

STYLISTIC CHARACTERISTICS
OF SELECTED SOVIET MARCHES OF WORLD WAR II

THESIS

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Gary P. Doby, B.M.

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CHAPTER I

INTRODUCTION

Marches inspire Americans and stir their patriotic feelings. A person needs only to observe a Fourth of July audience during a performance of Sousa's *Stars and Stripes Forever* to see the popularity and impact of marches. Many Americans are familiar with the marches of John Philip Sousa and Karl King, if not with the composers themselves. But marches are not exclusive to America; other countries have their own march traditions. This thesis examines a selection of marches for wind band of the Soviet Union that were composed during the time period of World War II.

The goal of this thesis is to examine the stylistic characteristics of a select few of these Soviet marches. American, British, and German marches have many similarities that allow them to all be classified as marches. And there are differences in style among the marches of any one of these particular countries that allow for a variety of musical results. Yet, there are stylistic characteristics that allow a listener to classify many of these marches as belonging to the country of their origin. This thesis will identify the common stylistic characteristics of five Soviet marches that were discussed in an article by the Soviet musicologist Viktor Tsukkermann entitled "Marches of the Patriotic War" that

appeared in a 1945 issue of *Soviet Art*.¹ This investigation cannot be considered comprehensive, as the five marches constitute only ten percent of the marches mentioned or alluded to in the Tsukkermann article and an even smaller percentage of the total literature, considering that there is probably a volume of compositions that Tsukkermann did not know about or consider worthy enough to be included in his discussion of Soviet marches. However, it is hoped that this thesis can be useful as an introduction to the Soviet marches composed during World War II and a starting point for the understanding of Soviet march style.

It is important to investigate the march genre as it occurred in the Soviet Union, a country that is for the most part unfamiliar to Americans. Bands and marches have been popular in the United States for over one hundred years; however, other than perhaps the *Symphonic March*, Op. 88 by Sergei Prokofiev, the marches of the Soviet Union are mostly unknown in America. Of the five composers discussed in this thesis, only Semyon Chernetsky is given an entry in Norman Smith's *March Music Notes*², a book that includes 380 biographies of composers from around the world.

World War II, the Great Patriotic War as it is known in Russia and the Newly Independent States, was a particularly significant period for the composition of Soviet marches. During this time, composers turned to writing marches as part of their endeavor to support the Soviet war effort. As with the marches, this period should be of interest to Americans, because, although most

¹ Viktor Tsukkerman, "Марши Отечественной войны." Советское искусство (15 March 1945), 14.

² Norman E. Smith, March Music Notes (Lake Charles, Louisiana: Program Note Press, 1986).

Americans are aware of the aspects of World War II which involved the United States, they know considerably less about the Soviet experience in the war.

For this thesis, the five Soviet marches analyzed are *The Partisans* (1941) by Nicolai Ivanov-Radkevich; *March of the Tankers* (published 1946) by Semyon Chernetsky; *Victory* (1941) by Mikhail Starokadomsky; *To the Heroes of the Patriotic War* (1942) by Aram Khachaturyan; and *March of the Pilots* (published 1948) by Nicolai Rakov. The selection of these marches was based upon several factors. First, all the marches were listed as notable Soviet marches of World War II in the article by Viktor Tsukkermann³. The stature of *Soviet Art* as the journal of the arts in the Soviet Union, the importance of Victor Tsukkermann as a Soviet musicologist, and the year of publication (1945) make this listing of Soviet marches significant. The composers were a second consideration. All five composers were associated with the Moscow Conservatory in 1945 and located in Moscow at the beginning of the war. Semyon Chernetsky (1881-1950), who wrote around seventy marches in his lifetime, and Ivanov-Radkevich (1904-1962), who wrote twenty-eight marches, both were military bandmasters and leaders in the field of composition for wind band. Nicolai Rakov (1908-1990), though primarily known for compositions in other genres, wrote nine marches during the war. The marches by Aram Khachaturyan (1903-1978) and Mikhail Starokadomsky (1901-1954) are included, because they represent composers who are noted for the quality of their composition in other areas. Finally, these

³ Viktor Tsukkerman, "Марши Отечественной войны.", .

marches represent compositions of sufficient quality and sophistication to merit performance by a contemporary wind band.

After a discussion of socialist realism and the historical context of the marches, the five marches will be analyzed individually, using the model of style analysis as outlined in *Guidelines for Style Analysis* by Jan La Rue⁴. Using this model, the style of each composition will be studied by considering how each composer uses Sound, Harmony, Melody, and Rhythm as contributing elements for Growth. By La Rue's definition, Growth is comprised of two components. The first is Movement, which he defines as "a complex extension of Rhythm that results from changes of all sorts."⁵ The second is Shape, which refers to what is more commonly called "form". Finally, a comparative analysis will be made of the five marches.

⁴ Jan Larue, Guidelines for Style Analysis, 2nd ed. (Michigan: Harmonie Park Press, 1992).

⁵ Jan Larue, Guidelines for Style Analysis, 13.

CHAPTER II

BACKGROUND: SOCIALIST REALISM AND HISTORICAL CONTEXT

Socialist realism, the Soviet doctrine of the arts that emerged in the 1930's, was a major force in shaping the music of the Soviet Union. It is important to consider this doctrine in any analysis of Soviet music. The five marches included in this thesis represent socialist realism, but it is not necessarily a result of conscious efforts by the composers to create "socialist realist" music; rather, the socialist realism in these marches may be incidental to the extraordinary historical circumstances at their creation and the nature and function of nineteenth- and twentieth-century military marches.

The doctrine of "socialist realism" has been vague from its initial conception, leaving definition and application difficult. Andrei Zhdanov laid out the doctrine at the keynote address of the First All-Union Congress of Soviet Writers in 1934, when he stated the purpose of socialist realism was "to depict reality in its revolutionary development."⁶ Later, the Soviet Composers Union issued guidelines for its application.

The main attention of the Soviet composer must be directed towards the victorious progressive principles of reality, towards all that is heroic, bright, and beautiful. This distinguishes the spiritual world of Soviet man and must be embodied in musical images full of beauty

⁶ Boris Schwarz, Music and Musical Life in Soviet Russia: 1917-1981 (New York: Norton, 1972), 110.

and strength. Socialist Realism demands an implacable struggle against folk-negating modernistic directions that are typical of the decay of contemporary bourgeois art, against subservience and servility towards modern bourgeois culture.⁷

For later writers with a socialist point of view, such as Rena Moisenko⁸ and James Bakst, the concept of socialist realism is elaborated somewhat as portraying "Communist truth, party spirit, and nationalism as an expression of the interests of the proletariat."⁹

As no actual models for socialist realist art were put forth by official entities, composers in the ten years prior to the Great Patriotic War, guided by official critics and censors, formulated what could be accepted as "socialist realism." For opera, it meant themes that were wholesome, socialist, and patriotic. Characters were often common people in heroic activity, and the masses could easily identify themselves with both the characters and plots. Melodies were simple and uncomplicated. Idioms of mass songs, revolutionary folklore, and folk music were utilized. Similarly, ballet would feature such topics as revolutionary struggle, common people as characters, and music based on folk material. The composition of socialist realist symphonies was more problematic; for as instrumental works are devoid of plot and text, it was more difficult for composers to depict the socialist realist topics that were more easily handled by opera, ballet, and mass song. Symphonies often were programmatic, describing Soviet

⁷ From "Statutes of Composers' Union", quoted in Boris Schwarz, Music and Musical Life, 114.

⁸ Rena Moisenko, Realist Music: 25 Soviet Composers (London: Meridian, 1949), 17-35.

⁹ James Bakst, A History of Russian-Soviet Music, (New York: Dodd, Mead & Company, 1966), 285.

heroes, life, or labor, even if only by title or dedication. Composers would include in their symphonies music from existing film music, incidental music, or ballet in which associations with the appropriate topic was already known and recognized. Vocal elements were sometimes added to help carry forward the desired themes. As with opera and ballet, folk material was an important symphonic element.¹⁰

The five Soviet marches discussed in this paper are examples of socialist realism. The utilitarian nature of the marches would make them for the common people, not the bourgeoisie. The name of the genre “march” itself indicates their primary function as an accompaniment to troops moving together in step. As military marches, their target audiences were the members of the armed services and perhaps the masses, viewing activities such as parades or gatherings where wind bands would be expected to play. Additionally, military marches are bound by function to be a more traditional type of musical genre, so they are easily accessible by the common man. A secondary function of nineteenth- and twentieth-century marches was to inspire nationalistic and patriotic feelings. In the context of the Soviet Union at the outbreak of the war, this function also served the needs of the party.

Folk music makes an important contribution to these five Soviet marches in meeting the criteria of socialist realism, as it did with Soviet opera, ballet, and symphony. Investigation of the five *Trio* melodies yields common characteristics with Russian lyrical folk melodies¹¹; this is appropriate since the marches were

¹⁰ Boris Schwarz, Music and Musical Life, 7 passim.

¹¹ Gerald Seaman, History of Russian Music, vol. 4, From Its Origins to Dargomyzhsky (New York: Frederick A. Praeger, 1967), 15-18.

most probably composed in Moscow, an important historical center of Russia, and the most immediate audience for the marches were the local Muscovites and the soldiers defending the city. Common to all of the march *Trios* are lyrical melodies ranging at least one octave. Other notable folk characteristics found are the use of melodic fifths and sixths, descending movement, a raised fourth and lowered sixth in major tonalities, and a lowered second and raised sixth in minor.

For the five composers in Moscow, as was the case with the rest of the city's population, the crisis of the war developed rapidly through the first three months of the German invasion of the Soviet Union. On June 22, 1941, the German army invaded the Soviet Union, catching the Red Army entirely by surprise. The invaders quickly broke through the outer defenses of the country, and much of the Soviet air force was quickly in ruin; by noon of the 22nd, 1200 Soviet aircraft had already been destroyed. The invasion force advanced swiftly. By June 28th, the German army had reached Minsk, and by July 9th, it was threatening to move on Kiev in the Ukraine.¹² On September 30th, the Germans were outside of Leningrad (St. Petersburg), and the offensive against Moscow had begun. Kalinin, a city just to the north of Moscow, was captured on October 14th, and the German army was scarcely 50 miles outside of the capital. Two days later, on October 16th, the panic in Moscow reached its peak.¹³

The important scientific and cultural institutions were evacuated east, out of the immediate threat of the German army. The Bolshoi Opera and Ballet were

¹² Alexander Werth, Russia at War, 1941-1945 (New York: E. P. Dutton, 1964), 156-158.

¹³ Alexander Werth, Russia at War, 228-232.

sent to Kuibyshev, the State Symphony to Frunze, the Moscow Conservatory to Saratov, and the headquarters of the Union of Soviet Composers (USC) was established in Sverdlovsk.¹⁴ A letter from Dmitry Shostakovich to his friend Isaak Glikman on the twelfth of December places Chernetsky in Kuibyshev with Shostakovich, where they both served on the Committee of the Kuibyshev USC.¹⁵ Ivanov-Radkevich and Starokadomsky were relocated to Sverdlovsk, along with the composers Vissarion Shebalin, Dimitri Kabalevsky, Rheinhold Glière, and Victor Bely.¹⁶ Khachaturyan also evacuated to Sverdlovsk, rejoining his wife Nina Markova and his son, who were waiting for him there.¹⁷

In the opening months of the war, composers who did not enlist to go to the battlefield did their part for the war effort by putting their energies into creating morale-building compositions. Many composers turned to writing mass songs¹⁸ and marches as a patriotic means of supporting the troops in the field. Khachaturyan wrote: "During the first days of the war I spent my days and nights at the Composer's Union. From all the rooms and halls came the sound of new

¹⁴ Boris Schwarz, Music and Musical Life, 175.

¹⁵ Dmitry Shostakovich, Story of a Friendship: The Letters of Dmitry Shostakovich to Isaak Glikman, 1941-1975, trans. Anthony Phillips (Ithaca, New York: Cornell University Press, 1993), 5.

¹⁶ Л. Румский, "Страницы жизни М. Л. Старокадомского," in Из прошлого советской музыкальной культуры, вып. 2 (Moscow: Музыка, 1976), 207.

¹⁷ Victor Yuzefovich, Aram Khachaturyan, trans. Nicholas Kounokoff and Vladimir Bobrov (New York: Sphinx Press, 1985), 126.

¹⁸ Harlow Robinson, "Composing for Victory: Classical Music." In Culture and Entertainment in Wartime Russia, ed. Richard Stites (Bloomington: Indiana University Press, 1995), 62.

songs and marches being tried out by composers and poets.”¹⁹ Even Soviet composers of the greatest stature took to writing marches at this time. In July, Sergey Prokofiev composed his *Symphonic March*, Op.88 as well as *March in A-flat Major* for military band, Op. 89b²⁰. Nikolai Myaskovsky wrote two military marches, one in F minor (Op. 53 No. 1) and another in F major (Op. 53 No. 2) during the first half of that same month.²¹ Although the exact number of marches composed during the war is not known, Tsukkermann, in his article, mentions or alludes to close to fifty marches.

Boris Schwarz writes a rather dramatic passage on the priorities of composers during the first part of the war:

The music of those days was meant to console and uplift, to encourage and exhort; nothing else mattered. Composers did not think of external values, not even of tomorrow – only of today, of the moment, of the immediate impact on the listener. Gone were all controversies, all the quarrels about epigonism and realism and formalism; forgotten was all aestheticizing. Only the survival of body and soul mattered, and the essential element of music was its morale-building force. In detached retrospect one finds occasional shallowness, posturing, hollow heroics; but under fire it all seemed real and very vital.²²

So, considering the time and place of their composition, the marches are “socialist realist” music, but this is likely to be incidental rather than a conscious effort to compose music following any external guidelines. Marches as a genre

¹⁹ Victor Yuzefovich, Aram Khachaturyan, 125.

²⁰ Israel V. Nestyev, Prokofiev, trans. Florence Jonas (Stanford: Stanford University Press, 1960), 326-327.

²¹ Alexei A. Ikonnifov, Myaskovsky: His Life and Work (New York: Philosophical Library, 1946), 124.

²² Boris Schwarz, Music and Musical Life, 110.

were already music designed to appeal to the masses and to be patriotic in character. The use of folk material is probably indicative of the nationalistic compositional style of the Soviet composers, perhaps honed through years of striving to compose music in the socialist realist mold, but also possibly as a sincere attempt to write music that would reach and inspire the common soldier and man. Though the marches are overshadowed by more ambitious Soviet compositions, they may represent some of the more honest examples of socialist composition as intended by socialist theory.

CHAPTER III

STYLISTIC CHARACTERISTICS OF SELECTED SOVIET MARCHES

III.1. Common Characteristics of the Selected Marches

This chapter will examine the stylistic characteristics of each of the five selected marches. Common characteristics to all five marches will be analyzed, and then each march will be discussed separately. This discussion will include biographical information on the composer, treatment of form, the basic materials used in the composition, and the method by which the composer establishes movement and form, the two components of growth. Finally, principal differences between the marches will be addressed.

La Rue defines movement as “a complex extension of Rhythm that results from changes of all sorts.”²³ In other words, movement is the sense of forward progress created by changes in sound, harmony, melody, and rhythm. Speed and strength are two important ways that will be used to describe movement. Speed refers to the frequency of change. If all other elements are equal, a phrase with a chord change every measure will have faster movement than a phrase with a chord change every four measures. Strength of movement describes how changes are layered upon each other. For example (again assuming that all else is equal),

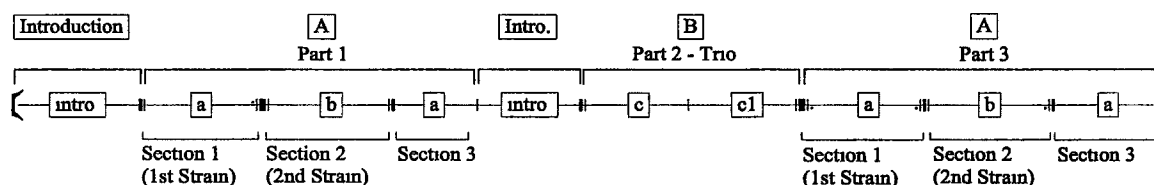
²³ Jan Larue, Guidelines for Style Analysis, 2nd ed. (Michigan: Harmonie Park Press, 1992), 13.

movement will be stronger at a point where harmony and texture change simultaneously as opposed to a point where only harmony changes.

Figure 1 shows the basic form of the five Soviet marches. Although each march has its own derivations, this model for the most part describes the marches as a group and will serve as the common point for later discussions on the form of each individual march. The marches, divided into three parts, are ternary in form. A key change (one flat is added to the opening key signature) and a more lyrical melodic style distinguish the second part from the first and third. Chernetsky and Rakov mark the second part as the *Trio*, a label that is common in describing the corresponding part in the marches of John Philip Sousa and other composers of the United States. The *Trio* is strophic in form and has two stanzas. The second stanza of the *Trio* is a written-out repeat of the first, and orchestration is the primary change from the first to the second stanza. A repeat sign indicates that the *Trio* is played twice, then there is a re-transition to a *Da Capo* and a repeat of the first part. The first part is divided into three sections; the opening section, a contrasting second section, and a third section that is a written-out repeat of the first. Like the *Trio*, harmony and melodic style are important in contrasting the second section. Both the first and second sections are repeated. In the marches of John Philip Sousa, these two sections are commonly referred to as the first and second strains. The third section, played only once, is varied at its conclusion to make the first part of the march harmonically complete. On the repeat of the first part, the end of the third section is also the conclusion of the march. Typically, the first two sections are sixteen measures each, and the *Trio* is thirty-two measures in

length. There is a four-measure introduction at the beginning of the march, and another preceding the *Trio*.

