

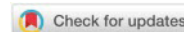
THE INFLUENCE OF MUSICAL COMPONENTS ON THE OPENNESS OF THE FORM

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Abstract: The paper discusses the influence of musical components on the openness of the form on the example of the String Quartet no. 8 op. 110 by Dmitri Shostakovich. Different collaborations and interweaving of musical components create various solutions for both the macro and micro structure of a work. This kind of cooperation will be analyzed in this paper on the example of the analysis of the work String Quartet No. 8 op. 110 by Dmitri Shostakovich. This quartet mostly belongs to the field of tonality. Without losing sight of the integrity of the musical flow, the analysis of individual components is carried out with the aim of indicating how they are activated and participate in the construction of the musical flow. The analysis is focused, first of all, on one of the most significant means of expression of this work - the thematic content. The reason for this is certainly its leading role, of course in cooperation with other components and musical plans, in the education of the openness of the form of this musical work. The focus of attention are also compositional techniques and the way Dmitri Shostakovich uses them in this string quartet, as well as quotes from composers such as J. S. Bach, P. I. Tchaikovsky and autoquotes of his own compositions from different periods of his creation. It was concluded that by passing other composer's material through his own stylistic prism, Shostakovich builds a specific sonority, moving airy harmony and chordal texture into the dark, ghostly realm of Shostakovich. The method of analysis and synthesis was used in the paper.

Keywords: Dmitri Shostakovich, String Quartet No. 8 op 110, composition, theme, form

Field: Humanities

1. INTRODUCTION

When analyzing The String Quartet no. 8 op. 110 Dmitri Shostakovich the focus of attention is question of how different thematic materials relate to each other, separate and permeate each other, as well as which means of expression separate or connect them, taking on a constructive, formative role and forming a musical thought through their activity? In addition, anchor points, the way of achieving equivalence and symmetry through the occurrence of themes, segments that repeat or bring contrast and changes in relation to the previous or next section of the composition were analyzed. Also, compositional techniques and the way Dmitri Shostakovich uses them in this string quartet were analyzed, as well as quotes from composers such as J. S. Bach, P. I. Tchaikovsky and autoquotes of his own compositions from different periods of his own creativity.

Dmitri Shostakovich wrote his 8th string quartet in C minor in 1960 in Dresden. He wrote it in three days, from July 12 to 14. It is assumed that the short period of time in which this piece was written, atypical for the compositional practice of this composer, was prompted by the traumatic events that took place: the realization of muscle weakness, which would later be diagnosed as amyotrophic lateral sclerosis, and his unwillingly joining the Communist Party. Joining the Communist Party „allowed him to continue teaching at the Leningrad Conservatory and freed some of his works from exile to be performed again“ (Shutz, 2019). Although Shostaković's 8th string quartet was officially titled In memory of the victims of fascism and war, some authors recognize its autobiographical aspect in this composition. The quartet is cyclic in form and includes five movements named: I Largo, II Allegro molto, III Allegretto, IV Largo and V Largo. The arrangement of the tempo of the quartet's movements is moderate (first movement) - fast (second and third movements) - moderate (fourth and fifth movements), and this choice of tempo indicates the conception of an arc form. In the continuation of the work, the analysis of the first movement of the quartet will be presented, and the formal conception of the arc of the entire work is also present in the internal structure of the first movement.

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2. FORMAL ANALYSIS

The first movement is conceived with three-part elements - there are six thematic materials whose mutual contrast is based on the juxtaposition of one thematic material with the previous one and the one that follows, while the tonal center, with minor deviations, remains in C minor, and in this way the more pronounced tonal contrast is omitted. Thematic materials are lined up one after the other, framed by the appearance of a quote from the theme of Shostakovich's First Symphony. In fact, quotation is the most pronounced compositional procedure represented in this paragraph, which is more or less obvious in certain places of the form, and for certain quotations it is necessary to activate a significant number of analytical procedures in order to reveal the connection with the original works. Shostakovich achieves a recapitulation of his own works through self-citations and excursions into the compositions of other composers through quotation. The author's intention to quote or allude to individual composers and their works is manifested in various ways in this movement, as indicated by Shostakovich's letters addressed to the Russian writer, theater critic, librettist, screenwriter and lecturer at the St. Petersburg Conservatory Isaak Davidovich Glikman, as well as the research of musicologist and professor of music at the University of Manchester, David Fanning, whose work was one of the starting points of the analysis presented in this paper.

The six segments of the form can be clearly separated by analyzing the thematic content: the opening section containing the DSCH motif presented through the fugato technique, then follows a quote from Shostakovich's First Symphony, this section is followed by three arioso sections that represent the composer's allusion to Tchaikovsky's Sixth Symphony, his own Fifth Symphony with the development of the material through motivic work, and rounding off the position with a repeated quote from his First Symphony. In the continuation of the work the mentioned thematic material and the sections in which they appear will be shown schematically (table 1).

