shostakovich's setting of the Pushkin poem "Rebirth" (*Vozrozhdeviye*, Op. 46/1), composed immediately before the Fifth Symphony, Op. 47.<sup>21</sup>

<sup>21</sup> Richard Taruskin' "Interpreting Shostakovich's Fifth Symphony", *Shostakovich Studies*, edited by David Fanning (Cambridge: Cambridge University Press, 1995), p. 44

Tak iz - che - za - yut za - bluzh -

de - n'ya s iz - mu - ch - en - noy du - shi mo - yey

i voz - ni - ka - yut vney vi - de - n'ya per - vo - na - chal' - nikh, chi

stikh dne y.

Ex. 7: Pushkin Romances Op. 46 / 1, mm. 18-29 (end)

In the final quatrain of this poem, when the "g" theme begins, the words read: "So do delusions vanish from my wearied soul and visions arise within it of pure primeval

days."<sup>22</sup>

This poem refers to a painting that has been defaced but is restored over time. It is compared to a spiritual regeneration.<sup>23</sup> The placement of this theme at the conclusion of the development section suggest that Shostakovich is struggling between the desire to compose without restrictions, and the reality that he must consign himself to the scrutiny of the Soviet Party.

Yevgeny Mravinsky, the conductor of the premiere, stated the following about the finale:

Shostakovich makes great effort to make the finale the authentic confirmation of an objectively affirmative conclusion. But in my view this confirmation is achieved to a large extent by external devices: somewhere in the middle of the movement the quick tempo spends itself and the music seemingly leans against some sort of obstacle, following which the composer leads it out the cul-de-sac, subjecting it to a big dynamic build-up, applying an induction coil.<sup>24</sup>

Shostakovich, if we consider the comments of Mravinsky, wrestled with how to return to the recapitulation. Just as the painting is restored in Pushkin's poem, so is the movement's original mood. His technique in achieving this is to simplify rhythm and texture through the incorporation of "g" theme at the development's concluding pivotal point. The "g" theme proves to be important not only as a compositional tool, but also as an inspirational source for continuing his struggle to reaffirm his good name among Soviet society.

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<sup>22</sup> Richard Taruskin "Interpreting Shostakovich's Fifth Symphony," *Shostakovich Studies*, edited by David Fanning (Cambridge: Cambridge University Press, 1995), p. 45

<sup>23</sup> *Ibid*, p.45

<sup>24</sup> *ibid*, p.45

One particularly notable fact about the "g" theme: when introduced, the first eight measures also contain theme "c" augmented in the lower strings (See Ex. 7). Therefore, when the "g" theme is first heard, it is more like the Pushkin Romances in that it is more accompaniment-like. After nine measures the harp assumes the theme in m. 239 and it becomes the sole moving force of the section (Ex. 8).

The musical score for piano, measures 231-238, is presented in three systems. Each system consists of two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The first system (measures 231-232) shows the 'g' theme in the top voice and an augmented 'c' theme in the bass line. The second system (measures 233-234) continues this texture. The third system (measures 235-236) shows the 'g' theme in the top voice and an augmented 'c' theme in the bass line. The fourth system (measures 237-238) shows the 'g' theme in the top voice and an augmented 'c' theme in the bass line. The score includes dynamic markings 'p' and 'p'.

Ex. 8: Theme "c" augmented in lower bass line with Theme "g" in top voice (mm. 231-238)

The image displays three systems of musical notation for a piano piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in common time (C) and a minor key, indicated by one flat in the key signature. The first system shows a treble staff with a series of chords and single notes, and a bass staff with a simple harmonic accompaniment. The second system continues this texture, with the treble staff featuring more complex chordal structures. The third system shows a continuation of the harp-like texture in the upper voice, with the bass staff providing a steady accompaniment. Dynamics markings such as *p* (piano) are present throughout the score.

Ex. 9: Theme "g" Harp alone in upper voice solo mm. 239-246

As often the case with the traditional sonata- allegro development, the development section has the most new material. It is also noteworthy to state that themes, "d," "e," "f" and "g" each appear only once in the development and nowhere else in the movement. Here Shostakovich does an excellent job of keeping in the listener's consciousness on the main theme "a" by redefining it as an inconspicuous accompanimental augmentation in mm. 185-205.