Figure 1. Basic form of the five Soviet marches



There are two notable differences between the five Soviet marches and the marches of such American composers as Karl King, Henry Fillmore, and John Philip Sousa. In American marches, the second strain leads directly to the *Trio* without a return of the first strain. Also, there is no *Da Capo* in these American marches; the marches conclude at the end of the *Trio* with no re-transition to the original key.

The instrumentation of the five selected Soviet marches is very standardized. With one exception, all five marches share the same instrumentation for the wind instruments: one flute, one clarinet in E \flat , three clarinets in B \flat , two cornets in B \flat , two trumpets in B \flat , two althorns in E \flat , two French horns in E \flat , three tenor horns in B \flat , one baritone in B \flat , three trombones, and two bass horns. The only variation in this instrumentation occurs in *March of the Pilots*, where Rakov includes two additional French horns. Percussion is consistently orchestrated with a small drum, cymbals, and a large drum. The most significant difference in the scoring of these marches from their American counterparts is the inclusion of the althorn and tenor horn and the absence of the saxophone family. Another feature of these marches

that has an impact on their overall sound is the use of two bass horns that most often are voiced in octaves.

The althorn is a medium range brass instrument that is described as either a member of the cornet family, or descended from the valved trumpet, depending on the source consulted.²⁴ It originated in Austria in the 1830's. The althorn is pitched in E \flat or F, can be coiled like a trumpet, French horn, or tuba, and has a bore that is smaller than the flugelhorn that flares out to a medium sized bell.²⁵ Its use, along with the tenor horn, is primarily in brass and military bands.²⁶ In the marches surveyed in this thesis, the althorn frequently doubles the French horn.

The tenor horn is a member of the cornet family and, like the althorn, originated soon after the introduction of the cornet. It is pitched in either B \flat or C.²⁷ The tenor horn has a narrow conical bore, a medium sized bell, and is notated a major ninth higher than it sounds.²⁸ Although very similar to the baritone, there evidently was sufficient difference to write separate parts for each. Most probably, the chief difference was one of bore size, with the tenor horn being somewhat narrower than the baritone. Consequently, in the selected marches, when their parts diverge from each other, the tenor horns are scored with the French horns and the trombones, while the baritone is scored with the bass

²⁴ Sybyl Marcuse, A Survey of Musical Instruments, (New York: Harper & Row, 1975), 762; Curt Sachs, The History of Musical Instruments, (New York: W. W. Norton, 1940), 429; Karl Geiringer, Instruments in the History of Western Music, (New York: Oxford University Press, 1978), 248.

²⁵ Sybyl Marcuse, Musical Instruments, A Comprehensive Dictionary (New York: Doubleday, 1964), 11.

²⁶ Sybyl Marcuse, A Survey of Musical Instruments, 762.

²⁷ Karl Geiringer, Instruments in the History of Western Music, 248.

²⁸ Sybyl Marcuse, Musical Instruments, A Comprehensive Dictionary, 517.

voices.

Figure 2. Instrumental ranges (sounding pitch), average pitch in parentheses (calculated by Sibelius software)

| | <i>Partisans</i> | <i>Tankers</i> | <i>Victory</i> | <i>Heroes</i> | <i>Pilots</i> |
|--------------------|---|---|---|---|---|
| Flute | E \flat 5 \rightarrow B \flat 6 (B5) | C \flat 5 \rightarrow B \flat 6 (B \flat 5) | D5 \rightarrow C7 (B5) | G \flat 5 \rightarrow A6 (E \flat 6) | C5 \rightarrow B \flat 6 (B5) |
| E \flat Clarinet | E \flat 4 \rightarrow A \flat 6 (B5) | B \flat 4 \rightarrow G6 (A \flat 5) | D5 \rightarrow B \flat 6 (B5) | G5 \rightarrow A6 (E \flat 6) | C5 \rightarrow B \flat 6 (B5) |
| Clarinet I | B \flat 4 \rightarrow C \flat 5 (F5) | C5 \rightarrow E \flat 6 (A \flat 5) | A \flat 4 \rightarrow F6 (A5) | G \flat 4 \rightarrow G \flat 6 (A5) | A \flat 3 \rightarrow F6 (A \flat 5) |
| Clarinet II, III | E \flat 4 \rightarrow C \flat 5 (E5) | G \flat 4 \rightarrow C6 (E \flat 5) | A \flat 4 \rightarrow E \flat 6 (F5) | A \flat 3 \rightarrow D \flat 6 (D5) | A \flat 3 \rightarrow D \flat 6 (E \flat 5) |
| Cornet I | D \flat 4 \rightarrow B \flat 5 (B4) | C4 \rightarrow B \flat 5 (B \flat 4) | D4 \rightarrow B \flat 5 (B4) | A \flat 4 \rightarrow A5 (E \flat 5) | C4 \rightarrow B \flat 5 (B4) |
| Cornet II | D \flat 4 \rightarrow F5 (A \flat 4) | C4 \rightarrow E \flat 5 (G \flat 4) | G3 \rightarrow G5 (G \flat 4) | F4 \rightarrow G \flat 5 (B \flat 4) | C4 \rightarrow F5 (G4) |
| Trumpet | G \flat 3 \rightarrow G \flat 5 (G \flat 5) | B \flat 3 \rightarrow A \flat 5 (G \flat 4) | A \flat 3 \rightarrow B \flat 5 (A \flat 4) | A \flat 3 \rightarrow A \flat 5 (B \flat 4) | C4 \rightarrow A \flat 5 (B \flat 4) |
| Althorn | F3 \rightarrow A \flat 4 (D \flat 4) | A3 \rightarrow G4 (D4) | G3 \rightarrow A \flat 4 (C4) | A \flat 3 \rightarrow G4 (D \flat 4) | F3 \rightarrow G \flat 4 (C4) |
| French Horn | E \flat 3 \rightarrow B \flat 4 (D \flat 4) | G \flat 3 \rightarrow B \flat 4 (D \flat 4) | E \flat 3 \rightarrow A \flat 4 (B \flat 3) | G \flat 3 \rightarrow G4 (C4) | E3 \rightarrow A \flat 4 (C4) |
| Tenor Horn I | A \flat 2 \rightarrow C \flat 4 (B \flat 3) | A \flat 2 \rightarrow B \flat 4 (C4) | C3 \rightarrow B \flat 4 (C4) | A \flat 2 \rightarrow A4 (D \flat 4) | F3 \rightarrow B \flat 4 (D4) |
| T. Horn II, III | B \flat 2 \rightarrow E \flat 4 (G3) | A \flat 2 \rightarrow D \flat 4 (G3) | C3 \rightarrow E \flat 4 (A \flat 3) | A \flat 2 \rightarrow E \flat 4 (A \flat 3) | E \flat 3 \rightarrow C4 (G \flat 3) |
| Baritone | A \flat 2 \rightarrow C \flat 4 (A3) | A \flat 3 \rightarrow B \flat 4 (C4) | C3 \rightarrow B \flat 4 (C4) | A \flat 2 \rightarrow A4 (C4) | F2 \rightarrow B \flat 4 (D \flat 4) |
| Trombone | F2 \rightarrow A \flat 4 (G3) | F2 \rightarrow A \flat 4 (F3) | E \flat 2 \rightarrow E \flat 4 (F3) | G \flat 4 \rightarrow E4 (A \flat 3) | E2 \rightarrow F4 (E \flat 3) |
| Bass Horn | G \flat 1 \rightarrow C \flat 3 (A \flat 2) | G \flat 1 \rightarrow D \flat 4 (A \flat 2) | F1 \rightarrow F3 (F2) | G \flat 1 \rightarrow G \flat 3 (G2) | F1 \rightarrow G \flat 3 (G \flat 2) |

Like the instrumentation, instrumental ranges in the marches are consistent among the composers (fig. 2). Characteristically, lower registers are not used in the woodwind instruments; flutes stay well above the staff for most of their playing, and the clarinets remain above their break at A5. Brass writing is generally conservative in range, although the cornet I, tenor horn I, and baritone will sometimes reach up into their upper tessituras while playing melodies.

There are also doubling tendencies that are consistent through all five marches. Typically, the woodwinds simply double brass lines, most often the cornet. Ivanov-Radkevich, Khatchaturian, and Chernetsky include a few moments of woodwind independence, but Starokadomsky and Rakov never write separate parts for the woodwinds. This lack of independence in the woodwind

section suggests that the marches had been scored largely for the brass band, with the woodwind section written as an addition of orchestration rather than an integral part of the composition. Other regular doublings are the E₁ clarinet with the flute, the althorn with French horn, and the tenor horn with the baritone. The second and third tenor horn lines routinely double or play parts similar to the althorns, and the French horns and the third trombone frequently reinforce the two bass horns.

A common march texture occurs with great frequency throughout the five Soviet marches and is one that is idiomatic to nineteenth- and twentieth- century marches. Measures 40-42 in *March of the Tankers* show the basic structure of this texture (fig. 3): a melody in the woodwinds, cornets and trumpets; a counter-melody in the upper tenor horn and baritone; rhythmic chordal figures in the althorns, French horns, upper tenor horns, and upper trombones; and a simple outlining of both the pulse and basic chord structure in the lower trombone and bass horns. Although deviation occurs from this particular orchestration, variation is minor, and the texture is always easily recognizable.

Two other textures appear that are notable because they are typical of military marches of the period. The first is a *pesante* melody that is scored for the low brass and presented at the start the second section. The second is a lyrical melody at the *Trio*, scored initially in the tenor voices along with reduced orchestration. Interestingly, it is Chernetsky, the military bandmaster, who does not follow these textural tendencies.

Figure 3. Example of common march texture, *March of the Tankers*, measures 40-44

The musical score for measures 40-44 of "March of the Tankers" is presented for a full band. The instruments and their parts are as follows:

- Flute:** Melodic line, *mf*.
- Clannet in E♭:** Melodic line, *mf*.
- Clarinet in B♭ I:** Melodic line, *mf*.
- Clarinet in B♭ II, III:** Harmonic accompaniment, *mf*.
- Coronet in B♭ I:** Harmonic accompaniment, *mf*.
- Coronet in B♭ II:** Harmonic accompaniment, *mf*.
- Trumpet in B♭ I:** Harmonic accompaniment, *mf*.
- Trumpet in B♭ II:** Harmonic accompaniment, *mf*.
- Alto Horn in E♭ I, II:** Harmonic accompaniment, *mf*.
- French Horn in E♭ I, II:** Harmonic accompaniment, *mf*.
- Tenor Horn I:** Melodic line, *mf*.
- Tenor Horn II, III:** Harmonic accompaniment, *mf*.
- Bartone Horn:** Melodic line, *mf*.
- Trombone I, II:** Harmonic accompaniment, *mf*.
- Trombone III:** Harmonic accompaniment, *mf*.
- Bass Horn I:** Harmonic accompaniment, *mf*.
- Bass Horn II:** Harmonic accompaniment, *mf*.
- Small Drum:** Rhythmic accompaniment, *mf*.
- Cymbals Bass Drum:** Rhythmic accompaniment, *mf*.

The score includes dynamic markings (*mf*, *f*) and articulation marks. The key signature is B♭ major (two flats). The rhythm is 4/4 time. The bottom of the page shows the harmonic progression for measures 40-44:

f1 V7 I VI6 I G6 I V7 I

IV

For the most part, these marches represent what La Rue calls *unified tonality*, which he defines as “a functioning hierarchy of chords centered around a single tonic, characteristic of music from about 1680 to about 1860.”²⁹ This is not surprising, considering the restrictions of socialist realism and the appropriateness of this tonality to the function of marches in general. However, the composers did make sporadic use of *expanded tonality*³⁰. Enlarged diatonicism, chromaticism, neo-modality, and structural dissonance are aspects of expanded tonality that are a minor part of the harmonic vocabulary of the selected marches.

Harmonic key and melody are the two most important elements in establishing form in each of the marches. Key change at each section is consistent through all the compositions (fig. 4). Although the key is the same for the first two sections of *To the Heroes of the Patriotic War*, persistent use in the second section of the German sixth chord and the second inversion tonic chord create a strong contrast to the harmony of the first section and its repeat. Melodically, in all of the selected marches, the first section, second section, and *Trio* each have their own melodic theme. Texture and rhythm also play an important role, but their significance is more central to defining the composer’s style of each individual march; for this reason, later discussions on form will not center on keys or melodic themes, but rather on texture, rhythm, and the other aspects of harmony and melody that serve to make each composition distinctive.

²⁹ Jan Larue, *Guidelines for Style Analysis*, 53.

³⁰ Jan Larue, *Guidelines for Style Analysis*, 54.

Figure 4. Principal keys of each section within the five Soviet Marches.

| | First Section | Second Section | Trio |
|---|----------------|------------------------------------|----------------|
| <i>The Partisans</i> | e _b | G _b , D _b | a _b |
| <i>March of the Tankers</i> | f | A _b | b _b |
| <i>Victory</i> | E _b | B _b , f, A _b | A _b |
| <i>To the Heroes of the Patriotic War</i> | A _b | A _b | D _b |
| <i>March of the Pilots</i> | F | B _b | D _b |

III.2. Nikolai Pavlovich Ivanov-Radkevich, *The Partisans*

Nikolai Pavlovich Ivanov-Radkevich was born on February 10, 1904 in the southwestern Siberian city of Krasnoyarsk. His father was a well-known musical pedagogue at colleges and universities in Krasnoyarsk. As a boy, Ivanov-Radkevich, along with his brothers, played in a band, which was organized by the local school, and it was here along with his father's influence that he began to develop his musical talent.³¹ The Ivanov-Radkevich family moved to Moscow in 1922, where Nikolai Pavlovich continued his musical training at the Moscow Conservatory, studying composition with Reinhold Glière and orchestration with Sergei Vasilenko. He completed his studies at the Moscow Conservatory in 1928, and then joined the faculty of the conservatory in 1929, where he remained until 1948. In 1952, he joined the faculty of the Institute of Military Bandleaders of the Soviet Army as the instructor of orchestration.³² Nikolai Pavlovich Ivanov-

³¹ Ирина Гимодеева, "Дом, в котором жил основатель Красноярской народной комерватории Иванов-Радкевич П.И.," <<http://www.ar.kesk.ru/street/kirov/k111.html>>. Accessed 23 February 2002.

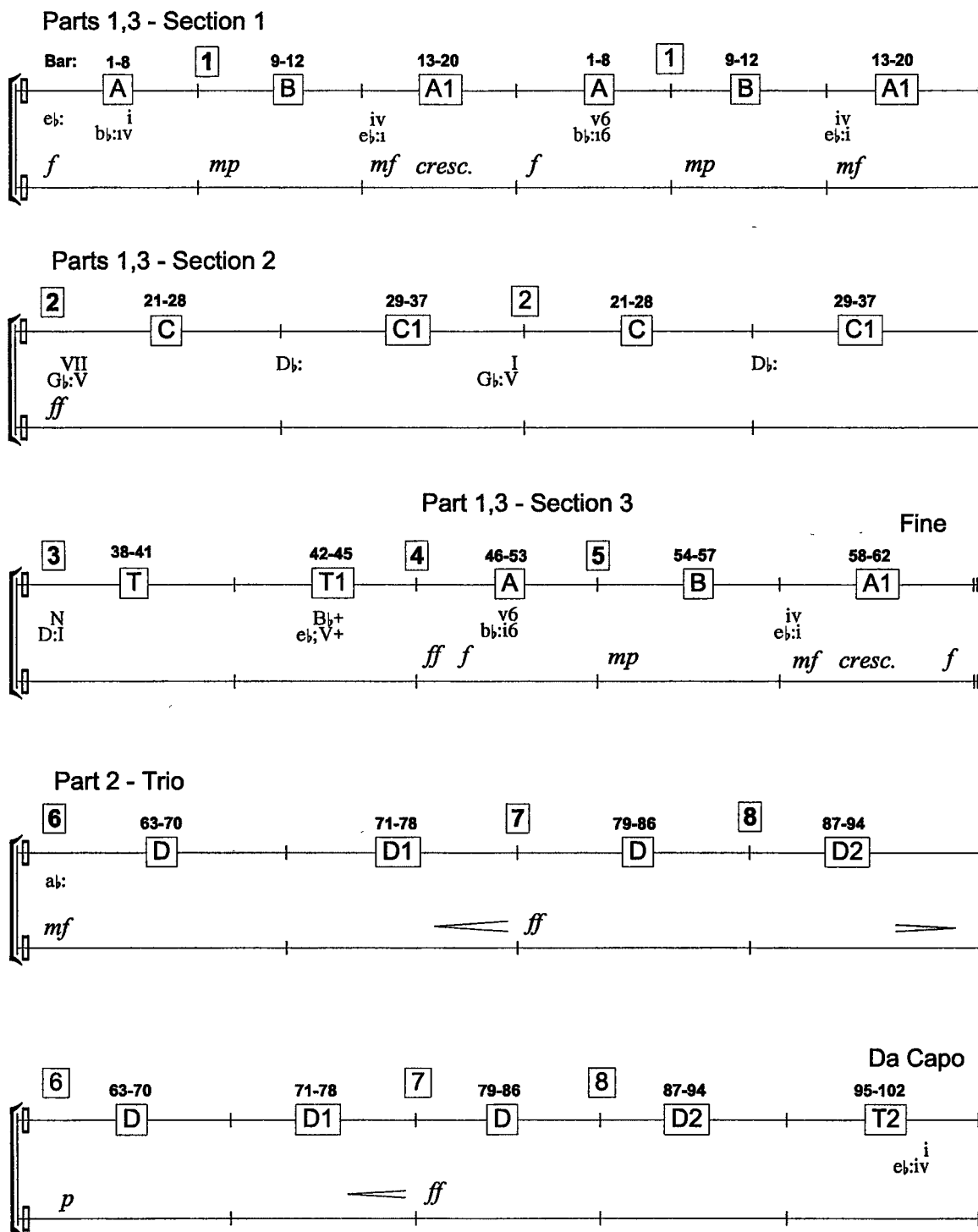
³² Baker's Biographical Dictionary of Musicians, 7th ed., rev. Nicolas Slonimsky (New York: Schirmer, 1984), 1092.