Table 1: Schematic representation of the sections

A1	A2	B1	B2	B1a	A2
Fugato with DSCH motif	Shostakovich, <i>Symphony no. 1</i> supplemented by the DSCH motif	Tchaikovsky <i>Pathetic Symphony</i>	Shostakovich <i>Symphony No.5</i>	Work with material B1	Recapitulation of material <i>Symphonies No. 1</i>

With the specific pronunciation of the composer's name in the German language, Dmitri Schostakovich, he created a characteristic signature by separating the letters DSCH and presenting them through the pitches that bear the name of each letter (D Eb C H), i.e. monogram that appears both in other compositions and in this string quartet. The movement begins with the composer's signature, which is presented in the cello section. Before ending the presentation of the theme, she experiences a realistic imitation at the interval of the fourth in the viola section which dissonates with the tonic resolution of the cello at the interval of the seventh, making the cadence sharp and somewhat open in bar 3 (example 1).

Example 1: Cadence

(Shostakovich, 1960). Source: FMU, Belgrade.

The outline of the melody, the interval correlations and the interrelationships of the voices indicate a reference to the polyphonic practice of Baroque composers (example 2).

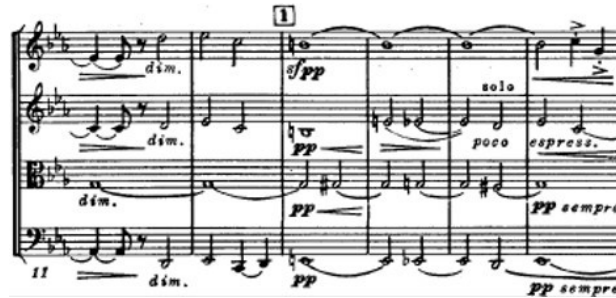
Example 2: Bach's Fugue in C sharp minor, Well-tempered Piano, Book One

(Shostakovich, 1960). Source: FMU, Belgrade.

The composer uses a common way of building a fugue, which, although significantly more dissonant than the fugues of composers of the Baroque and Classicism eras, represents the principle of

building the fugato section of the entire movement. This conceptual approach becomes a procedure that is characterized by the consistency of the repercussion of the theme, and is reflected in the fact that after the presentation of the theme in the lowest section, it is presented in the upper sections gradually, with harmonic consonances that do not result in consonant cadence. In fact, the only consonant chords in the fugue occurs in the first half of the fifth bar in the form of a major triad (example 1). Other vertical chords are built from sevenths, nones, quarter chords, passages and rests, creating harmonic variety with their changeability. The other compositional elements also indicate a simultaneous allusion to and reliance on the Baroque era, but also a departure from it. Most fugue expositions are based on the presentation of the entire theme, after which it is imitated in another voice. Shostakovich shows a departure from such tradition, using artificial imitation and even simultaneous exposition of the theme in the first, second violin and cello sections in bar 11 (example 3).

Example 3: Simultaneous presentation of the topic



(Shostakovich, 1960). Source: FMU, Belgrade.

The first appearance of the theme in the section of the first violin is at the interval of a fourth compared to the section of the cello, and in bar 8 the viola brings the theme at the interval of a fifth compared to the cello, reminding us of the regular interval of imitation (example 1). The atypical treatment of elements of imitation indicate a possible reference to older musical sources, such as Renaissance motets and fantasias. After the presentation of the theme in all voices, an apparently complete, authentic cadenza is prepared in bars 8-10, but it is interrupted by the appearance of the note A in the cello part, thus forming a deceptive cadence and leaving the fugato section open and incomplete (example 4).

Example 4: Deceptive cadence



(Shostakovich, 1960). Source: FMU, Belgrade.

This open ending is followed by a unison exposition of the DSCH theme in the violins and cello. Because of the deepest register in which it brings the theme, the cello cannot complete the DSCH motif, but the use of a specific register of the cello creates an impression of tension and anticipation (example 3). A partial resolution of the created charge is realized in the unison in bars 11-12, which over the pedal in the viola creates a specific empty and ghostly texture (example 3). The cello ends the motif on the note of E, which in the vertical sum results in a major chord on the note of E in bar 11. After a momentary major enlightenment, the instruments descend chromatically. The significant contrast brought by the major chord on the key of E and contrasting with the initial tonal center of C will be used and insisted on in the further course of this movement (example 5).

Example 5: Major chord in the key of E



(Shostakovich, 1960). Source: FMU, Belgrade.

While the three lower sections, in bars 13-15, bring a chromatic descent, the violin section has a sustained tone of ha1, which becomes dissonance due to the change of harmony in the lower sections (example 3). It resolves into the tonic, which is then chained with the next section that brings a quote from Shostakovich's First Symphony (example 6). The chaining of sections and the blurring of boundaries is reinforced by the appearance of an incomplete DSCH motif in the violin section in measure 19, which is then completed in the viola section (example 7).

Example 6: Chaining of sections



(Shostakovich, 1960). Source: FMU, Belgrade.