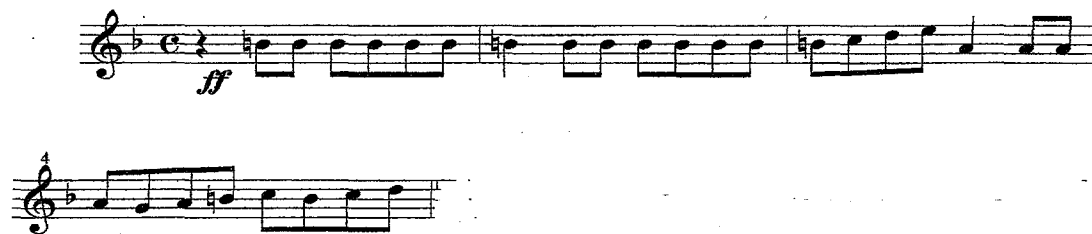
Upon close examination of the development section, it can be seen Shostakovich

is very clever with his construction of themes. He begins with theme, "d," "e," and "f" and concludes with themes "a," "b," and "g." However, the "g" theme coexists here with hints of the "c" theme and could be labeled "a," "b," and "c" at the development's conclusion.

The development section also shows great balance. It has 123 measures to the exposition's 123 measures. The "d" theme, which opens the development after two transition measures, has 18 measures. The "g" theme, which closes the section, contains close to the original length (16 measures), considering that the first two measures of d3 act as a bridge. The "a" theme returns toward the middle of the section, giving the development section a nice arch-like structure.

The development's primary technique is the employment of augmentation of previously introduced material. New material introduced in the development section is flowing and melodic. However, the tempo marking is half note = 80, which is relatively fast. Shostakovich with these long augmented and flowing melodic themes gives the illusions of andante when movement is actually quite rapid. The rhythms are simple and the entire development section becomes very relaxing to the listener. This relaxation is unusual for a development section.

The recapitulation begins at m. 247. Theme "a" is stated and the listener is cognizant that the recapitulation has begun and the movement is nearing its final measures. To keep interest throughout the movement Shostakovich adds yet another theme.



Ex. 10: Theme "h" mm. 278-281

Theme "h" is heard between "a6" and "a7" and again between "a7" and "a8." The recapitulation can be viewed as a crescendo to the movements largest climax which occurs in m. 324 marking the beginning of "a9" lasting for 35 measures. While not the longest section, it is by far, the most intense, with its concert "A" ostinatos and fortissimo dynamics. But most notable is the abrupt half step modulation to D major.

Shostakovich takes great care to balance his recapitulation as he did with the previous sections. The beginning and concluding "a's" of the recapulation are relatively the same size.

Both "h" sections are nine measures in length and are presented in a rondo-like fashion.

Measure No.	247	278	287	291	300	324
Theme:	a6,	h1,	a7,	h2,	a8,	a9,
No. of Measures:	(15+11+5)	(9)	(4)	(9)	(8+16)	(7+28)
	(31)				(24)	(35)

Example 11: Form, Recapitulation: mm. 247-end



In summary, the form of movement 4 shows great balance. The measure proportions of the exposition, development, and recapitulation are 123,123, and 112 measures respectively. Each section has an even number of sub sections and there are eight themes throughout, further enhancing this balance. It is interesting that the "a" theme appears in each section of the ABA form and, out of the 358 measures that comprise the movement, it appears in 162 measures, though sometimes very freely.

### **Harmonic and Tonal Outline**

The harmonic and tonal outline of movement four in Shostakovich's Symphony No. 5 is complex. While the principle tonal center is "d,"<sup>25</sup> there are twenty other tonal centers paired with modal and artificial scale elements . In this 358 measure-long movement, 200 measures have a discernable tonal center, leaving 158 measures where the tonality has been somewhat blurred by one or more compositional techniques.

Similarly, the harmonic structure in the exposition itself includes fast-paced shifts in tonal centers, as well as sections where tonality is obscured. While the tonal center of "d" is immediately established, it last only 21 measures before going on what could be considered an harmonic "joy ride" through m. 97

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<sup>25</sup> Small letters implies center with a lowered third ("quasi minor") and capitals imply a major third.

Meas.	1	9	10	11	22	24	31	33	35	40	42	49
	:	:	:	:	:	:	:	:	:	:	:	:
	:	:	:	:	:	:	:	:	:	:	:	:
	:	:	:	:	:	:	:	:	:	:	:	:
Main	d	:	d	d	Aeolian	:	:	:	:	:	:	:
Ctrs.	Aeolian											
Sub.		c		(f/F)	(c)	Sequential	Ab	wedge	Step	Step		
Ctrs.						Transition			Progression	Progression		
						Chromatic			F<G<Ab<Bb)	eb, e, d		
									Sequential	Aeol. Phyr.		
Meas.	57	64	70	74	75	76	78	80	81	82	94	
	:	:	:	:	:	:	:	:	:	:	:	:
	:	:	:	:	:	:	:	:	:	:	:	:
	d/D	:	:	:	:	:	:	:	:	:	:	:
Alt. Scale	1/2 -whole											
		(C/c	a-flat		b	A/a	Suspensive	Chromatic. w/	eb	e	Ambiguous	
							tonality	Hints of Alt. Scale			Tonality	