Radkevich was considered to be an expert on orchestration and band music, and he orchestrated the national anthem of the Soviet Union.³³ He died on February 4, 1962, in Moscow, six days short of his fifty-eighth birthday.

The Partisans by Nicolai Pavlovich Ivanov-Radkevich is a 2/4 march for military band in E \flat minor (fig. 5). There are no introductions to the march or *Trio*, but there is an eight-measure transition section bridging the second section and the return of the first section.

In *The Partisans*, Ivanov-Radkevich doubles the brass lines in the woodwinds, and he gives independence to the woodwinds only in the *Trio*. The march is conservatively scored for the brass instruments, but the woodwinds are often written above the staff in their upper tessitura, and the clarinets play in their clarion register (above-written B \flat 4) for a significant portion of the march. Ivanov-Radkevich uses idiomatic trills and grace notes in measures 1, 17, and 46, and also in the transition from measure 37 to 45. His utilization of a wide variety of textures is an important characteristic of his style, especially in the first and third sections, but also notable in the second section, where the baritone, trombone, and bass horns at measure 30 imitate the upper brass and woodwinds in measure 29. The predominant dynamic levels of this march are *forte* and *fortissimo*. A four-measure *mezzo-piano* provides contrast within the first section, and the sixteen-measure *mezzo-piano* at the repeat of the *Trio* does likewise for the second part of the march.

³³ Biographical Dictionary of Russian/Soviet Composers, ed. Allen Ho and Dmitry Feonov (New York: Greenwood Press, 1989), 220.

Figure 5. *The Partisans*, form

The Partisans makes notable use of *expanded tonality*. Neo-modality is an important element of style in this march. The Lydian mode appears in measures 9-12 in the first section, the mixolydian mode in the opening melody of the second section, and in the *Trio*, the absence of a leading tone suggests the Aeolian mode rather than conventional minor. Chromaticism is another aspect of the harmonic style of Ivanov-Radkevich. Augmented chords are found on the second beat of measure 16, at measures 40-41, and at measure 44. Finally, measure 44 is an example of structural dissonance, with the accented A \flat in the bass adding a supplementary tone to the already dissonant augmented chord.

The harmonic style of *The Partisans* is both conservative and non-traditional. Modulations in the march, most often accomplished by Ivanov-Radkevich through the use of a common chord, are usually to closely related keys. However, there are modulations that result from non-functional chord progressions, without a common chord, often involving an augmented triad (fig. 6). Ivanov-Radkevich uses a considerable amount of dissonance, especially at major structural points in the march. An example can be seen in measures 15-16, which leads to a repeat of the opening statement of the march (fig. 7).

Figure 6. *The Partisans*, measures 38-42

The image shows a musical score for measures 38-42 of 'The Partisans'. The score is written for two staves, treble and bass, in 2/4 time. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure numbers 39, 40, 41, and 42 are indicated above the treble staff. Chord symbols are placed below the bass staff: 'N D:I' under measure 38, 'D+' under measure 40, and 'Bm' under measure 42. The music features complex harmonic textures with many accidentals and dissonances, particularly in the bass line.

Figure 7. *The Partisans*, measures 13-17

13 14 15 16 17

eb:1 (Φ7) 14/2 (o7) 14/3 (o7) 14/2 (o7) 14/3 III+ i

Long phrases of varied construction are characteristic of the melodic style of *The Partisans* (fig. 9-11). The phrases are four or eight measures in length in the first section, and both phrases are eight measures in the second. The melodic phrase in the *Trio* is sixteen measures in length, half of the length of the entire second part of the march. Ivanov-Radkevich uses a rich and varied approach in constructing his melodies. In the first eight measures of the march, measures 3-7 are derived from a development of the rhythmic figure (♪ ♪) and its descending melodic contour. These measures are also a response and contrast to the first two measures of the march. The transition section begins with a sequence. Melodies are sometimes contrasted through use of the song-like quality of *cantabile* style, as opposed to an instrumental style (characterized by fast, rhythmic, and angular construction). Measures 9-12 of the first section are contrasted in this manner, as well as the *Trio* to the rest of the march. The typical *pesante* style is found in the second section. Melodic contour is yet another source of melodic variation and contrast.

Ivanov-Radkevich is the most conservative in his rhythmic style. The tempo of the march is marked at (♩=104), a slower tempo than the other four marches. The first and second sections are sixteen measures in length and the *Trio* is

thirty-two. Rhythm is primarily constructed of simple patterns and variation of those same patterns through ties; (♪), (♪♪), and (♪♪) are common, (♩) is used less frequently. Not used at all are (♪♪) and (♪♪). Syncopation occurs only as beat two accents within the 2/4-meter, such as the agogic accent on beat two of measure 60 (fig. 8).

Figure 8. *The Partisans*, measures 58-61

58 59 60 61

mf cresc.

a3

$e_b:i$ $(\phi 7)$ $i4/2$ $VI i4/3$ $G6$ $iio6$ i

In *The Partisans*, movement and form are intertwined, and a discussion of one must include the other (fig. 5, 9-11). Whereas the other composers discussed in this thesis tend to create movement with a limited number of elements, most notably melody and harmony, Ivanov-Radkevich uses a much greater quantity and variety. These elements, used in many different combinations, include texture, dynamics, key, mode, chordal quality, and rhythmic and melodic density. Ivanov-Radkevich greatly strengthens the movement in the second section and transition. The first section contains complex textures, changes in style, dramatic dynamics, rapid harmonic rhythm (both key and chordal rhythms), the use of chord quality to apply color to different

phrases, high instrumental tessituras, and angular melodies (fig. 9). The transition is very similar. In these same sections, the composer also markedly speeds up movement. Collectively, these actions serve to make the second section and transition very dynamic. Conversely, by changing a reduced number of elements at increased intervals, Ivanov-Radkevich weakens and slows the movement in the second section and the *Trio*. The second section uses only two and three layered textures, static rhythmic figures and dynamics, much slower harmonic rhythm, less rhythmic density, and a melody which repeatedly uses the pitch class D_b (fig. 10). Thus, this alteration of the strength and speed of movement from section to section contributes to form and creates a broad rhythm on the formal level.

Another significant characteristic of movement and form in *The Partisans* is that Ivanov-Radkevich paints sections and sometimes phrases in chords of minor or major quality. The first section and the *Trio* use primarily chords of minor quality, and the second section major. This use of minor and major is also a factor in movement, where the middle phrase of the first section uses chords of major quality in contrast to the minor of the rest of the section. As with his variation of complexity within the march, this use of chord quality establishes yet another higher layer of rhythm.

Ivanov-Radkevich uses a variety of devices to reinforce the form of the march (fig. 9-10). The first section begins with a homophonic statement, and ends with another at measure 20. Importantly, the dominant-seventh to tonic progression is used sparingly throughout the march, only to establish new keys

and to help execute the repeat of full sections. This progression is used only twice in the first section, first (in third inversion) to establish the key change at measure 5, and then again to lead the section back to its repeat. The second section also has two dominant-seventh to tonic progressions that are used in a similar manner. The entire *Trio* once more uses this progression only twice, first bridging the first statement of the *Trio* to its repeat, and then the end of the *Trio* to the *Da Capo*. Finally, Ivanov-Radkevich uses increased dissonance at structural points in the form, most markedly the internal pedal figure used to prepare the repeat of the first section (fig. 7), but also the last two measures of the transition section, measures 44-45, and the last four measures of the *Trio*, measures 99-102.

Figure 9. *The Partisans*, movement in the first section

The figure displays a musical score for the first section of *The Partisans*, organized into four systems. Each system includes a melodic line and three analytical tracks: Melodic Contour, Surface Rhythm, Dynamics, Harmonic Rhythm, Harmonic Analysis, and Texture Change.

System 1 (Measures 1-4):

- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time. Measures 1-4 show a melodic line with accents and slurs.
- Surface Rhythm:** Treble clef, 2/4 time. Measures 1-4 show a rhythmic line with accents.
- Dynamics:** Treble clef, 2/4 time. Measure 1 is marked *f*.
- Harmonic Analysis:** Treble clef, 2/4 time. Measures 1-4 show chord symbols: $e\flat:i$, iv , $i6$, $ii\phi7$, and i .
- Texture Change:** Treble clef, 2/4 time. Measures 1-4 show texture change markers (X).

System 2 (Measures 5-8):

- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time. Measures 5-8 show a melodic line with slurs.
- Surface Rhythm:** Treble clef, 2/4 time. Measures 5-8 show a rhythmic line with slurs.
- Dynamics:** Treble clef, 2/4 time. Measures 5-8 show a rhythmic line with slurs.
- Harmonic Analysis:** Treble clef, 2/4 time. Measures 5-8 show chord symbols: $v6$, $b\flat:i6$, $v4/3$, i , $ii\phi6/5$, ii , and V .
- Texture Change:** Treble clef, 2/4 time. Measures 5-8 show texture change markers (X).

System 3 (Measures 9-12):

- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time. Measures 9-12 show a melodic line with slurs.
- Surface Rhythm:** Treble clef, 2/4 time. Measures 9-12 show a rhythmic line with slurs.
- Dynamics:** Treble clef, 2/4 time. Measures 9-12 show a rhythmic line with slurs.
- Harmonic Analysis:** Treble clef, 2/4 time. Measures 9-12 show chord symbols: VI , $V4/2$, IV , and I . A bracket labeled III spans measures 10-12.
- Texture Change:** Treble clef, 2/4 time. Measures 9-12 show texture change markers (X).

System 4 (Measures 13-20):

- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time. Measures 13-20 show a melodic line with slurs and accents.
- Surface Rhythm:** Treble clef, 2/4 time. Measures 13-20 show a rhythmic line with slurs.
- Dynamics:** Treble clef, 2/4 time. Measures 13-20 show a rhythmic line with slurs.
- Harmonic Analysis:** Treble clef, 2/4 time. Measures 13-20 show chord symbols: iv , $e\flat:i$, $(\phi7)i4/2$, $(\phi7)i4/3$, $(\phi7)i4/2$, $(\phi7)i4/3$, $III+$, i , $i4/2$, VI , $G6$, $ii\phi6/5$, and i .
- Texture Change:** Treble clef, 2/4 time. Measures 13-20 show texture change markers (X).

Figure 10. *The Partisans*, movement in the second section

The figure displays a musical score for the movement in the second section of *The Partisans*. The score is organized into four systems, each containing three staves: Melodic Contour, Surface Rhythm, and Dynamics (top staff); Harmonic Rhythm and Harmonic Analysis (middle staff); and Texture Change (bottom staff). The key signature is B-flat major (two flats), and the time signature is 2/4.

System 1 (Measures 22-24): The melodic contour starts with a box labeled '1' above measure 22. The dynamics are marked *ff*. The harmonic analysis shows a G \flat V chord. The texture change staff shows an 'X' in measure 22.

System 2 (Measures 25-28): The melodic contour continues. The dynamics are marked *ff*. The harmonic analysis shows a G \flat V chord. The texture change staff shows an 'X' in measure 25.

System 3 (Measures 29-32): The melodic contour continues. The harmonic analysis shows a D \flat V chord in measure 29, a V7 chord in measure 30, and a I chord in measure 31. The texture change staff shows an 'X' in measure 29.

System 4 (Measures 33-36): The melodic contour continues. The harmonic analysis shows a IV chord in measure 33, a V chord in measure 35, and a V chord in measure 36. The texture change staff shows an 'X' in measure 33 and measure 35.

Figure 11. *The Partisans*, movement in the *Trio*

Figure 11 displays musical notation for the movement in the *Trio* of *The Partisans*, showing measures 63 through 78. The notation is organized into four systems, each containing three staves: Melodic Contour, Surface Rhythm, and Dynamics; Harmonic Rhythm; and Harmonic Analysis; and Texture Change.

System 1 (Measures 63-66):

- Melodic Contour:** Measures 63-66. Dynamics: *f-mp 2x*.
- Harmonic Rhythm:** Measures 63-66. Harmonic Analysis: $a\flat:i$ (63), $iv6/4$ (64), i (65-66).
- Texture Change:** Measure 63 shows a texture change (marked with an 'X').

System 2 (Measures 67-70):

- Harmonic Rhythm:** Measures 67-70. Harmonic Analysis: $iv6/4$ (67-68), i (69-70).

System 3 (Measures 71-74):

- Harmonic Rhythm:** Measures 71-74. Harmonic Analysis: $iv6/4$ (71-72), $v6/4$ (73-74).

System 4 (Measures 75-78):

- Harmonic Rhythm:** Measures 75-78. Harmonic Analysis: $iv6/4$ (75-76), $v6/4$ (77-78).
- Texture Change:** Measure 77 shows a texture change (marked with an 'X').

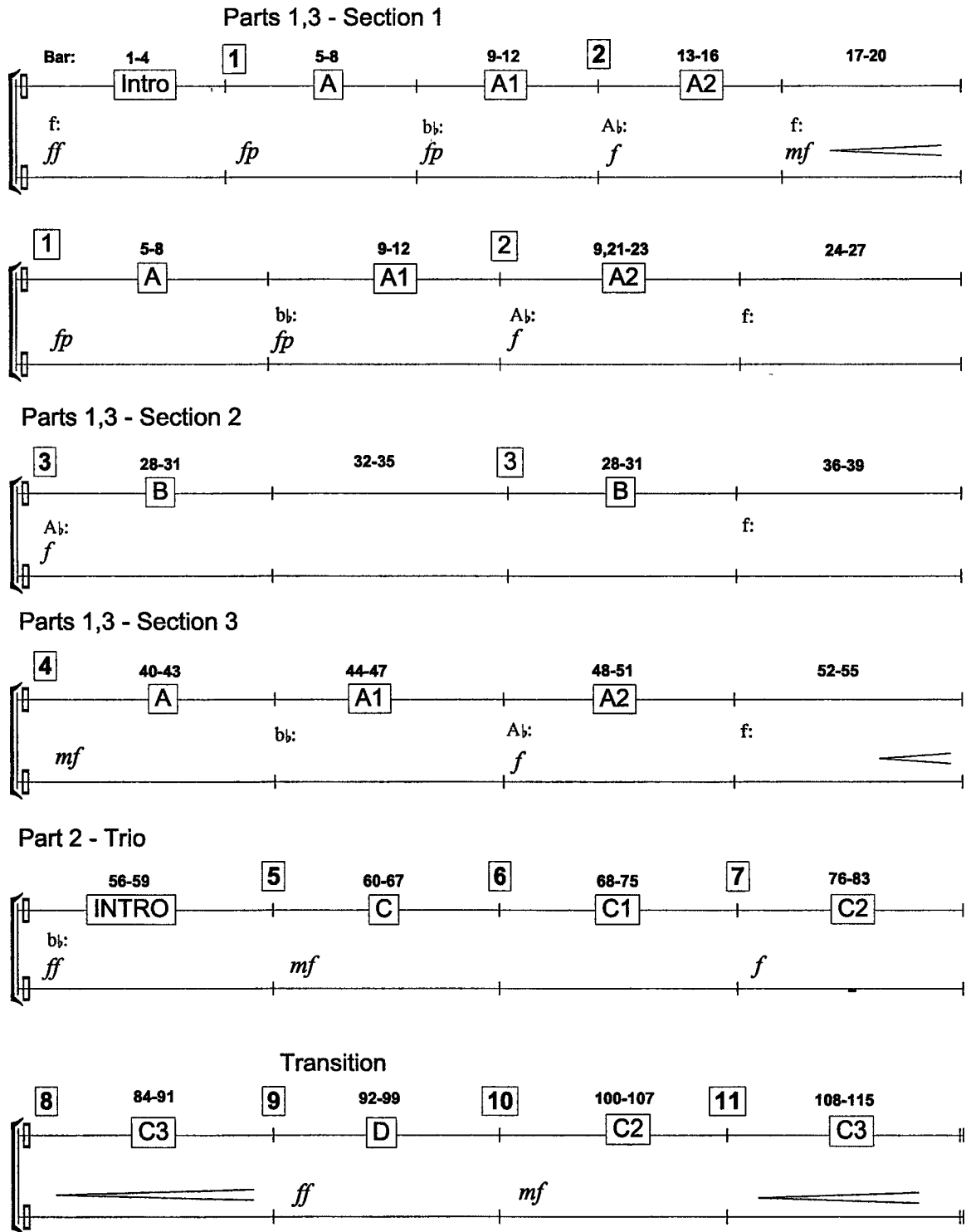
III.3. Semyon Aleksandrovich Chernetsky, *March of the Tankers*

Semyon Aleksandrovich Chernetsky was born in 1881 in Odessa and died in Moscow in 1950. He was born into a poor family of musicians and spent his childhood and early youth in Odessa. He received his initial musical instruction from his mother, who was a pianist, and later he would receive instruction on the trombone and piano outside of his home. At age 19, he was sent to his older brother in Kishinev, who was the director of the military orchestra of the Dragoon regiment. Chernetsky decided at this time to become a specialist in the field of military orchestra, and within ten years, he was directing military bands in Kishinev and Odessa. In 1911, Chernetsky entered the St. Petersburg Conservatory and graduated six years later. At the outbreak of the revolution in 1917, he quickly joined the side of the Red Army and was active in organizing the services of the military orchestras. In 1918, Chernetsky became inspector of the orchestras of St. Petersburg, and in 1924, he became the main inspector for all of the orchestras of the Red Army. After several years of holding positions on various music faculties across the country, he joined the faculty of military directors at the Moscow Conservatory in 1936. Chernetsky was instrumental in the development of Soviet military bands, composed many works for the Soviet army, and promoted and helped develop the march genre in the Soviet Union.³⁴

March of the Tankers by Semyon Aleksandrovich Chernetsky is a 2/4 march for military field band in F minor (fig. 12). The *Trio* in *March of the Tankers* is quite different from the other marches. The *Trio* is constructed in A-A-B-A

³⁴ Н. Нанянан, "Мастер военной музыка," *Музыкальная Жизнь*, March 1972, 6.