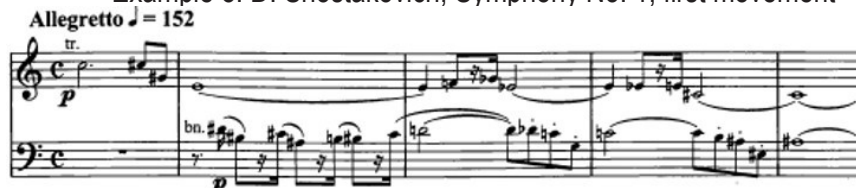
Example 7: Completing the motif



(Shostakovich, 1960). Source: FMU, Belgrade.

The new theme is distorted compared to its original appearance by changing certain components of the musical expression. It is twice as slow as the original, and with a sharper articulation. This procedure indicates inspiration, parody and overemphasis of certain musical components.

Example 8: D. Shostakovich, Symphony No. 1, first movement



(Shostakovich, 1960). Source: FMU, Belgrade.

3. ARIOUS SEGMENTS OF THE FORM

The central parts of the structure are based on sustained, pedal foundations over which cantilena solo sections develop. In these segments of the form, the permeation of DSCH motifs and quotations continues. However, the motive now changes its role, appears in augmentation and for the first time has the status of a type of choral cadence (example 9).

Example 9: Augmentation of motifs

(Shostakovich, 1960). Source: FMU, Belgrade.

In section B1, the three lower sections become static, creating a texture similar to organ pedal tones, above which the psalmody of the first violin appears (example 10). During the further course of the movement, the established pedal hum will gradually disappear and lose its intensity - in B2 a melody based on the dactylic figure anticipated in the space between B1 and B2 appears (example 11). It is completed by changing the pedal tone to the dominant. In B3, the harmonic basis moves from the cello part to the upper parts until the equality of all parts of the quartet are re-established (example 12).

Example 10: Pedal tones

(Shostakovich, 1960). Source: FMU, Belgrade.

Example 11: Dactylic figure

(Shostakovich, 1960). Source: FMU, Belgrade

Example 12: Equality of shares

(Shostakovich, 1960). Source: FMU, Belgrade.

The vocal quality of the first violin part in B1 is a paraphrase of the second theme of the first movement of Tchaikovsky's Pathetic Symphony, as indicated by the melodic and rhythmic characteristics, and the specific use of phrasing, which indicates the vocal quality of the instrumental parts (example 10 and example 13).

Example 13: Specific use of phrasing

(Shostakovich, 1960). Source: FMU, Belgrade.

B1 is made up of five irregularly structured segments (3, 3, 5, 5, 3), separated by caesuras in the form of breaths. With each segment, the paraphrased theme of The Pathetic Symphony begins to take on clearer contours. The entire section is harmonically static, but the melodic line brings structurally significant tones. The resolution of Fb to Eb evokes the contrasting effect of the E tone, which is a hold on the flat third (bar 3, example 10).

In the segment before the beginning of B2, the dactylic motif weakens and gives way to a sigh motif. The melodic importance of certain tones and their role as the structural center of gravity is enhanced in this segment. Fb is no longer perceived as a retention before Eb, but it is perceived as an enharmonic replacement of E, taking on a new coloristic effect (example 11).

The thematic role of B3 is the development of the material of B1, but creating a transition from the aria sections of the central sections to a reprise in the form of a quote from Symphony No. 1.

The B3 section is presented as a kind of recapitulation of all previously exposed materials, which now appear in other sections, creating the impression of a developmental section of the form. Observing the harmonic plan, this section is the most unstable - the chords do not experience confirmation moving through A minor, F minor, C major with a return to C minor. All this activity and cooperation of different musical components indicates an insistence on this section as the center of gravity and the culmination of the whole movement. The culmination is followed by a complete drop in tension and a return to the initial atmosphere of the first thematic material. By dividing the four-beat into two-beats and smaller units, working with the motif creates a recapitulation of the first and second sections. The dynamic markings pp, diminuendo and frequent decrescendo indicate the conception of the whole section as an echo of the previously exposed materials, creating a ghostly dying impression of the ending. After the last appearance of the dactylic motif, there is a harmonically open ending on the key of G#, and the crescendo and the mark of *attaca* indicate a connection with the second movement. This procedure leaves open the macro form of the arch form (example 14).

Example 14: Harmonious open end

(Shostakovich, 1960). Source: FMU, Belgrade.

By pulling other composer's material through his own stylistic prism, Shostakovich builds a specific sonority, moving airy harmony and chordal texture into the dark, ghostly realm of Shostakovich.

4. CONCLUSION

Analysis of String Quartet No. 8 Op. 110 of Dmitri Shostakovich, different transformations of the composer's monogram and its combination with quotations and allusions to different stylistic epochs of the past as well as the creative works of other composers are noticeable. The unifying factor of such entities is static harmony, which at times, subtly including certain prominent tones, creates different valerian nuances. With this procedure, they cease to be noticeable as separate, isolated fragments, but merge into one musical fabric. The invoice in combination with the static harmony makes the sound image archaic, pedal and immersed in the distant depths of the musical past. Throughout the entire sonata, the composer's monogram appears, both independently and in combination with other thematic materials. It appears in the first section of the first movement, then during the first movement, and later becomes the composer's obsession and one of the main compositional building elements during the entire quartet, and as a kind of unifying and connecting element of building the structure of the entire piece.

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