Example 12: Tonal Centers, Exposition: mm. 1-97<sup>26</sup>

Considering tempo, the only main structural tonal center in the first 97 measures is "d." It appears in the beginning as d Aeolian and again as a "d" alternating scale (beginning with a half step and very freely treated) in m. 58. All other tonalities, implied tonalities, or suspended tonalities are subsidiary to the main tonal center "d." With these quick harmonic changes, early on in the exposition, Shostakovich displays his mastery of harmonic progression, especially between m. 42 and m. 80, where Shostakovich takes the

<sup>26</sup> Tonal Centers below the horizontal line are embellishing rather than primary.

principle theme "a" and changes briefly to another center or suspended tonality 10 times. At m. 98, the tonal center of "A" is established. This lasts 10 measures and again, Shostakovich suspends tonality until the development section begins at m. 124. The tonal center "A" is punctuated at the beginning of m. 98 by the movement's first main climax. Shostakovich, by placing his first climax at this point, is assuring the listener he is not haphazard, but rather has a clear and precise plan.

Meas.	98	108	113	117	121
	:	:	:	:	:
	:	:	:	:	:
	:	:	:	:	:
	A	:	:	:	:
					F pedal
		Descending parallel	:	:	
		Major 6/3 chords	:	:	
		Against Ab/g	Canonic	Harmonic wedge	
(1st Main climax)		trill	Treatment on g#	outward	
		Suspended	& d with parallel		
		Tonality	tritone accomp.		

Example 13: Tonal Centers, Exposition: mm. 98-123

It is the development section where Shostakovich becomes most impressive with his mixture of tonal centers, and suspended tonality. When a tonal center can be established, it is always in close proximity to the tonic of the movement's primary tonal center "d." All tonal centers in the development travel largely by a half step from the dominant "A" or the tonic "d." This creates a feeling of harmonic comfort to the listener, bringing them back toward the original tonality or at least its dominant while

interspersing long andante sections of music where tonality cannot be clearly established.

Meas.	124		144		165				
	:		:		:				
	Bb		:		A>Bb				
	(with bitonal elements in upper ostinato)		Suspended Tonality (major/minor with chromatism)			(with chrom ALT.)			
Meas.	177	205	210	215	220	222	223	225	227
	:	:	:	:	:	:	:	:	:
		Ab/Db	Db	d	:	:	d	:	:
	Chromatic modulation Incorporating outward wedges				Eb	eb		Chrom	bb
					Embellishing centers			shift down	
Meas.	231		239						
	:		:						
	d		:						
					(to recapitulation: A dominant)				
			Bb						
					outward wedge				

Example 14: Tonal Centers, Development: mm. 124-246

By keeping development sections where tonality can be established so close to the original tonal center and its dominant, and at the distance of a half step, Shostakovich has created an innovative method of implementing tonal center change, while keeping the listener in touch with the movement's primary tonality.

The recapitulation is the most tonal section of the movement. Through its 112 measures, tonality can be established at any point with the possible exception in mm.

296-300 where tonal center change is occurring. The "d" is the predominant tonal center. However, for only the second time, another tonal center is introduced. The "h" theme, which is first heard in the recapitulation, has a tonal center of Eb. A half step above the main tonal center, Shostakovich stresses the importance of this center by making it a part of the first of two main climaxes in the recapitulation. This climax, at m. 291, has the "h" theme appearing for the second and final time. The tonal center of Eb is established for only five measures before it begins to change. The theme now appears in 3/4 time which adds emphasis to its restatement.

Tonal center change becomes the key harmonic component in the final measures before the movement's coda. As the "h" theme draws to its conclusion, a movement toward the tonal center "c" occurs. From "c" it moves up to "Db." "c" and "Db" are also structural tonal centers in the recapitulation because of their length; however, their primary purpose is to act as harmonic passageways to the final tonal center. For one brief moment (m. 315), a "d" tonality can be established. This surely is a foreshadowing of the movement's final shift. After m. 315, the tonality returns to "Db." The harmonies in the final measures before the coda form a wedge outward until the "d" tonal center is reestablished again in m. 324 remaining until the final downbeat. In the tradition of Beethoven, this "d" tonal center now becomes "D."