Figure 12. *March of the Tankers*, form



rather than strophic form, and it is not repeated. Moreover, there is not a *Da Capo*, so the march is completed at the end of the *Trio* without a resolution back to the original key.

For a majority of *March of the Tankers*, Chernetsky uses the common march texture. Short homophonic figures are interjected throughout the march for contrast and emphasis. While the other marches shift the primary melody to the tenor and bass voices at the second section, Chernetsky does so only at the end of the second section, measures 34-35, and then again at the transition section of the *Trio*, measures 92-99. Grace notes embellish melodic material and emphasize the return of the first section. Chernetsky incorporates a variety of both terraced and graduated dynamics that range from piano to fortissimo.

March of the Tankers represents an example of unified tonality and is the most conservative harmonically of the selected marches. Chernetsky makes wide use of passing tones as well as upper and lower neighbor tones, both diatonic and chromatic. Other non-chord tones often function as the sixth or ninth of the chord. There are two characteristics of Chernetsky's use of non-chord tones in *March of the Tankers* that are important to the overall effect of the march, especially in the *Trio*. First is the use of chromatic lower neighbor tones, such as that found in measure 64 (fig. 13). Second is the use of chromatic appoggiaturas. Used as a compositional device throughout the march, this appears as a recurrent idea in the *Trio*, beginning at measure 60 (fig. 14).

Figure 13. *March of the Tankers*, measures 63-67

Figure 13 shows measures 63-67 of the musical score for *March of the Tankers*. The score is written for piano in 2/4 time, featuring a treble and bass staff. Measures 63 and 64 show a melodic line in the treble staff and a bass line in the bass staff. Measure 65 features a melodic line in the treble staff and a bass line in the bass staff. Measure 66 features a melodic line in the treble staff and a bass line in the bass staff. Measure 67 features a melodic line in the treble staff and a bass line in the bass staff. The score includes dynamic markings: *ff* (fortissimo) at measure 63, *f* (forte) at measure 66, and *mf* (mezzo-forte) at measure 67. Chord symbols are provided below the bass staff: *b♭:i* at measure 63, *V7* at measure 64, *i* at measure 66, and *V7* at measure 67.

Figure 14. *March of the Tankers*, measures 56-60

Figure 14 shows measures 56-60 of the musical score for *March of the Tankers*. The score is written for piano in 2/4 time, featuring a treble and bass staff. Measures 56 and 57 show a melodic line in the treble staff and a bass line in the bass staff. Measure 58 features a melodic line in the treble staff and a bass line in the bass staff. Measure 59 features a melodic line in the treble staff and a bass line in the bass staff. Measure 60 features a melodic line in the treble staff and a bass line in the bass staff. The score includes dynamic markings: *ff* (fortissimo) at measure 56, *mf* (mezzo-forte) at measure 59, and *f* (forte) at measure 60. Chord symbols are provided below the bass staff: *b♭:i* at measure 56, *V6* at measure 57, *i* at measure 58, *iv6* at measure 59, and *V* at measure 60.

Chernetsky's melodies in *March of the Tankers* are energetic and lively (fig. 15-17). The melodies, full of eighth and sixteenth note figures, are quite similar throughout the march, and the melody of the *Trio* is the least lyrical of the four marches. Melodic profiles tend to either steadily rise or fall. The phrases are four measures long in the first section and eight measures long in the second section and *Trio*.

March of the Tankers is marked at quarter note=120 beats per minute. The second section is eight measures in length, rather than sixteen. The *Trio*, due to its different structure, is fifty-six measures. Chernetsky uses the (♩) and (♪♪) rhythmic figures extensively, but the (♪♪♪) syncopated figure only once.

There is no use of the (♪♪) rhythmic figure. The tie figures (♪ — ♪♪♪) and (♪ ♪ — ♪♪♪) appear several times in the march. Although rhythms generally align with the 2/4 pulse, Chernetsky will shift the accent of the rhythm to the weak beat, such as the agogic accent on beat two in measure 60 (fig. 14).

An important use of syncopation is found in the second section.

Chernetsky generates interest in measures 28-39 by syncopating stresses in the melody from the prevailing pulse of the other elements (fig. 15). This section has a two-measure pulse. Established primarily through the two-measure chordal rhythm, this pulse is also reinforced by a partially sequential melody and a low brass line that changes in style and rhythmic density every two measures. The stresses of this two-measure pulse occur on the first beats of measures 28, 30, 32, and 34. However, the E_♭'s in measures 31 and 33 are significant melodic stress points, because they are the highest notes of the phrase and each receives an agogic accent. Rhythmic syncopation further emphasizes the second E_♭ in measure 33.

Although there are subtle changes of texture in *March of the Tankers* that assist in establishing the form, the march maintains a very similar texture from beginning to end. Additionally, the melodic and rhythmic styles are also alike from section to section; consequently, harmony is overwhelmingly the primary source of form and movement (fig. 15-17). Change in the speed of the harmonic rhythm is also an important source, while dynamics and the use of counter-melody are contributing elements of a lesser degree. Central to movement in *March of the Tankers* is the sequential construction of its melodic lines.

There is greater variety in the methods Chernetsky uses to confirm the form. Homophonic rhythmic statements, especially (♩♩♩♩), appear repeatedly at the conclusion of sections. Other devices used are the acceleration of harmonic rhythm, descending bass lines, minor texture change, change in the rhythmic density, and the addition of dynamics to establish form.

Figure 15. *March of the Tankers*, movement in the second section

The figure displays a musical score for the movement in the second section of *March of the Tankers*. The score is organized into three systems, each with a melodic line and two accompaniment lines. The first system covers measures 28-31, the second system covers measures 32-35, and the third system covers measures 36-39. The melodic line is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes. The accompaniment lines are in 2/4 time and feature a variety of harmonic and rhythmic patterns, including whole and half notes, and rests. The score includes a variety of musical notations, including dynamics (f), harmonic analysis (A♭:V7, I, V, V4/3, V7, I, ii f:iv, Fr.6, V), and texture change (X). The score is divided into two main sections by a double bar line, with the first section ending at measure 31 and the second section starting at measure 32. The first section is marked with a '3' in a box above measure 28. The second section is marked with a '1.' above measure 32 and a '2.' above measure 36. The score is written in a key signature of two flats (B♭ and E♭) and a time signature of 2/4.

System 1 (Measures 28-31):

- Melodic Contour:** Measures 28-31 show a melodic line with eighth and sixteenth notes, starting on a half note and ending on a quarter note.
- Surface Rhythm:** Measures 28-31 show a rhythmic pattern of eighth and sixteenth notes.
- Dynamics:** Measure 28 is marked with *f* (forte).
- Harmonic Rhythm:** Measures 28-31 show a harmonic rhythm of whole and half notes.
- Harmonic Analysis:** Measures 28-31 show harmonic analysis: A♭:V7, I, I, I.
- Texture Change:** Measures 28-31 show texture change: X, X, X, X.

System 2 (Measures 32-35):

- Melodic Contour:** Measures 32-35 show a melodic line with eighth and sixteenth notes, starting on a half note and ending on a quarter note.
- Surface Rhythm:** Measures 32-35 show a rhythmic pattern of eighth and sixteenth notes.
- Dynamics:** No dynamics are present in this system.
- Harmonic Rhythm:** Measures 32-35 show a harmonic rhythm of whole and half notes.
- Harmonic Analysis:** Measures 32-35 show harmonic analysis: V, V4/3, V7, I.
- Texture Change:** Measures 32-35 show texture change: X, X, X, X.

System 3 (Measures 36-39):

- Melodic Contour:** Measures 36-39 show a melodic line with eighth and sixteenth notes, starting on a half note and ending on a quarter note.
- Surface Rhythm:** Measures 36-39 show a rhythmic pattern of eighth and sixteenth notes.
- Dynamics:** No dynamics are present in this system.
- Harmonic Rhythm:** Measures 36-39 show a harmonic rhythm of whole and half notes.
- Harmonic Analysis:** Measures 36-39 show harmonic analysis: ii f:iv, Fr.6, V, V.
- Texture Change:** Measures 36-39 show texture change: X, X, X, X.

Figure 16. *March of the Tankers*, movement in the first section

The figure displays a musical score for the first section of *March of the Tankers*, covering measures 5 through 24. The score is organized into three systems, each with a double bar line and repeat sign at the beginning. The notation includes a treble and bass staff for the melody and a single staff for harmonic analysis and texture change. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4.

System 1 (Measures 5-8):

- Melodic Contour:** Measures 5-8 show a melodic line starting on a half note, followed by quarter notes, and ending with a half note.
- Surface Rhythm:** Measures 5-8 show a rhythmic pattern of quarter notes and half notes.
- Dynamics:** *fp* (fortissimo piano) is indicated at the beginning of measure 5.
- Harmonic Rhythm:** Measures 5-8 show a harmonic rhythm of quarter notes and half notes.
- Harmonic Analysis:** Measures 5-8 show the following chords: f.i, V7, i, VI6, i, G6, i, V7 iv.
- Texture Change:** Measure 5 has a texture change marked with an 'X'.

System 2 (Measures 9-12):

- Melodic Contour:** Measures 9-12 show a melodic line starting on a half note, followed by quarter notes, and ending with a half note.
- Surface Rhythm:** Measures 9-12 show a rhythmic pattern of quarter notes and half notes.
- Dynamics:** *fp* (fortissimo piano) is indicated at the beginning of measure 9.
- Harmonic Rhythm:** Measures 9-12 show a harmonic rhythm of quarter notes and half notes.
- Harmonic Analysis:** Measures 9-12 show the following chords: iv, G6 iv, iv.
- Texture Change:** No texture change is indicated for this system.

System 3 (Measures 13-24):

- Melodic Contour:** Measures 13-24 show a melodic line starting on a half note, followed by quarter notes, and ending with a half note.
- Surface Rhythm:** Measures 13-24 show a rhythmic pattern of quarter notes and half notes.
- Dynamics:** *f* (forte) is indicated at the beginning of measure 13, and *mf* (mezzo-forte) is indicated at the beginning of measure 17.
- Harmonic Rhythm:** Measures 13-24 show a harmonic rhythm of quarter notes and half notes.
- Harmonic Analysis:** Measures 13-24 show the following chords: V7 III, III, V7, V6/5 V, V4/2 i6, V6/4, i, VII, Fr.6, V7, V7 III, III iio6, V6/5 vi, v1 G6 i6/4.
- Texture Change:** Measures 13, 19, 21, 23, and 24 have texture changes marked with an 'X'.

Figure 17. *March of the Tankers*, movement in the *Trio*

Figure 17 displays musical notation for the movement in the *Trio* of *March of the Tankers*, showing measures 59 through 75. The notation includes Melodic Contour, Surface Rhythm, Dynamics, Harmonic Rhythm, Harmonic Analysis, and Texture Change.

Measures 59-63:

- Melodic Contour:** Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. Measures 59-63 show a melodic line with notes and rests.
- Surface Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 59-63 show a rhythmic line with notes and rests.
- Dynamics:** *mf* (mezzo-forte) is indicated in measure 60.
- Harmonic Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 59-63 show a harmonic line with notes and rests.
- Harmonic Analysis:** Treble clef, key signature of three flats, 2/4 time signature. Measures 59-63 show harmonic analysis symbols: $b\flat:i$ in measure 60 and IV in measure 62.
- Texture Change:** Treble clef, key signature of three flats, 2/4 time signature. Measures 59-63 show texture change symbols: X in measure 60.

Measures 64-67:

- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time signature. Measures 64-67 show a melodic line with notes and rests.
- Surface Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 64-67 show a rhythmic line with notes and rests.
- Dynamics:** *f* (forte) is indicated in measure 66.
- Harmonic Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 64-67 show a harmonic line with notes and rests.
- Harmonic Analysis:** Treble clef, key signature of three flats, 2/4 time signature. Measures 64-67 show harmonic analysis symbols: $V7$ in measure 64, I in measure 66, and $V7$ in measure 67.
- Texture Change:** Treble clef, key signature of three flats, 2/4 time signature. Measures 64-67 show texture change symbols: X in measure 64 and X in measure 66.

Measures 68-71:

- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time signature. Measures 68-71 show a melodic line with notes and rests.
- Surface Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 68-71 show a rhythmic line with notes and rests.
- Dynamics:** No dynamic marking is present in this section.
- Harmonic Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 68-71 show a harmonic line with notes and rests.
- Harmonic Analysis:** Treble clef, key signature of three flats, 2/4 time signature. Measures 68-71 show harmonic analysis symbols: i in measure 68 and $ii\phi7$ in measure 70.
- Texture Change:** Treble clef, key signature of three flats, 2/4 time signature. Measures 68-71 show texture change symbols: X in measure 68.

Measures 72-75:

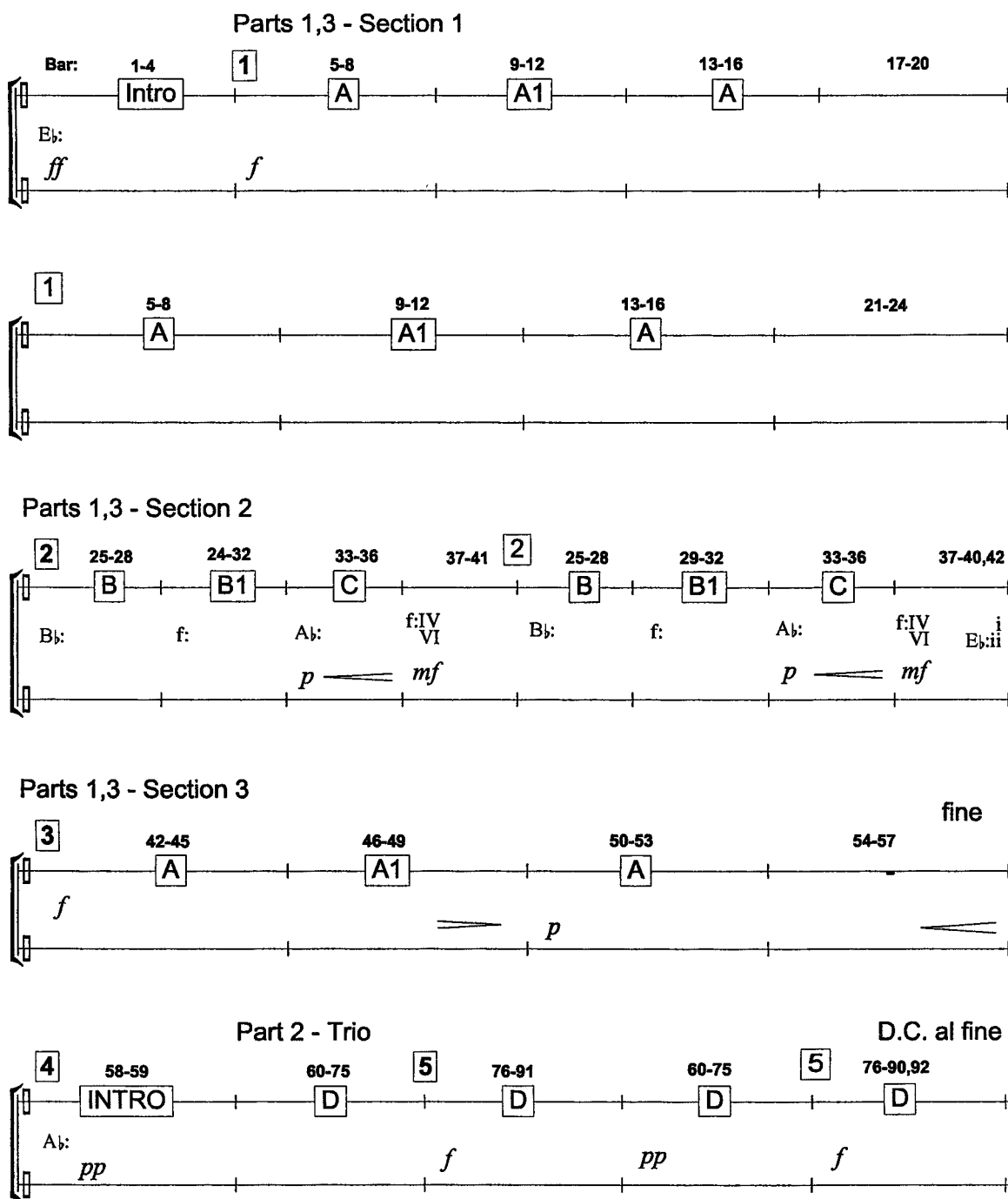
- Melodic Contour:** Treble clef, key signature of three flats, 2/4 time signature. Measures 72-75 show a melodic line with notes and rests.
- Surface Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 72-75 show a rhythmic line with notes and rests.
- Dynamics:** *f* (forte) is indicated in measure 75.
- Harmonic Rhythm:** Treble clef, key signature of three flats, 2/4 time signature. Measures 72-75 show a harmonic line with notes and rests.
- Harmonic Analysis:** Treble clef, key signature of three flats, 2/4 time signature. Measures 72-75 show harmonic analysis symbols: $V7$ in measure 72 and i in measure 74.
- Texture Change:** Treble clef, key signature of three flats, 2/4 time signature. Measures 72-75 show texture change symbols: X in measure 72 and X in measure 74.

III.4. Mikhail Leonidovich Starokadomsky, *Victory*

Mikhail Leonidovich Starokadomsky was born in 1901 into a family of polar doctors and explorers. At the age of nine, he entered the St. Petersburg gymnasium where he discovered his first interests in music. By the time Starokadomsky was twelve, he was composing music and began on his own to study the clarinet. When Starokadomsky was thirteen, he attended a lecture on early music that featured an organ performance, and his love of this instrument began. Between 1911 and 1915, Starokadomsky's father traveled extensively to the polar regions and brought home stories and objects that generated a great deal of interest in geography for the young man. Starokadomsky entered the Moscow Conservatory when he was twenty to study piano and organ, and soon he entered the school of composition. During his school vacations, he traveled to the far reaches of the Soviet Union, often hiking by foot. He finished his organ studies in 1926, and two years later his studies in composition. After graduation, Starokadomsky began pedagogical work at the conservatory, teaching instrumentation, and composing music: symphonic music, opera, musical comedies, romances, songs, choral works, quartets, and music for the theatre and film. He is known best, however, for his composition of children's songs. Later in his life, an illness left him bedridden. Starokadomsky died in 1954.³⁵

Victory by Mikhail Leonidovich Starokadomsky is a 2/4 march for military field band in E \flat major (fig. 18). Of the five marches, *Victory* is closest to the basic formal structure discussed at the beginning of the chapter.

³⁵ E. Loiter, "Композитор и путешественник," Музыкальная Жизнь, December 1966, 20.

Figure 18. *Victory*, form

Starokadomsky is conservative in his approach to instrumentation and texture. With the exception of the upper woodwinds that normally play above the staff, the instruments are for the most part written in their respective staves. Also, the tenor horn and baritone periodically reach up to A₄ and B₄ in their melodic lines. Starokadomsky writes idiomatic woodwind trills in the introduction to the march at measure 3, and grace notes to begin and end the *Trio*. A very important stylistic characteristic of *Victory* is that the texture remains similar throughout the march, but the composer does make use of a wide variety of both terraced and graduated dynamic changes.

Victory makes use of *expanded tonality*. Enlarged diatonicism is seen in the use of fully diminished seventh chords in measures 3 and 22 and an augmented chord in measure 19. Structural dissonance is seen with the inclusion of an added sixth in the trumpet part at measure 89. Modulations in the march are to closely related keys, though their execution is sometimes direct. Except for the written modulation at the *Trio*, modulations are a source of movement rather than structure. Dissonance, not an outstanding characteristic of the march, most often appears as either upper or lower neighbor tones or as passing tones, and there is frequent use of chromatic neighbor tones. Harmony often progresses in a two-measure harmonic rhythm.


Starokadomsky writes light and cheerful melodies and follows the typical march pattern of a heavier style for the low brass melodies and a more lyrical one for the *Trio* (fig. 21-23). Significant to the melodic style of Starokadomsky is the use of rhythmic recurrence. Eighth and sixteenth note patterns, the ()

figure most importantly, make up the melody of the first section. The second section shifts to accented quarter notes in the low brass, but returns to the same melodic style of the first section after eight measures. Phrases in the first and second section are four measures in length. Although the lyrical melody of the *Trio* stretches out into sixteen measure phrases, on a more basic level, it is constructed of the two measure rhythmic idea ($\text{♩} \text{♩} \text{♩} \text{♩}$).

This march is marked at quarter note=120 beats per minute. The introduction to the *Trio* is only two measures in length, rather than four. The figure ($\text{♩} \text{♩}$) occurs a significant number of times in the composition, and the ($\text{♩} \text{♩} \text{♩}$) and ($\text{♩} \text{♩} \text{♩}$) rhythms also appear enough to make them noteworthy. Although the ($\text{♩} \text{♩} \text{♩}$) syncopated rhythm is not used, adding to the rollicking nature of the march are syncopated placement of stress; one example is found in the introduction, where Starokadomsky places weight on beat two of measures 3 and 4 (fig. 19). In another example, at measure 12, the composer accents the upbeat of the second beat in conjunction with a dominant-seventh chord (fig. 20).

Figure 19. *Victory*, measures 1-4

The musical score for measures 1-4 of 'Victory' is presented in 2/4 time. The melody is written in the treble staff, and the bass staff provides harmonic support. The key signature has two flats (B-flat and E-flat). The score includes the following elements:



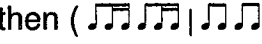

- Measure 1:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a half note E3. Dynamics: *ff*.
- Measure 2:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a half note E3.
- Measure 3:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a half note E3. Chord: *E♭:V7*.
- Measure 4:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a half note E3. Chords: *viio6/5*, *V4/3*, and *V7*.

Figure 20. *Victory*, measures 9-13

The image shows a musical score for measures 9 through 13 of a piece titled 'Victory'. The score is written for a grand staff, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. Measures 9, 10, 11, 12, and 13 are numbered above the staff. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together. The bass clef part consists of a steady, repetitive chordal rhythm, primarily using eighth notes. Below the staff, there are chordal indications: 'Eb:V7' under measure 9, and 'I', 'V7', and 'I' under measures 12, 13, and 14 respectively. The notation includes various musical symbols such as accidentals, beams, and slurs.

Starokadomsky takes a balanced approach in using elements to establish the form (fig. 21-23). Scoring, dynamics, and melody make solid, if sometimes subtle, contributions, as the march progresses from section to section with the textures and styles typical of a military march of the nineteenth- and twentieth-century. Starokadomsky makes use of a reduction in the rhythmic density for the *Trio*, as well as variations in the speed of textural change throughout the march. Alteration in the density of the key rhythm is also very significant. The sequential construction of the melodies creates short and easily recognizable musical ideas that are unique to their section of the march. The *Trio* is marked by a steady chordal rhythm as well as the repetitiveness of the bass line and the upper woodwind figures. Confirmation of the form comes from declaratory chordal statements, sixteenth-note flourishes, trills, dynamics, increased dissonance, acceleration of the chordal rhythm, and increased rhythmic density.

Several of these stylistic characteristics are found in the first and second sections (fig. 21-22). The melody of the first section is scored in the upper brass and woodwinds, and then shifts to the low brass to start the second section. Also, the first section uses a consistent texture, while in the second, the texture

changes in a regular two-measure and later four-measure rhythm. Paralleling these changes of texture are the key rhythm and changes in dynamics. The melody in the first section is built entirely on a sequence of the rhythmic figure (), while the second is a sequence of () and then (). Both sections show an increase in dissonance and speed of the harmonic rhythm leading to their final cadences. The end of the second section is also punctuated by the () figure that is scored for the majority of the band.

The most important characteristic of Starokadomsky's style in creating movement in *Victory* is the use of sequences. Surface rhythm and melodic profiles are repeated in structured intervals that provide the continuity for each section, while the underlining harmony creates forward motion. Though texture is a source of movement in the second strain, for most of the march, changes in texture within sections are minor. Dynamics make a small contribution to movement in the second section and the *Trio*.

Figure 21. *Victory*, movement in the first section

1

Melodic Contour
Surface Rhythm
Dynamics

Harmonic Rhythm
Harmonic Analysis

Texture Change

5 6 7 8

f

E \flat I IV I V6/5 ii vii ϕ 7 V

9 10 11 12

V7 I V7

13 14 15 16

I V IV vii ϕ 4/3

17 18 19 20 21 22 23 24

vi4/3 16 V7 vi vi ii6 III+ viio7 vi V6 vii ϕ 7 16/4 viio4/2 V7 I iv iii6 vii ϕ 7 I

Figure 22. *Victory*, movement in the second section

The figure displays a musical score for the movement in the second section of *Victory*, spanning measures 25 to 41. The score is organized into four systems, each featuring a melodic line, a bass line, and a harmonic analysis line. The tempo is marked as 2/4.

System 1 (Measures 25-28): The melodic line begins with a forte (*f*) dynamic. The harmonic analysis shows a progression from V4/2 to I, IV7, and I. The texture change line indicates a change at measure 25 and measure 28.

System 2 (Measures 29-32): The melodic line continues. The harmonic analysis shows a progression from V4/2 to ii, i, iv7, and i. The texture change line indicates a change at measure 29 and measure 32.

System 3 (Measures 33-36): The melodic line begins with a piano (*p*) dynamic. The harmonic analysis shows a progression from A♭.V4/3 to I. The texture change line indicates a change at measure 33 and measure 36.

System 4 (Measures 37-41): The melodic line continues. The harmonic analysis shows a progression from IV, f.VI, G6, V9, iv4/3, iiϕ6/5, i, to a first ending (1) and a second ending (2) with Eb:ii and V7. The texture change line indicates a change at measure 37 and measure 41.

Figure 23. *Victory*, movement in the *Trio*

The figure displays a musical score for the movement in the *Trio* of *Victory*. The score is organized into four systems, each containing a melodic line and harmonic analysis. The first system (measures 59-63) is in 2/4 time and begins with a *p* (piano) dynamic. The second system (measures 64-67) continues the melodic line. The third system (measures 68-71) shows a change in texture, with the melodic line moving to the treble clef. The fourth system (measures 72-75) concludes the passage with a *f* (forte) dynamic.

System 1 (Measures 59-63):

- Melodic Contour:** Bass clef, 2/4 time. Measures 59-63. Dynamics: *p*.
- Harmonic Rhythm:** Bass clef, 2/4 time. Measures 59-63.
- Harmonic Analysis:** Bass clef, 2/4 time. Measures 59-63. Chords: $A\flat I$ (measures 60-61), $ii6$ (measures 62-63).
- Texture Change:** Bass clef, 2/4 time. Measures 59-63. Marked with an 'X' at measure 60.

System 2 (Measures 64-67):

- Melodic Contour:** Bass clef, 2/4 time. Measures 64-67.
- Harmonic Rhythm:** Bass clef, 2/4 time. Measures 64-67.
- Harmonic Analysis:** Bass clef, 2/4 time. Measures 64-67. Chords: $V9$ (measures 64-65), I (measures 66-67).

System 3 (Measures 68-71):

- Melodic Contour:** Treble clef, 2/4 time. Measures 68-71.
- Harmonic Rhythm:** Treble clef, 2/4 time. Measures 68-71.
- Harmonic Analysis:** Treble clef, 2/4 time. Measures 68-71. Chords: IV (measures 68-69), $I6$ (measures 70-71).

System 4 (Measures 72-75):

- Melodic Contour:** Treble clef, 2/4 time. Measures 72-75. Dynamics: *f*.
- Harmonic Rhythm:** Treble clef, 2/4 time. Measures 72-75.
- Harmonic Analysis:** Treble clef, 2/4 time. Measures 72-75. Chords: $IV7$ (measures 72-73), $ii\phi7$ (measures 73-74), $V7$ (measures 74-75).

III.5. Aram Ilich Khachaturyan, *To the Heroes of the Patriotic War*

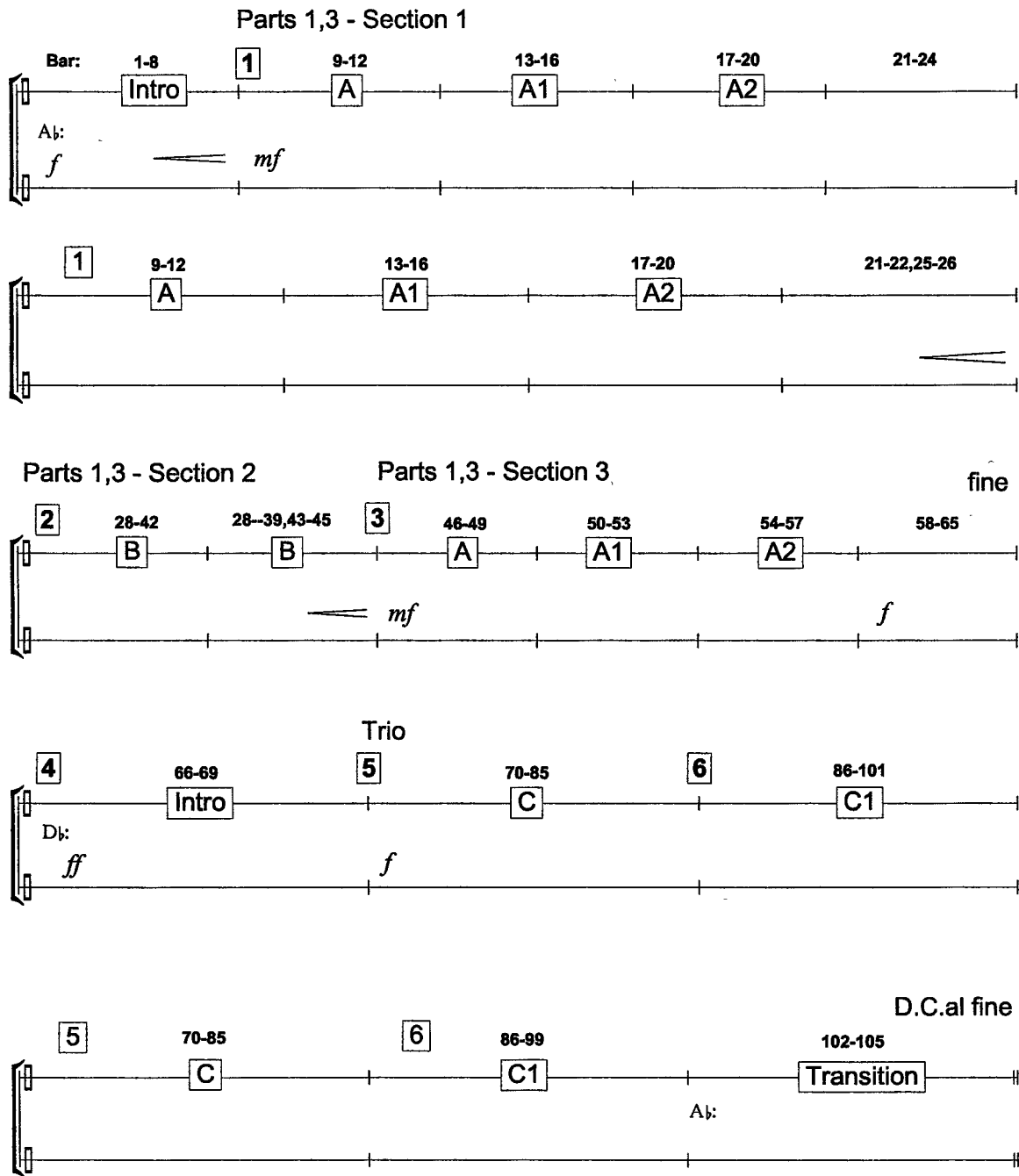
Aram Ilich Khachaturyan was born in 1903 near Tbilisi, Georgia, and died in Moscow in 1978. His father was a bookbinder and the family was poor, but they had an appreciation for culture; of the four sons in the family, three eventually dedicated themselves to art. Khachaturyan's father was a gifted singer, knew many folksongs and was fond of singing them around the house. Khachaturyan's parents struggled financially to put him into school. At age 18, he traveled to Moscow to live with his older brother with the intent of studying music; however, he began his studies with biology at Moscow University. Finally, when he was twenty, Khachaturyan entered the Gnessin Music School in Moscow, then the best music school in Moscow for preparations to enter the Moscow Conservatory. Working his way through school, he studied composition and the cello and began to compose music. He graduated from the Gnessin Music School in 1929 and gained admittance to the Moscow Conservatory. Khachaturyan composed fifty compositions while enrolled at the Moscow Conservatory. He graduated in 1934, and his final examination was a performance of his *First Symphony*, which had been arranged for two pianos. In 1936, Khachaturyan completed postgraduate studies at the Moscow Conservatory, and by the opening of World War II, he had already received considerable acclaim for his compositions. In 1950, he joined the faculty of the conservatory. Khachaturyan wrote music for stage and screen, symphonies,

concertos, ballets, songs and choral works, and various orchestral and instrumental compositions.³⁶

To the Heroes of the Patriotic War by Aram Ilich Khachaturyan is a 2/4 march for military band in A_♭ major (fig. 24). A four-measure transitional section, which leads to the *Da Capo*, consists of two borrowed measures from the repeat of the *Trio* and two additional measures.