Recap Meas. 247-End													
MM.	247	269	273	275	279	285	286	287	296	300	308	316	324
	:	:	:	:	:	:	:	:	:	:	:	:	:
Centers	:	:	:	:	:	:	:	:	:	:	:	:	:
Structural	d	:	:	:	e	:	:	eb	:	c	Db	C#	D
Embellishing	w/dom.. Pedal	f	c	b-flat sequences		B-flat		Ab	(Mod to c)		w/chrom. alt.	eharmonic	

### Example 15: Tonal Centers, Recapitulation: mm. 247-end

Through the harmonic progressions of the recapitulation, Shostakovich has brought the sections of the finale together by using both the traditional (i.e., ending in the parallel major of the opening key) and the modern (i.e., linear tonal center changes, and chromaticism) to create a harmonically balanced finale.

### Climaxes

Climaxes are profound moments within the work, which are points of marked change or affirmation of idea content. Subtle points of structural emphasis are points in the movement of special interest where the moment is used to draw the listener's attention.

Five climaxes clearly punctuate the movement. The first occurs at m. 98. The “d” theme is heard again this time; however, instead of being heard by solo trumpet, it is now fully orchestrated by the use of upper woodwinds, strings, and low brass at

fortissimo. A cymbal crash occurs here along with fanfares played by the trumpet section to emphasize the importance of this theme “d.”

In a relatively short amount of time, the second climax occurs in m. 112. A diminished chord along with a quadruple forte in the cymbals takes place on beat one. On beat two, a tam-tam is struck at fortissimo and an eighth-note timpani ostinato consisting of  $g\#$  and the pitch "d" being struck at the same the same time at a dynamic level of fortississimo. This sets the mood for the fortississimo reinstatement of the main theme “a” and is the true climax of the exposition.

In the development section there is a third climax. This climax occurs in m. 156. It is smaller in orchestral forces and more subtle. Here Shostakovich creates the climax by using the extreme register of the violin along with a three-measure crescendo to fortissimo prior to the violin's peak. This marks the development's true climax.

The next and final two climaxes occur in the recapitulation at m. 291 and 324. Notably there are no other climaxes between these two. The climax at m. 291 introduces an extensive  $3/4$  meter section, the only one in the movement. This  $3/4$  section lasts until the final climax at m. 324. Prior to the climax in m. 291, there were only three other time signature changes occurring for only one measure before returning to the predominant time signature of  $4/4$ . Here instruments are playing at a fortissimo including a fortissimo triangle roll and cymbal crash.