In Khachaturyan's march, the woodwinds are written for the majority of the march in a high and bright tessitura, the first half of the *Trio* being the exception, where the clarinets are extended down into their lower range. Khachaturyan utilizes idiomatic trills at the end of the introduction and the second section. Also in the second section, harmonized woodwind runs are an important part of the texture. Khachaturyan adds grace notes for emphasis at the articulation of the first section at measure 9, and as embellishment in measure 93. *To the Heroes of the Patriotic War* is very consistent in its use of the common march texture. Variations of this texture do occur: (1) at the two introductions, (2) in the second section, where the low brass melody is joined by up-beats in the middle and upper brass and runs in the woodwinds, and (3) in the first half of the *Trio*, measures 70-85, where the cornets and upper woodwinds are omitted, the clarinet, tenor horn, and baritone play the melody, trumpets play a fanfare, and the middle and low brass play simple downbeats. Dynamics in the march vary from *mezzo-forte* to *fortissimo*.

³⁶ Victor Yuzefovich, Aram Khachaturyan, trans. Nicholas Kounokoff and Vladimir Bobrov (New York: Sphinx Press, 1985).

Figure 24. *To the Heroes of the Patriotic War*, form

The use of enlarged diatonicism establishes *To the Heroes of the Patriotic War* as an example of expanded tonality. In the introduction (fig. 25), the minor iv chord and major \flat III chord are both borrowed from $A\flat$ minor. Also, there is a G-diminished chord built above the bass pitch C in measure 83 (fig. 26). Figure 26 also shows the composer's use of a series of dominant chords progressing around the circle of fifths to the final cadence of the phrase. The one modulation in the march, from $A\flat$ major to $D\flat$ major, occurs at the introduction to the *Trio*, measure 66. Kachaturyan uses the color of the German augmented sixth chord as an important characteristic of the second section. There is very little dissonance in this march, consisting for the most part of passing tones and upper and lower neighbor tones.

Figure 25. *To the Heroes of the Patriotic War*, measures 1-5

The musical score for measures 1-5 of 'To the Heroes of the Patriotic War' is presented in two systems. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score is written for piano, with a forte (f) dynamic marking in measure 1. The notation includes treble and bass staves with various chords and melodic lines. The chords are labeled as follows: Measure 1: $A\flat$:V7; Measure 2: iv; Measure 3: V7; Measure 4: iv; Measure 5: \flat III. The score shows a progression of chords and melodic lines across the five measures.

Figure 26. *To the Heroes of the Patriotic War*, measures 82-85

The image shows a musical score for measures 82-85 of the piece 'To the Heroes of the Patriotic War'. The score is written for a piano, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. Measures 82 and 83 are marked with a bracket and the label 'iii'. Measure 82 has a chord label 'D \flat :i6/4' below it. Measure 83 has a chord label 'ii ϕ 7' below it. Measures 84 and 85 are marked with a bracket and the label 'V7'. Measure 84 has a chord label 'V7 vi' below it. Measure 85 has a chord label 'V7 ii' below it. The melody in the treble staff consists of eighth and quarter notes. The bass staff features a steady eighth-note accompaniment pattern.

Khachaturyan takes an eclectic approach to melody (fig. 27-29). The first two sections are instrumental in character, but the melody of the first section is constructed using recurrence, while the second section uses development. The *Trio* is *cantabile* in style and uses both techniques in building the melody. Phrases are four measures long in the first and third sections but eight measures in the second section and the *Trio*.

To the Heroes of the Patriotic War is marked at quarter note=120 beats per minute. There is an eight-measure rather than a four-measure introduction. Khachaturyan also extends the return of the first section by four measures. Rhythmic patterns include a wide variety of sixteenth note figures, but not () or (). Syncopation is not part of Khachaturyan's style for this march, but he does make use of triplets in the *Trio* and its introduction. The surface rhythm stays closely aligned with the underlying 2/4 pulse of the march.

Khachaturyan uses a variety of elements in establishing form, most notably chord quality (fig. 27-29). From the rhythmic introduction to the march, the first section settles into the common march texture. Also significant to the first section

is a less driving melodic style, softer dynamics, a slowing of the harmonic pace, and decreased rhythmic density. In the second section appears a new texture, using distinctive harmonized woodwind runs, the color of the German augmented sixth chord, a doubling of the speed of the harmonic rhythm, a change in melodic construction, and a *pesante* low brass melody. The *Trio* uses the common stylistic characteristics of a lyrical melody, lessened dynamics, and reduced orchestration, but notably also the color of the $ii\phi 4/2$ chord. Woodwind trills, a descending bass line, and a crescendo mark the endings of every section other than the *Trio*.

Movement in *To the Heroes of the Patriotic War* is relatively weak. Harmony is by and large the most important source of movement as texture, melody, and rhythm are chiefly monochromatic within each section of the march. Even as such, the first section is basically only four measures each of the I, vi, iii, and V chords. This, coupled with the sequential construction of the melody, makes the overall motion of the first section very slow and dependent upon the surface rhythm for any sense of liveliness. The second section and *Trio* are somewhat contrasting to the first section by having quicker motion. Kachaturyan uses an alternation of the German augmented sixth chord with the $I6/4$ and $V4/3$ in the second section and an alternation of the i and $ii\phi 4/2$ chords in the *Trio*. While these motives of harmonic progression contribute to the identity of their sections, they also function to slow down and weaken movement.

Figure 27. *To the Heroes of the Patriotic War*, movement in the first section

1

Melodic Contour
Surface Rhythm
Dynamics

mf

Harmonic Rhythm
Harmonic Analysis

Texture Change

9 10 11 12

13 14 15 16

vi vi4/2 vi vi4/2

17 18 19 20

iii

21 22 23 24 25 26

V6/4 V7 V V6/5 V6/5

The figure displays a musical score for the first section of 'To the Heroes of the Patriotic War'. It is organized into four systems, each corresponding to a measure range: measures 9-12, 13-16, 17-20, and 21-26. Each system contains five staves. The top staff shows the melodic contour with note heads and stems. The second staff shows the surface rhythm with vertical stems. The third staff shows the dynamics, with 'mf' (mezzo-forte) indicated for measures 9-12. The fourth staff shows the harmonic rhythm with vertical stems. The fifth staff shows the harmonic analysis with Roman numerals. The sixth staff shows the texture change with 'X' marks. The score is in 2/4 time and G major. The first system (measures 9-12) starts with a key signature change to G major and a time signature change to 2/4. The second system (measures 13-16) continues the melodic line. The third system (measures 17-20) continues the melodic line. The fourth system (measures 21-26) continues the melodic line and includes a repeat sign at the end.

Figure 28. *To the Heroes of the Patriotic War*, movement in the second section

The figure displays a musical score analysis for the movement in the second section of *To the Heroes of the Patriotic War*. The analysis is organized into four horizontal tracks: Melodic Contour, Surface Rhythm, Dynamics, and Texture Change. The score is divided into four systems, each separated by a double bar line. The first system covers measures 27-30, the second system covers measures 31-34, the third system covers measures 35-38, and the fourth system covers measures 39-45. The melodic contour is shown in a single staff, while the harmonic rhythm and harmonic analysis are shown in a single staff. The texture change is indicated by a single staff with an 'X' mark. The harmonic analysis includes chord symbols such as A \flat :G6, I6/4, G6, V4/3, I, V7, and V6/5. The texture change track shows a change from 2/4 to 4/4 at measure 27, indicated by an 'X'.

System 1 (Measures 27-30):

- Melodic Contour:** Measures 27-30. Melody starts on a half note G \flat (measure 27), followed by quarter notes A \flat , B \flat , and C \flat (measure 28), then quarter notes D \flat and E \flat (measure 29), and finally quarter notes F \flat and G \flat (measure 30).
- Harmonic Rhythm:** Measures 27-30. Harmonic rhythm is 2/4.
- Harmonic Analysis:** Measures 27-30. Chords are A \flat :G6 (measures 27-28) and I6/4 (measures 29-30).
- Texture Change:** Measures 27-30. Texture change is indicated by an 'X' at measure 27.

System 2 (Measures 31-34):

- Melodic Contour:** Measures 31-34. Melody starts on a half note G \flat (measure 31), followed by quarter notes A \flat , B \flat , and C \flat (measure 32), then quarter notes D \flat and E \flat (measure 33), and finally quarter notes F \flat and G \flat (measure 34).
- Harmonic Rhythm:** Measures 31-34. Harmonic rhythm is 2/4.
- Harmonic Analysis:** Measures 31-34. Chords are G6 (measures 31-32) and V4/3 (measures 33-34).
- Texture Change:** Measures 31-34. Texture change is indicated by an 'X' at measure 31.

System 3 (Measures 35-38):

- Melodic Contour:** Measures 35-38. Melody starts on a half note G \flat (measure 35), followed by quarter notes A \flat , B \flat , and C \flat (measure 36), then quarter notes D \flat and E \flat (measure 37), and finally quarter notes F \flat and G \flat (measure 38).
- Harmonic Rhythm:** Measures 35-38. Harmonic rhythm is 2/4.
- Harmonic Analysis:** Measures 35-38. Chords are G6 (measures 35-36) and I6/4 (measures 37-38).
- Texture Change:** Measures 35-38. Texture change is indicated by an 'X' at measure 35.

System 4 (Measures 39-45):

- Melodic Contour:** Measures 39-45. Melody starts on a half note G \flat (measure 39), followed by quarter notes A \flat , B \flat , and C \flat (measure 40), then quarter notes D \flat and E \flat (measure 41), then quarter notes F \flat and G \flat (measure 42), then quarter notes A \flat and B \flat (measure 43), then quarter notes C \flat and D \flat (measure 44), and finally quarter notes E \flat and F \flat (measure 45).
- Harmonic Rhythm:** Measures 39-45. Harmonic rhythm is 2/4.
- Harmonic Analysis:** Measures 39-45. Chords are G6 (measures 39-40), V4/3 (measures 41-42), I (measures 43-44), V7 (measures 45-46), and V6/5 (measures 47-48).
- Texture Change:** Measures 39-45. Texture change is indicated by an 'X' at measure 39.

Figure 29. *To the Heroes of the Patriotic War*, movement in the Trio

The figure displays a musical score for the movement "To the Heroes of the Patriotic War" in the Trio, covering measures 70 through 85. The score is presented in four systems, each with three staves: Melodic Contour, Surface Rhythm, and Dynamics; Harmonic Rhythm and Harmonic Analysis; and Texture Change. The key signature is B-flat major (two flats), and the time signature is 2/4.

System 1 (Measures 70-73):

- Melodic Contour:** Measures 70, 71, 72, and 73. Measure 70 is marked with a box containing the number 5. Dynamics include *f* (forte) at measure 70.
- Surface Rhythm:** Shows the rhythmic notation for the melody.
- Harmonic Rhythm:** Shows the harmonic progression: $D\flat-I$ at measure 70, $ii\phi 4/2$ at measure 71, and I at measure 72.
- Texture Change:** Indicated by an 'X' at measure 70.

System 2 (Measures 74-77):

- Melodic Contour:** Measures 74, 75, 76, and 77.
- Harmonic Rhythm:** Shows the harmonic progression: $ii\phi 4/2$ at measure 74, I at measure 76, and $ii\phi 4/2$ at measure 77.

System 3 (Measures 78-81):

- Melodic Contour:** Measures 78, 79, 80, and 81.
- Harmonic Rhythm:** Shows the harmonic progression: I at measure 78, $ii\phi 4/2$ at measure 79, and I at measure 80.

System 4 (Measures 82-85):

- Melodic Contour:** Measures 82, 83, 84, and 85.
- Harmonic Rhythm:** Shows the harmonic progression: $i6/4$ at measure 82, $ii\phi$ at measure 83, and $V7$ at measures 84 and 85. A iii chord is indicated below the $i6/4$ and $ii\phi$ measures.
- Texture Change:** Indicated by an 'X' at measure 84.

III.6. Nicolai Petrovich Rakov, *March of the Pilots*

Nicolai Petrovich Rakov was born in 1908 in Kaluga and died in 1990 in Moscow. He studied violin and composition at the Moscow Conservatory. In 1935, he joined the faculty there and eventually became head of the orchestration department. In all, he was on the faculty of the Moscow Conservatory for fifty-eight years. The music of Rakov is known for its Romantic and nationalist character. His compositions include instrumental music of all genres, vocal music, and music for children and young people.³⁷

The *March of the Pilots* by Nicolai Petrovich Rakov is a 2/4 march for military field band in F major (fig. 30). There is no introduction to the *Trio*. Unlike the other four marches, *March of the Pilots* adds four flats rather than one to the opening key signature at the *Trio*, modulating from F major to D \flat minor, a doubly chromatic mediant key relationship. Also dissimilar to the other marches is the *Dal Segno* to the beginning of the first section, rather than a *Da Capo* to the beginning.

In *March of the Pilots*, Rakov primarily uses traditional march textures. Two additional horn parts are included in the scoring as compared to the other four marches. In yet another dissimilarity, Rakov does not use trills or grace notes. The composer uses changes in texture effectively, but changes are often subtle, sometimes accomplished simply through omission of instruments from the

³⁷ Nicolas Slonimsky, rev., *Baker's Biographical Dictionary of Musicians*, 7th ed., (New York: Schirmer Books, 1984), 1846; Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2d ed., vol. 20, *Pohlman to Recital* (London: Macmillan, 2001), 775.

scoring. Rakov uses a variety of dynamics throughout the composition, not only as a source of form, but also as a source of movement and special effect.

Figure 30. *March of the Pilots*, form

1st Strain

Bar: 1-4 5-8 9-12 13-16 17-20

Intro A A1 2 A A2

F: f mf

2nd Strain

3 5-8 9-12 13-16 17-18,21-22

A A1 A A2

Bb: p f p p f p p cresc. f

23-26 27-30 31-34 35-38

B B1 C

p f p p f p p cresc. f

23-26 27-30 31-33,39 40-43

B B1 C

p f p p f p p cresc. f

vi7 F:ii7

1st Strain

5 44-47 48-51 52-55 56-59

A A1 A A2

p f ff

Trio

7 8 7 8

60-75 76-91 60-75 76-89,92-93

D E D E

Db: mp ff mp ff

ii6 eb:i6 Cb:iii Db:viio4/3 F:V7

D.S. al fine

Expanded tonality is a characteristic of the harmony of *March of the Pilots*.

Ninth chords are included in Rakov's chordal vocabulary; in measure 58, the trumpet and cornet contribute a "D" suspension over the C-dominant seventh chord, causing a momentary ninth sonority (fig. 31). Neo-modality is also present in the use of the \flat VII chord, which is found in the first strain and its return (fig. 32). Unique among the five marches, *March of the Pilots* does not modulate at the *Trio* to the sub-dominant, but instead modulates to D \flat major, the submediant triad in F minor, with a chromatic mediant relationship to F major. Chord functions, for the most part, are conventional. Outside of structural dissonance in the harmonic progression, the most interesting use of dissonance by Rakov is to maintain a pedal in the bass line, over which a harmonic progression is carried by the upper voices (fig. 32). Under the \flat VII chord in measure 7, Rakov carries the "F" to "C" bass figure from the F-major chord in measure 5-6 through to the return of the F-major chord in measure 8. Other dissonances are generally passing tones or upper and lower neighbor tones.

Figure 31. *March of the Pilots*, measures 56-59

The image shows a musical score for measures 56 through 59 of the piece 'March of the Pilots'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. Measure 56 begins with a 'cresc.' marking. Measure 57 features a 'V' marking under the bass staff. Measure 58 is marked 'ff' and includes a 'V9' marking under the bass staff. Measure 59 includes a '3' marking over a triplet in the treble staff and an 'I' marking under the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 32. *March of the Pilots*, measures 5-8

Rakov's melodies in this march follow the traditional march pattern (fig. 33-35). The introduction, first section, and second section all feature lively instrumental melodies, the melody of the second section becoming *pesante* in character when given to the low brass. In *March of the Pilots*, Rakov likes to use fanfare-like profiles in his instrumental melodies. The melody then changes to a *cantabile* style at the *Trio*. In *March of the Pilots*, recurrence is a very important method for construction of melodic material. Phrases are four measures long in the first and second section, and eight measures in the *Trio*.

There is no marked tempo for *March of the Pilots*. The introduction to the march is only four measures, and there is no introduction to the *Trio*. Rakov uses a variety of eighth and sixteenth note patterns in his writing, but does not make use of either the () or () patterns. Triplets are a part of the composer's rhythmic vocabulary. An interesting rhythmic device, used by Rakov at measure 3, is the layering of triplet and sixteenth note rhythmic figures.

In terms of form and movement, *March of the Pilots* bridges somewhat the styles of the other marches. *March of the Pilots* is similar to *The Partisans* in that

movement is an integral part of form, and Rakov, like Ivanov-Radkevich, uses an assortment of elements to create and strengthen movement, including texture, melodic profile, rhythmic density, dynamics, chordal rhythm, dissonance, and chord quality (fig. 33-35). An outstanding characteristic of this march is that all of the elements are organized in highly regular rhythms of two and four measures. The first section is similar in style to the marches of Chernetsky, Starokadomsky, and Khachaturyan; the light and instrumental melody, scored for the upper brass and woodwinds, is constructed sequentially, and the common march texture prevails. Unlike those three marches, there is no counter-melody. From the introduction to the first section, there is a change of dynamics from *forte* to *mezzo-forte*, and the mode changes from minor to major. In the second section, texture, dynamics, harmony, melody, and rhythm all contribute to two- and four-measure rhythms, along with faster and stronger movement. The melody is less angular and constructed by development rather than recurrence. In the first half of the *Trio*, Rakov omits the flute, E \flat clarinet, trumpet, and trombone and the melody becomes more lyrical. As a result, there is a dynamic change, and the surface rhythm is less dense. The second half of the *Trio* once again uses the full complement of the band, and there is another dynamic change and an acceleration of the key and chordal rhythms. Rakov uses dramatic changes in texture or homophonic chordal punctuations to confirm the form.

Figure 33. *March of the Pilots*, movement in the first section

Figure 33 displays the musical notation for the first section of the movement in *March of the Pilots*, showing measures 5 through 22. The notation includes Melodic Contour, Surface Rhythm, Dynamics, Harmonic Rhythm, Harmonic Analysis, and Texture Change.

Measure 5: Melodic Contour (mf), Surface Rhythm (2/4), Harmonic Analysis (F:I), Texture Change (2/4 X).

Measure 6: Melodic Contour, Surface Rhythm, Harmonic Analysis (F:I), Texture Change (2/4 X).

Measure 7: Melodic Contour, Surface Rhythm, Harmonic Analysis (bVII6), Texture Change (2/4 X).

Measure 8: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Measure 9: Melodic Contour, Surface Rhythm, Harmonic Analysis (vi), Texture Change (2/4 X).

Measure 10: Melodic Contour, Surface Rhythm, Harmonic Analysis (iii), Texture Change (2/4 X).

Measure 11: Melodic Contour, Surface Rhythm, Harmonic Analysis (vi), Texture Change (2/4 X).

Measure 12: Melodic Contour, Surface Rhythm, Harmonic Analysis (iii), Texture Change (2/4 X).

Measure 13: Melodic Contour, Surface Rhythm, Harmonic Analysis (ii6), Texture Change (2/4 X).

Measure 14: Melodic Contour, Surface Rhythm, Harmonic Analysis (iiφ9), Texture Change (2/4 X).

Measure 15: Melodic Contour, Surface Rhythm, Harmonic Analysis (V7), Texture Change (2/4 X).

Measure 16: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Measure 17: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Measure 18: Melodic Contour, Surface Rhythm, Harmonic Analysis (bVII6), Texture Change (2/4 X).

Measure 19: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Measure 20: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Measure 21: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Measure 22: Melodic Contour, Surface Rhythm, Harmonic Analysis (I), Texture Change (2/4 X).

Figure 34. *March of the Pilots*, movement in the second section

3

Melodic Contour
Surface Rhythm
Dynamics

23 24 25 26 27 28

p *f* *p*

Harmonic Rhythm
Harmonic Analysis

B \flat :IV V7 I IV I IV vii ϕ 6/5

Texture Change

4

29 30 31 32 33

f *p cresc*

vi ii ϕ 6/5 vi vi 16/4

1

34 35 36 37 38

f *p*

IV viio6 V IV V6/5

2

39 40 41 42 43

f *ff* *a2*

vi7 F.ii7 vi V7 V7

Figure 35. *March of the Pilots*, movement in the *Trio*

Figure 35 displays musical notation for the movement in the *Trio* of *March of the Pilots*, showing measures 60 through 91. The notation includes Melodic Contour, Surface Rhythm, Dynamics, Harmonic Rhythm, Harmonic Analysis, and Texture Change.

Section 7 (Measures 60-65):

- Measures 60-65:** Melodic contour shows a rising line. Harmonic analysis includes $D\flat.I$, $ct\ o7$, I , $ii\phi7$, and $V7$. Dynamics include mf . Texture change is marked with $\frac{2}{4} X$.

Section 8 (Measures 66-71):

- Measures 66-71:** Melodic contour shows a rising line. Harmonic analysis includes i , ii , $vii\phi4/3$, $I6$, $V6$, and I .

Section 8 (Measures 72-77):

- Measures 72-77:** Melodic contour shows a rising line. Harmonic analysis includes $ii6$, $e\flat:i6$, $V7$, V , $V7$, and $ii\phi7$. Dynamics include ff . Texture change is marked with X .

Section 8 (Measures 78-83):

- Measures 78-83:** Melodic contour shows a rising line. Harmonic analysis includes $V7$, i , $C\flat:iii$, $V7$, I , and I .

Section 8 (Measures 84-91):

- Measures 84-91:** Melodic contour shows a rising line. Harmonic analysis includes $D\flat:vii\phi4/3$, $IV6$, $I6/4$, IV , I , IV , and I . Dynamics include f . Texture change is marked with X .

III.7. Comparison of the Selected Marches

The final discussion of this chapter will make some comparisons of the use of sound, harmony, melody, rhythm and growth in the selected marches. In particular, as this chapter began with an emphasis on common characteristics, the end of the chapter will highlight the principal differences that were discovered in the analyses of the marches. Before this discussion, it is important to point out two distinctions between *March of the Tankers* and the other compositions. First, Chernetsky, who was born in 1881, was from an older generation than the other composers, who were born during the first decade of the twentieth-century. Second, *March of the Tankers* is the only march of the five that does not have a return to the first part and the opening key of the composition.

There are far more similarities of sound in the four marches than differences. With the exception of the two added French horn parts by Rakov, instrumentation in the marches is uniform. Particularly at transitions and the *Trio*, there are points where the combination of instruments is altered, but contrast of timbres is not an outstanding characteristic of these compositions. The instrumental range of the brass in all of the marches tends to stay within a moderate range, and woodwinds most often stay in their upper tessituras. Exceptions to this are the baritones and tenor horns, which are often written in their upper range, and the clarinets, whose color in their lower tessituras is sometimes utilized. Ivanov-Radkevich and Khachaturyan give the woodwinds the most independence, but most often, the woodwinds simply double brass lines. Except for Rakov, all of the composers use trills and grace notes. *The Partisans*



is remarkable for its wide variety and contrast of textures, as opposed to the marches of Chernetsky, Starokadomsky, and Khachaturyan that regularly use the common march texture. *March of the Pilots* is more like *The Partisans* in this regard, though Rakov's texture changes are much more subtle than those of Ivanov-Radkevich. Dynamics are not significant in *To the Heroes of the Patriotic War*, but the other marches display a variety of both terraced and graduated dynamics.

The Partisans distinguishes itself from the other four marches through its use of harmony. The five marches, for the most part, and *March of the Tankers* almost exclusively, demonstrate unified tonality. Isolated use of expanded tonality appears in *Victory*, *To the Heroes of the Patriotic War*, and *March of the Pilots*, but Ivanov-Radkevich makes use of it to a far greater degree. Dissonance is also an important characteristic of *The Partisans*, whereas, in the other marches, dissonance is most often passing tones as well as upper and lower neighbor tones. As with texture, *March of the Pilots* is in the middle ground between Ivanov-Radkevich and Chernetsky, Starokadomsky, and Khachaturyan.

The melodies of the Soviet marches vary from instrumental to lyrical, following the typical patterns of nineteenth- and twentieth-century military marches. The melodies of *March of the Tankers* are the least lyrical of the compositions. *March of the Tankers*, *Victory*, *To the Heroes of the Patriotic War*, and *March of the Pilots* each follow a pattern where the melody of the first section is constructed sequentially, the melody of the second is more developmental, and the melody of the *Trio* is more continuous. The melodies of

these same four marches are a mixture of step-wise and disjunct motion, and the phrases are four and eight measures in length (sixteen in the *Trio of Victory*).

Fanfare-like profiles are characteristic of *March of the Pilots*. In contrast to these four marches, the melodies of *The Partisans* are much more continuous, developmental, and are in longer phrases of eight, sixteen, and thirty-two measures.

The tempos of *March of the Tankers*, *Victory*, and *To the Heroes of the Patriotic War* are marked at quarter note =120, *The Partisans* is marked at quarter note =104, and *March of the Pilots* is unmarked. Syncopation of the surface rhythm is not a characteristic of these marches, although Chernetsky and Starokadomsky will syncopate the stress of the music to the prevailing musical pulse. All of the marches utilize a variety of eighth- and sixteenth-note patterns, but none of the marches use () or (). Khachaturyan and Rakov include triplets in their rhythmic vocabulary, and Rakov also layers triplet and sixteenth note patterns together with each other.

Ivanov-Radkevich uses movement as an important source of shape; as a means to establish form, he uses all elements to vary the strength and speed of movement. Of particular interest is his extensive variation of texture and frequency of textural change, characteristics not prominent in the other four marches. The importance of texture is markedly minimized as a source of form in *March of the Tankers*, and Chernetsky instead relies on harmony, harmonic tempo, and to a lesser degree dynamics. *Victory*, *To the Heroes of the Patriotic War*, and *March of the Pilots* are similar to *The Partisans* in that they use of a

variety of elements as sources of form, though none to the degree of the march of Ivanov-Radkevich. In contrast to the dynamic movement of *The Partisans* is the notably weak movement of *To the Heroes of the Patriotic War*. All of the marches except for *The Partisans* make use of sequences, especially in the first section.

Aside from those characteristics that simply identify them as military marches, the five selected marches share many common characteristics; however, *The Partisans* is clearly quite different from the other four marches. It uses a far greater variety of textures with greater contrast. It uses a more expanded harmonic vocabulary and greater dissonance. Sequencing is not a method of construction in the first section or in any place in the march. Its melodies are more continuous, developmental, and constructed in longer phrases. The tempo is slower. Ivanov-Radkevich to a greater degree intertwines movement and form, and there are wide contrasts in the strength of movement. Overall, *The Partisans* stands out as a richer and more complex composition.

CHAPTER IV

CONCLUSION

This thesis has examined five Soviet military marches that were composed during World War II. The study of these Soviet marches is important because, in the United States, there is a familiarity with military marches, but little is known of Soviet compositions of the same genre. It is hoped that increasing what is known about these marches will expand the repertoire of music for bands and lead to new performances of worthy compositions.

The five marches were composed within the period in which socialist realism was the primary influence upon the arts in the Soviet Union. Because the marches were written for the consumption of the common people, were patriotic and nationalistic in character, and utilized folk ideas, they are socialist realist compositions. Although the selected marches represent only a small portion of the Soviet military marches written at that time, the information gained from their analysis is a beginning for understanding the larger repertoire.

APPENDIX

FULL SCORES IN C WITH HARMONIC ANALYSIS

THE PARTISANS March

N. Ivanov-Radkevich

Flute

Clannet in E \flat

Clannet in B \flat I

Clannet in B \flat II, III

Cornet in B \flat I

Cornet in B \flat II

Trumpet in B \flat I, II

Alto Horn in E \flat I, II

French Horn in E \flat I, II

Tenor Horn I

Tenor Horn II, III

Bantone Horn

Trombone I, II, III

Bass Horn I, II

Small Drum

**Cymbals
Bass Drum**

Chord Progression:
 eb:i iv i6 $\text{ii}\phi 7$ i b:iv

5

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

A.H.

F.H.

T.H.

T.H.

Bar

Tbn

B.H.

S.D.

Cym.
B.D.

i6 V4/3 i ii♭6/5 ii♭7 V

1

9

Fl *mp*

E♭ Cl

Cl *mp*

Cl *mp*

Cnt *mp*

Cnt *mp*

Tpt

A H *mp*

F H *mp*

T H *mp*

T H *mp*

Bar *mp*

Tbn *mp*

B H *mp*

S D *mp*

Cym
B D

VI V4/2 IV I
III

13

Fl *mf* *cresc*

E♭ Cl *mf* *cresc*

Cl *mf* *cresc*

Cl *mf* *cresc*

Cnt *mf* *cresc*

Cnt *mf* *cresc*

Tpt *mf* *cresc*

A H *mf* *cresc*

F H *mf* *cresc* ^{a2}

T H *mf* *cresc*

T H *mf* *cresc*

Bar *mf* *cresc*

Tbn *mf* *cresc*

B H *mf* *cresc*

S D *mf* *cresc*

Cym. B. D. *mf* *cresc.*

iv
e♭:i

(♭7) i4/2

(♭7) i4/3 (♭7) i4/2 (♭7) i4/3 III+

17 2

Fl *f* *ff*

E♭ Cl *f* *ff*

Cl *f* *ff*

Cl *f* *ff*

Cnt *f* *ff*

Cnt *f* *ff*

Tpt *f* *ff*

A H *f* *ff*

F H *f* *ff*

T H *f* *ff*

T H *f* *ff*

Bar *f* *ff*

Tbn *f* *ff*

B H *f* *ff*

S D *f* *ff*

Cym B. D. *f* *ff*

i *i4/2* *VI* *G6* *ii♭6/5* *i* *G♭: V*

22

Fl

E♭ Cl

Cl

Cl

Cnt.

Cnt

Tpt

A H

F H

T.H

T.H.

Bar.

Tbn

B.H.

S D

Cym.
B. D.

[illegible]

32

Fl

E♭ Cl.

Cl

Cl

Cnt

Cnt

Tpt

A.H.

F.H.

T.H.

T.H.

Bar

Tbn

B.H.

S.D.

Cym
B.D.

IV

V

[illegible]

39

Fl

E♭ Cl.

Cl.

Cl.

Cnt

Cnt

Tpt

A.H.

F.H.

T.H.

T.H.

Bar

Tbn

B.H.

S.D.

Cym
B D

D+

Detailed description: This page contains musical notation for measures 39, 40, and 41. The score is for a large ensemble. Measures 39 and 40 are marked with a '39' at the beginning of the first staff. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The instruments listed on the left are: Fl (Flute), E♭ Cl. (E-flat Clarinet), Cl. (Clarinet), Cl. (Clarinet), Cnt (Contralto), Cnt (Contralto), Tpt (Trumpet), A.H. (Alto Horn), F.H. (Flugelhorn), T.H. (Tenor Horn), T.H. (Tenor Horn), Bar (Baritone), Tbn (Trombone), B.H. (Bass Horn), S.D. (Snare Drum), and Cym B D (Cymbal B D). The notation is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The measures are grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The instruments listed on the left are: Fl (Flute), E♭ Cl. (E-flat Clarinet), Cl. (Clarinet), Cl. (Clarinet), Cnt (Contralto), Cnt (Contralto), Tpt (Trumpet), A.H. (Alto Horn), F.H. (Flugelhorn), T.H. (Tenor Horn), T.H. (Tenor Horn), Bar (Baritone), Tbn (Trombone), B.H. (Bass Horn), S.D. (Snare Drum), and Cym B D (Cymbal B D). The notation is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The measures are grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

42

Fl

Fl

Cl

Cl

Cnt

Cnt

Tpt

A H

F H

T H

T H

Bar

Tbn

B H

S D

Cym.
B D

Bm

B \flat \sharp
e \flat :V+

V4/3

51

5

Fl

mp

E♭ Cl

Cl

mp

Cl

mp

Cnt

mp

Cnt

mp

Tpt.

A H

mp

F H

mp

T H.

mp

T H

mp

Bar

mp

Tbn.

mp

B H

S D

mp

Cym
B D.

mp

i ii♭6/5 ii♭7 V VI

[illegible]

59

For Cont For Finish

fine

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

A H

F H

T H

T H

Bar.