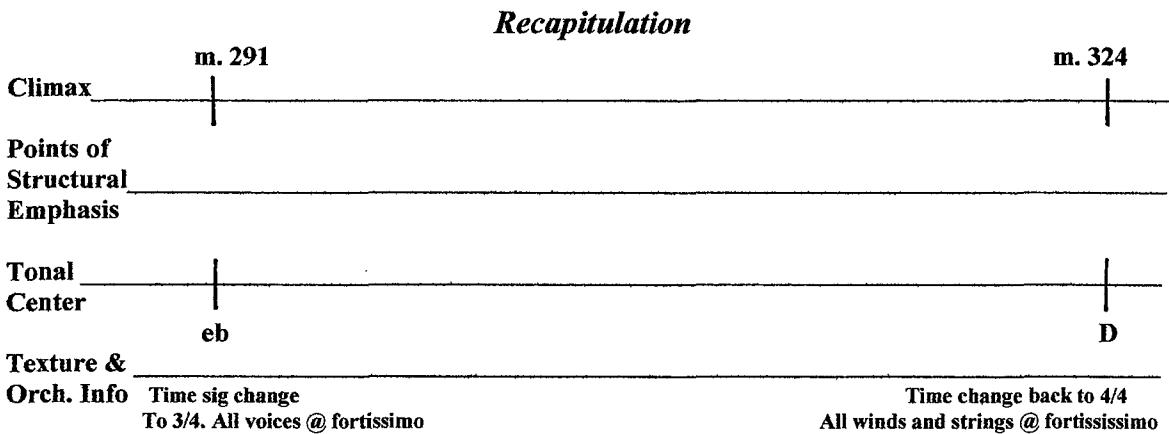
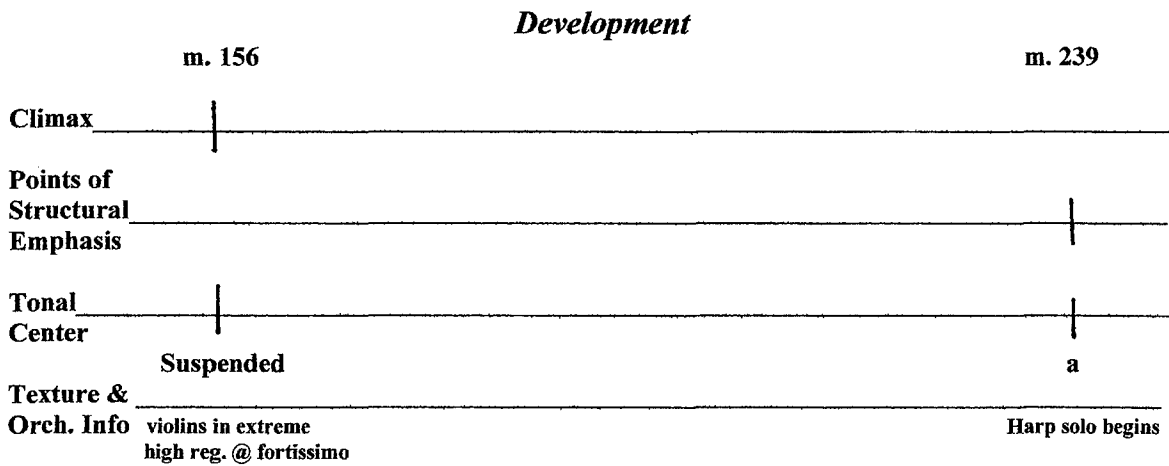
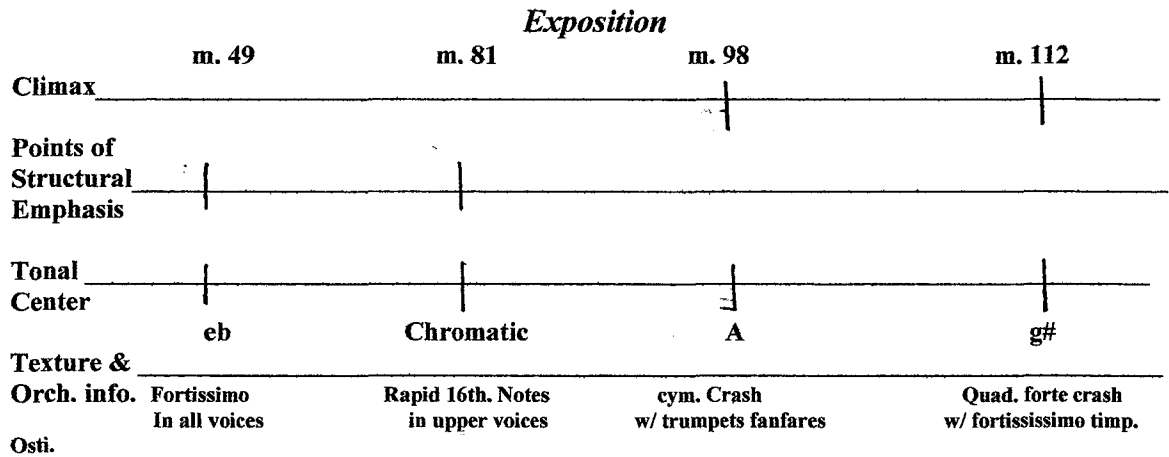
The final climax comes in m. 324. This climax is also the principle climax of the movement. The key signature changes for the first and only time. The time signature

reverts back to 4/4. All instruments are playing at fortississimo with the exception of percussion. Concert A ostinatos begin on beat four and continue throughout the movement's conclusion. This is in anticipation of the triumphant return of the main theme now in D major.

### **Points of Structural Emphasis**

In the fourth movement there are three points of structural emphasis. The first occurs in m. 49. A fortissimo chord is played in the horn section with a dissonant concert A contained in the chord. This introduces the main theme again; this time, however, in Eb Aeolian. The next point of structural emphasis occurs in m. 81. This climax comes as a result of a chromatic ascension in the previous measure. M. 81 marks the introduction of theme "d." Theme "d" is one of the predominant themes of the movement, arguably second only to the main "a" theme. The rapid 16th notes which accompany the theme add tension and chromaticism. The final point of structural emphasis occurs in m. 239. This is achieved by the introduction of the harp playing theme "g." Theme "g" is taken from "Rebirth" contained in Shostakovich's setting of the Pushkin Romances.





Example 16: Climaxes, Points of Structural Emphasis and Tonal Centers.

Shostakovich, through his use of climaxes and points of structural emphasis, creates an atmosphere of intensity throughout the movement. The various climaxes are distributed throughout the movement in an articulate manner giving the work structural integrity. There are two climaxes in the exposition, one in the development, and two in the recapitulation. There is also balance within each section of the movement with two climaxes and two structural points of emphasis in the exposition, one of each in the development, and two climaxes in the recapitulation.

When considering climaxes in relation to tonal centers, it appears Shostakovich liked to stay close to the dominant or tonic when implementing climaxes. The exception is the climax in the development that occurs because of the violins playing the melodic passage in the extreme upper register. There is no clear tonal center at this climax.

### **Rhythmic Structure**

The rhythmic structure of the fourth movement is relatively conservative. This actually holds true throughout the entire symphony. There are few changes in time signatures. When Shostakovich does change meter, it's generally only for one measure and the quarter note always receives one beat. However, there are two important exceptions to this pattern. In movement 4 at m. 261, the time turns to 3/2 for one bar. Although the recapitulation begins at m. 247, this 3/2 meter at m. 261 is the passageway to the crux of the recapitulation.

Following this measure, the recapitulation really begins to move with greater rhythmic differentiation. Starting in m. 262 and continuing to the final measure, eighth-

note patterns appear in one voice or another accompanying the themes of the recapitulation. Shostakovich uses the other time changes to achieve the same effect. The other exception is, of course, the extended 3/4 section of the recapitulation known as theme "h." It is possible that Shostakovich included this extended 3/4 section to create rhythmic tension leading up to the final climax at m. 324. There are hemiolas within this section appearing in mm. 291-299. It appears Shostakovich keeps his time-signature palette simple because he is able to achieve some unique ideas using other rhythmic elements.

Dotted notes play an important roll in the rhythmic structure of the fourth movement. Present in this movement are both dotted quarter and dotted eighth notes in the primary theme "a." Dotted notes can be found in the first three themes and theme "e."

Shostakovich's use of syncopation juxtaposed against the prevailing dotted rhythms creates a feeling of unrest.

Example 17: Rhythmic Unrest mm. 108-111

Here the lower part flirts with a hemiola from triple to duple, while the upper part reaffirms the downbeat:

The image displays three systems of musical notation for accompanimental parts. Each system consists of three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The upper part (top staff) features a melodic line with eighth-note patterns, often grouped in pairs. The lower part (middle and bottom staves) features a bass line with a hemiola rhythm, characterized by a sequence of three eighth notes followed by a quarter note, which is then repeated. The first system shows the initial four measures, the second system shows the next four measures, and the third system shows the final two measures.

Example 18: Hemiola Accompanimental Parts mm. 291-299

While Shostakovich uses the above-mentioned techniques tastefully, without a doubt, the rhythmic technique that sets this movement apart from others is his unique omnipresent treatment of ostinatos. One could argue the entire movement is a collection of ostinatos. From the opening timpani ostinato in m. 2 to the unforgettable concert "a" ostinatos beginning in m. 325 and lasting until m. 355, the ostinato technique used by Shostakovich transcends a mere rhythmic accompaniment figure, becoming rather a method of continuity and rhythmic flow throughout the entire movement.

### **Timbre**

Shostakovich's Symphony No. 5 is orchestrated as follows: piccolo, 2 flutes, 2 oboes, E-flat clarinet, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, snare drum, bass drum, cymbals, tam-tam, glockenspiel, xylophone, celeste, 2 harps, piano, violins I and II each being divided into 3 equal groups ("divisi in 3"), viola, cello, and bass. Given the vast array of instrumental choices, Shostakovich's timbre or tone color palette is quite extensive.

Probably the most notable timbre effect of the fourth movement is derived from the third or Largo movement. In the Largo, Shostakovich keeps the brass tacet. The main theme of the fourth movement opens with the brass section at fortissimo. This makes the opening statement of the fourth movement powerful. The brass section remains prominent in the exposition creating punctuations at key moments. The brass section is also used effectively when the main theme reappears within the exposition. The use of brass in the exposition and recapitulation also has an affect on the

development. Other than some modest use of the horn section, the brass is absent from the development, thus creating a thinner texture which creates contrast within the rest of the movement.

The introduction of the "d" theme comes as a trumpet solo. It is surrounded by a furious sixteenth-note ostinato in the upper strings and woodwinds thus creating a very unique timbral moment.

The brass section also plays an important role in the recapitulation. The horns act as a foundation for the restatement of the "a" theme with their pedal concert "a" in m. 250. The trumpets are featured briefly, but effectively, just prior to the introduction of theme "h" by playing theme "a" beginning in m. 286, as a section solo against a background texture provided by the piano and upper strings. This relationship between the piano and upper strings begins at m. 284 and continues until the last measure of the movement. The trumpets are again featured as a soli section.



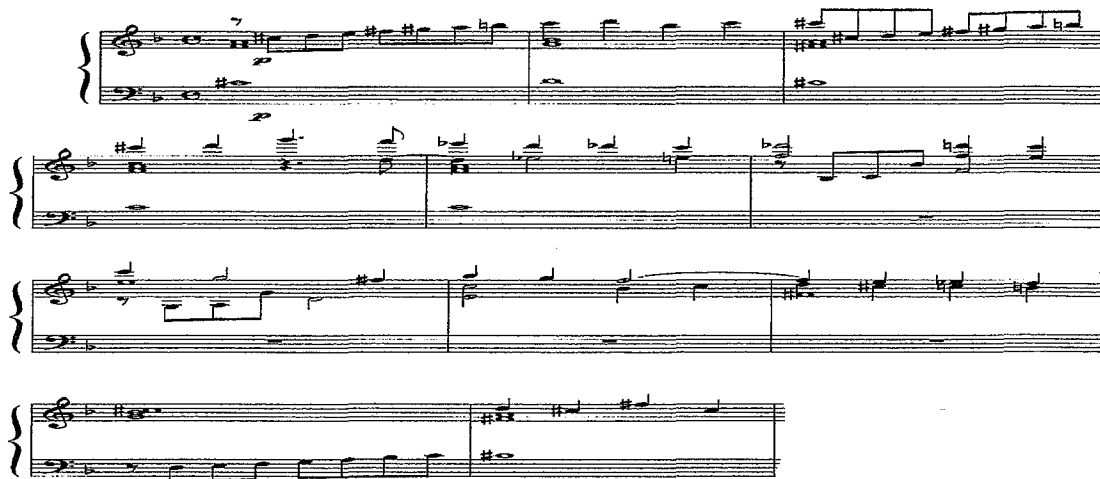
Example 19: Trumpet Soli mm. 307-316

The most impressive use of the brass section comes at the final main climax and continues until the final downbeat. The brass now carry the final triumphant "a" theme

(in d major this time) to its conclusion with orchestral support from the concert "A" ostinato.

It is important to note Shostakovich's extensive use of the horn section. The horns play a great deal during this movement. They create a sense of power and beauty. They are the only brass to appear in the development section. As was previously stated, the development was used by Shostakovich to create a relaxed atmosphere and lighter texture. The use of the horn section as a prevailing sound is tasteful as well as unique.

Shostakovich uses the woodwind section, for the most part, as a doubling tool for the string section. He does employ a woodwind choir alone for several measures in the development section. The woodwind section is featured (along with the French horns and timpani) at the beginning of the recapitulation while ushering in the "a" theme.

The image shows a musical score for a woodwind choir, consisting of four systems of staves. Each system has a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat major or D minor). The score is arranged in four systems, with the first three systems having two staves each and the fourth system having one staff. The music is written in a clear, legible style with standard musical notation.

Example 20: Woodwind Choir mm. 165-175

Upon first examination of this movement, one might feel Shostakovich lacked creativity with his orchestration of the woodwinds. This is not so. When examining more

thoroughly his placement and use of woodwind material, we can conclude he had great knowledge and creativity when orchestrating the woodwind section. His use of understatement with this section brings it to the forefront when it is clearly intended, thus drawing the listener closer to the music.

The use of the piano as an orchestral instrument is an interesting element in this movement. Its use can be described as limited at best. It is never featured as a solo instrument. It only serves to double string and woodwind passages. In movement 4, the piano does not enter until m. 284 as an enhancement to the upper string ostinato. This enhancement continues through m. 356. Interestingly, the piano, does not share the final note of the symphony. By eliminating the piccolo and harp and switching the focus to lower pitches, Shostakovich, again, maintains the listener's interest with an interesting timbral shift.

The harp is a featured soloistic instrument within the symphony, very rarely doubling another instrument. The harp's presence is more pronounced in the first three movements. In movement 4, the harp plays only for nine continuous measures. It is used as a solo instrument playing the "rebirth" (theme g) in mm. 239-247. The beautiful simplicity of those measures is a testimony to Shostakovich's talent in understatement, especially considering they are the final measures of the development. Shostakovich's use of percussion is very straightforward. He uses these instruments to punctuate phrases and highlight musical climaxes. He is not a subtle user of percussion. Whenever percussion is used, especially in the fourth movement, its dynamic level can be



guaranteed to be at least forte.

### **Textural Structure**

The fourth movement, considering its full orchestration, contains relatively few individual strands. This shows that Shostakovich incorporates melodic understatement and uses his orchestration to bring his compositional ideas to the forefront. This is achieved by often doubling melodic and accompaniment lines in the strings and woodwinds, while leaving the brass as an independent section which does not receive any doubling from the other sections.

In the vast majority of the movement, two to three melodic strands are in motion simultaneously. At two points in the movement, only one melodic line appears. This occurs in mm. 6-8 and again in mm. 52-54. These measures punctuate the conclusion of renditions of the "a" theme.

The exposition contains the greatest amount of textural change, most often alternating between two and three strands with each section, for the most part, lasting approximately 10 measures. There are, of course, shorter and longer sections.

The strands of the development are managed quite differently. Here there are long sections consisting of three strands with shorter two strand sections. With these few changes, again Shostakovich achieves a feeling of relaxation, which adds to the unique nature of the development.

The recapitulation has the fewest number of changes in the number of strands used. It also has the longest section of music where the number of strands remain the

same. This creates a sense of stability and conclusion. The longest section where strands remains consistent at two is mm. 295 to the end. With only two strains occurring but a full orchestra playing at fortissimo, Shostakovich creates a powerful conclusion. With relatively few strands of music, Shostakovich creates intense passages in the exposition and recapitulation, as well as beautifully textured passages in the development.

### **Conclusion**

Shostakovich was a brilliant and talented musician and composer. He enjoyed a successful career until the *Pravda* attacks of 1936. He knew his next major work could redeem or ruin him, thus causing his cancellation of rehearsals for Symphony No.4.

Symphony No.5 brought Shostakovich back from his musical exile because of its immediate success. Although he still had to deal with his detractors, the symphony was clearly a positive turning point. The work, particularly the fourth movement, is full of emotional themes and passages. Shostakovich frees his soul through the music. He gives the piece life. His life! All of the joys, sorrows, fears, and angers he has endured until the time of Symphony No. 5 culminate in this work.

The first three themes of the exposition are strong and enduring. They resound with a feeling of courage and determination. Then comes the "d" theme at the conclusion of the exposition. Played by a solo trumpet surrounded by a torrent of sixteenth notes in the upper woodwinds and strings, it could easily represent Shostakovich and his life after the release of the *Pravda* attacks. It is very possible that a single man standing alone with relentless attacks on his music could be represented by the trumpet solo in the exposition,

and the torrent of criticism, by the sixteenth notes surrounding the trumpet solo.

The relaxed "d" theme, now in augmentation, begins the development. It is as if Shostakovich now steps back to examine his life. He is relaxed and determined with not only what he must do to regain his good name in Soviet society, but also what is important to him as a musician and a man. He shows this musically by maintaining a relaxed atmosphere throughout the development. Most notably, however, he ends the development with the "rebirth" motif, telling the world he will reclaim his position as a great name in Soviet music.

Shostakovich succeeds with his rebirth in the recapitulation. Here he takes the main theme and proudly converts it to the parallel major tonality. The theme announces Shostakovich has triumphed over adversity and now can move on with his life. In this way, the fourth movement could perhaps be seen as a musical autobiography.

What makes the movement so brilliant is that the Soviets loved the work not knowing its true reflections. To be sure, the Soviets felt the strength and resound of the music and how it represented the strength of the Soviet people. However, now that extensive examination of the piece has been conducted over the years, it appears the work is, again, more autobiographical, especially when examining Shostakovich's life experiences at the time of the composition.

The focus of this research is to establish Shostakovich's ability to maintain good standing in Soviet society while continuing to mature as a twentieth century composer. Clearly, through an examination of the fourth movement, it is evident he did. Because of

the success of the work, he obviously pleased the majority of his critics. Also, by means of parametric analysis, we find unique compositional devices such as his treatment of ostinato and his use of the development section as a relaxation device.

More importantly, however, Shostakovich, his music, and especially the fourth movement of Symphony No. 5, should be an inspiration to musicians and non-musicians alike. Shostakovich was able stand in the face adversity and, not only survive, but mature and thrive. A study of his life and music will make a positive impact on those who come to know him. Of course, additional research on the music of Shostakovich is necessary; in particular, the other movements of this symphony need to be addressed to improve our understanding of the life and music of this great composer.

## APPENDIX. Shostakovich Symphony No 5, Movement 4:

### Form

#### Exposition (A1)

Measure #1	11	20	24	42	83	98	112	
	A1 (10)	b1 (7+2) (9)	a2 (4)	c1 (12+2+4) (18)	a3 (7+15+7+6+4) (39)	d1 (13+4) (17)	d2 (14)	a4 (7+5) (12)

#### Development (B)

Measure #124	144	165	177	210	231	
	D3 (2+18) (20)	e1 (21)	f1 (12)	a5 (8+21+4) (33)	b2 (21)	g1 (16)

#### Recapitulation (A2)

Measure # 247	278	287	291	300	324	
	a 6 (15+11+5) (31)	h1 (9)	a7 (4)	b2 (9)	a8 (8+16) (24)	a9 (7+28) (35)

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