Tbn

B.H

S D

Cym
B D

i4/2 VI i4/3 G6 iii6 i i

[illegible]

67

Fl

E♭ Cl

Cl.

Cl

Cnt

Cnt

Tpt.

A.H

F.H

T.H

T.H

Bar.

Tbn

B.H

S.D

Cym
B.D

iv6/4

i

71

Fl

E♭ Cl

Cl

Cl.

Cnt

Cnt

Tpt

A H.

F H

T H

T H

Bar.

Tbn

B.H

S.D.

Cym.
B.D.

iv6/4

v6/4

75

Fl

E♭ Cl

Cl

Cl.

Cnt

Cnt

Tpt

A H

F H

T H

T H.

Bar.

Tbn.

B.H

S.D.

Cym
B.D.

vi ♭6/5

v

7

79

Fl

ff

E♭ Cl

ff

Cl

ff

Cl

ff

Cnt

ff

Cnt

ff

Tpt

ff ^{a2}

AH

ff

FH

ff

TH

ff

TH

ff

Bar

ff

Tbn

ff

BH

ff

S.D

ff

Cym B D

ff

i iv6/4 i

83

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt.

A.H.

F.H.

T.H.

T.H.

Bar.

Tbn

B.H.

S.D.

Cym
B D

iv

i

8

87

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

A H

F H

T H

T H.

Bar

Tbn

B H

S.D.

Cym
B D

III

iv

91

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt.

A H

F H

T H

T H

Bar

Tbn

B H

S D

Cym
B D

mp

mp

mp

mp

i v7 1 v7

95

Fl

ff

Fl

ff

Cl

ff

Cl

ff

Cnt

ff

Cnt

ff

Tpt

ff

AH

ff

FH

ff

TH

ff

T.H

ff

Bar

ff

Tbn

I, II >
III ff

BH

ff

SD

Cym
B D

99 **D.C. al Fine**

Fl
B♭ Cl
Cl
Cl
Cnt
Cnt
Tpt
AH
FH
TH
TH
Bar
Tbn
BH
SD
Cym B D

i
c: iv

V

March of the Tankers

C.A.Chernetsky

Flute

Clarinnet in E♭

Clarinet in B♭ I

Clarinet in B♭ II, III

Cornet in B♭ I

Cornet in B♭ II

Trumpet in B♭ I

Trumpet in B♭ II

Alto Horn in E♭ I, II

French Horn in E♭ I, II

Tenor Horn I

Tenor Horn II, III

Baritone Horn

Trombone I, II

Trombone III

Bass Horn I

Bass Horn II

Small Drum

**Cymbals
Bass Drum**

Musical Score: The score consists of 20 staves. The first 18 staves are for woodwinds and brass instruments, each starting with a *ff* dynamic marking. The last two staves are for percussion. The key signature has three flats (E-flat major/C minor) and the time signature is 2/4. The tempo is marked as quarter note = 120. The score includes various musical notations such as notes, rests, and slurs. At the bottom, there are harmonic markings: f: i V6/4 i6 V6/5 iv iio7 V.

1

5

Fl *fp*

E♭ Cl *fp*

Cl *fp*

Cl *fp*

Cnt *fp*

Cnt *fp*

Tpt *fp*

Tpt *fp*

A H *fp*

F H *fp*

T H *fp* 2x only

T H *fp*

Bar *fp* 2x only

Trb *fp*

Trb *fp*

B H *fp*

B H *fp*

S D *fp*

Cym B D *fp*

i V7 i VI6 i G6 i V7 iv

Musical score for "The Rose Tree" (No. 10). The score is for a full orchestra and vocal soloists. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 10 through 14. The second system contains measures 15 through 19. The instruments and vocal parts are: Flute (Fl), Eb Clarinet (Eb Cl), Clarinet (Cl), Bassoon (Bsn), Contralto (Cnt), Contralto (Cnt), Trumpet (Tpt), Trumpet (Tpt), Alto Horn (A H), Flute Horn (F H), Trombone (T H), Trombone (T H), Baritone (Bar.), Trombone (Trb), Trombone (Trb), Bass Horn (B H), Bass Horn (B.H), Snare Drum (S D), and Cymbal/Bass Drum (Cym B D). The score includes various musical notations such as notes, rests, dynamics (f, mf, p), articulation (accents, staccato), and phrasing slurs. The first system ends with a repeat sign. The second system ends with a double bar line. The score is labeled with "10" at the beginning and "11" at the end.

15

Fl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar.

Trb

Trb

B H

B H

S D

Cym

B D

III

ii ϕ 7

V7

V6

V4/2

i6

V6/4

i

VII

Fr 6

20

Fl

B♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S. D

Cym

B. D

V7

V7
III

III iio6

V6/5
vi

vi G6 i6/4

3

25

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S D

Cym B D

i iv6 i6/4 V7 i A♭: V7

30

Fl

E♭ Cl

Cl

Cl

Cant

Cant

Tpt

Tpt

A.H.

F.H.

T.H.

T.H.

Bar

Trb

Trb

B.H.

B.H.

S.D.

Cym B.D.

I

V

V4/3

V7

I

35

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S D

Cym B D

ii
f: iv

Fr 6

V

[illegible]

45

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S D

Cym.
B D

G6 iv iv V7 III III iio6

51

Fl

E♭ Cl.

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F. H

T H

T H

Bar

Trb

Trb

B H.

B H

S D

Cym

B D

a2

ff

ff

ff

f

f

f

V6/5 VI G6 i6/4 i iv6 i6/4 V7 i

56 **Trio** 5

Fl *ff* *mf*

E♭ Cl *ff* *mf*

Cl *ff* *mf*

Cb *ff* *mf*

C *ff* *mf*

B *ff* *mf*

Tpt *ff* *mf*

Trb *ff* *mf*

H *ff* *mf*

Bar *ff* *mf*

Bsn *ff* *mf*

Perc *ff* *mf*

bb: i *V6 i iv6 V* *i*

61

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T. H.

T. H. a2

Bar

Trb

Trb

B. H

B. H

S. D.

Cym.
B. D.

iv V7

6

66

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S D

Cym B D

i V7 i iiφ7

71

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H.

F H

T H.

T.H

Bar

Trb

Trb

B H

B H

S D

Cym
B D

V7

i

Musical score for measures 76-80. The score includes parts for Flute I (Fl), Flute II (Fl Cl), Clarinet I (Cl), Clarinet II (Cl), Contralto (Cnt), Contralto II (Cnt), Trumpet I (Tpt), Trumpet II (Tpt), Alto Saxophone (A H), Horn F (F H), Trombone I (TH), Trombone II (TH), Baritone (Bar), Trombone III (Trb), Trombone IV (Trb), Bass Horn I (BH), Bass Horn II (B.H.), Snare Drum (S D), and Cymbal/Bass Drum (Cym B D). The key signature has three flats (E-flat major/C minor) and the time signature is 4/4. Measure numbers 76, 77, 78, 79, and 80 are indicated at the bottom.

81

8

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F.H

TH

TH

Bar

Trb

Trb

B H

B H

S D

Cym
B D

i i4/2 i6/4V4/2 i6 V4/3 1

86

Fl.

E♭ Cl.

Cl.

Cl.

Cnt.

Cnt.

Tpt.

Tpt.

A H.

F H.

T H.

T H.

Bar.

Trb.

Trb.

B H.

B H.

S D.

Cym.
B D.

iv iiø7 V7 V4/2 i6 i iv6/5 i6/4 V7

10

96

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S D

Cym

B D

mf

mf

mf

mf

mf

mf

mf

mf

f

mf

f

V7

I6

b♭: i

101

Fl

E♭ Cl

Cl.

Cl

Cnt

Cnt.

Tpt

Tpt

A H

F H.

T H

T H.

Bar.

Trb

Trb

B H

B H

S. D.

Cym B. D.

iv7

V7

11

106

Fl

E♭ Cl.

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F. H

T H

T H

Bar

Trb

Trb

B H

B H

S D

Cym
B D

i i4/2 i6/4V4/2 i6 V4/3 i iv

111

Fl.
Eb Cl.
Cl.
Cl.
Cnt.
Cnt.
Tpt.
Tpt.
A H.
F H.
T.H.
T.H.
Bar.
Trb.
Trb.
B H.
B H.
S. D.
Cym. B. D.

ii ϕ 7 V7 V4/2 i6 i iv6/5 i V7 i

VICTORY Field March

M. Starokadomsky

♩=120

Flute

Clarinet in E \flat

Clarinet in B \flat I

Clarinet in B \flat II, III

Cornet in B \flat I

Cornet in B \flat II

Trumpet in B \flat I, II

Alto Horn in E \flat I, II

French Horn in E \flat I, II

Tenor Horn I

Tenor Horn II, III

Baritone Horn

Trombone I, II, III

Bass Horn I, II

Small Drum

Cymbals
Bass Drum

ff

f

ff

f

E \flat : V7

vii \circ 6/5

V4/3

V7

1

5

Fl
E♭ Cl
Cl.
Cl.
Cnt
Cnt
Tpt
AH
FH
TH
TH
Bar
Tbn
BH
S.D.
Cym
B.D.

f

I IV I V6/5 ii vii°7 V7
ii V

10

Fl

E♭ Cl

Cl.

Cl

Cnt

Cnt

Tpt.

A.H.

F.H.

T.H.

T.H.

Bar

Tbn

B.H.

S.D.

Cym
B D

I

V7 I

15

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

A.H

F.H

T.H

T.H

Bar

Tbn

B.H

S.D

Cym
B.D

V
IV

IV

vii♭4/3

vi4/3

I6

V7
vi

vi ii6 III+ viio7
vi vi

20

Fl

E♭ Cl.

Cl

Cl

Cnt

Cnt

Tpt

A.H.

F.H.

T.H.

T.H.

Bar

Tbn

B.H.

S.D.

Cym

B.D.

vi V6 vii^o7 I6/4 viio4/2 V7 I iv iii6 vii^o7 I

[illegible]

[illegible]

45

Fl

E♭ Cl

Cl.

Cl

Cnt

Cnt

Tpt.

A H

F H

T.H.

T.H.

Bar.

Tbn.

B.H.

S D

Cym.
B.D

I V6/5 ii vii°7 V7
ii V

I V7

50

Fl.

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

AH

FH

TH

TH

Bar

Tbn

BH

SD

Cym B D

I

V
IV

IV

vii°4/3

vii°7
V

I6/4

Score 6

55

fine [4]

Fl
Eb Cl
Cl
Cl
Cnt
Cnt
Tpt
A H
F H
T H
T H
Bar
Tbn
B H
S D
Cym B.D.

viiø4/2 V7 I iv iii6viiø7 I A♭: I

60

Fl. *pp*

E♭ Cl *pp*

Cl *pp*

Cl *pp*

Cnt *pp*

Cnt *pp*

Tpt *pp*

A H *pp*

F H *pp*

T.H.

T H *pp*

Bar.

Tbn.

B H

S D *p*

Cym B. D. *p*

I ii6 V9

65

Fl.

E♭ Cl.

Cl.

Cl. ^{a2}

Cnt.

Cnt.

Tpt.

A. H.

F. H.

T. H.

T. H.

Bar.

Tbn.

B. H.

S. D.

Cym.

B. D.

The musical score consists of 15 staves. The first four staves are woodwinds: Flute (Fl.), E♭ Clarinet (E♭ Cl.), Clarinet (Cl.), and Clarinet in A (Cl. ^{a2}). The next two staves are vocal parts: Contralto (Cnt.) and Contralto (Cnt.). The following three staves are brass: Trumpet (Tpt.), Alto Horn (A. H.), and French Horn (F. H.). The next three staves are percussion: Timpani (T. H.), Timpani (T. H.), and Baritone (Bar.). The final three staves are percussion: Trombone (Tbn.), Bass Horn (B. H.), and Snare Drum (S. D.). The Cymbal (Cym.) and Bass Drum (B. D.) are indicated at the bottom left. The score is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The key signature is one flat (B♭).

I

IV

70

Fl

E♭ Cl

Cl

Cl.

Cnt.

Cnt

Tpt

A H

F H

T H

T.H.

Bar.

Tbn

B H

S.D.

Cym.
B.D.

I6

IV7

iiø7

V7

[5]

75

Fl
f

E♭ Cl
f

Cl
f

Cl
a2
f

Cnt
f

Cnt
f

Tpt
a2
f

A H
f

F.H
f

T.H
f

T.H.
f

Bar
f

Tbn
f

B H
f

S D
f

Cym B.D.
f

I

viiφ7

80

Fl

E♭ Cl

Cl

Cl. a2

Cnt.

Cnt.

Tpt.

A.H.

F.H.

T.H.

T.H.

Bar

Tbn

B.H.

S.D.

Cym.
B.D.

V9 I IV

85

Fl.

B♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

A.H.

F.H.

T.H.

T.H.

Bar.

Tbn.

B.H.

S D

Cym
B. D

16 I ii6

89

Fl

E♭ Cl

Cl

Cl

Cnt

Cnt

Tpt

A H

F H

T H

T H

Bar

Tbn

B H

S D

Cym.
B D

1

2

DC al fine

V7 V7add6 I IV I I

To the Heroes of the Patriotic War

A. Khachaturyan

♩=120

Flute *f*

E-flat Clarinet *f*

B-flat Clarinet I *f*

B-flat Clarinet II, III *f* *a2*

B-flat Cornet I *f*

B-flat Cornet II *f*

B-flat Trumpet I, II *f*

E-flat Altohorn I, II *f*

E-flat French Horn I, II *f*

B-flat Tenorhorn I *f*

B-flat Tenorhorn II, III *f*

Baritone *f*

Trombone I, II, III *f*

Bass Horn I, II *f*

Snare Drum *f*

Percussion *f*

Percussion *f*

f

A♭: V7 iv V7

Fl.

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F H I, II

B-flat Ten. I

B-flat Ten. II, III

Bar.

Trb. I, II, III

B H I, II

S D.

Perc

Perc.

iv

viii

7

1

Fl

mf

E-flat Cl

mf

B-flat Cl I

mf

B-flat Cl II, III

mf

B-flat Cor I

mf

B-flat Cor II

mf

B-flat Trp. I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

mf

B-flat Ten II, III

Bar.

mf

Trb I, II, III

B H I, II

SD

Perc

Perc

11

Fl.

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor. II

B-flat Trp I, II

E-flat Alt. I, II

E-flat F H I, II

B-flat Ten. I

B-flat Ten II, III

Bar

Trb I, II, III

B H. I, II

S.D

Perc

Perc

mf

vi vi4/2

15

Fl.

E-flat Cl

B-flat Cl I

B-flat Cl. II, III

B-flat Cor I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten. I

B-flat Ten II, III

Bar.

Trb. I, II, III

B.H. I, II

S.D

Perc.

Perc.

mf

vi vi4/2 iii

19

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor. II

B-flat Trp I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B.H I, II

S D

Perc

Perc

mf

V6/4

V7
V

23

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor. II

B-flat Trp I, II

E-flat Alt I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten II, III

Bar

Trb I, II, III

B.H. I, II

S.D.

Perc

Perc

V6/5

V6/5

2

27

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I *div.*

B-flat Cor II

B-flat Trp I, II *a2*

E-flat Alt I, II

E-flat F H I, II

B-flat Ten. I

B-flat Ten II, III

Bar *a2*

Trb I, II, III

B H I, II

S D

Perc

Perc

30

Fl

E-flat Cl

B-flat Cl I

B-flat Cl. II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten. II, III

Bar

Trb I, II, III

B.H. I, II

S.D.

Perc.

Perc.

34

Fl

E-flat Cl.

B-flat Cl. I

B-flat Cl. II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat F.H. I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B.H. I, II

S.D.

Perc.

Perc

38

Fl

E-flat Cl

B-flat Cl. I

B-flat Cl. II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat F.H. I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B.H. I, II

S.D.

Perc

Perc

1

G6

V4/3

I

42

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb. I, II, III

B.H. I, II

S.D.

Perc

Perc

V7

V6/5

46 **3**

Fl

E-flat Cl

B-flat Cl. I

B-flat Cl. II, III

B-flat Cor I

B-flat Cor II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten. II, III

Bar

Trp. I, II, III

B.H. I, II

S.D.

Perc

Perc

50

Fl

E-flat Cl

B-flat Cl. I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten II, III

Bar

Trb. I, II, III

B.H. I, II

S.D.

Perc.

Perc

vi vi4/2 vi vi4/2

54

Fl.

E-flat Cl.

B-flat Cl. I

B-flat Cl. II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten. II, III

Bar

Trb. I, II, III

B.H. I, II

S.D.

Perc

Perc

mf

58

Fl.

E-flat Cl.

B-flat Cl. I

B-flat Cl. II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten. II, III

Bar

Trb. I, II, III

B.H. I, II

S.D.

Perc

Perc

V6/4 i7 bVII

62 *Fine*

Fl.

E-flat Cl

B-flat Cl. I

B-flat Cl II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F H. I, II

B-flat Ten. I

B-flat Ten. II, III

Bar.

Trb. I, II, III

B.H. I, II

S.D.

Perc.

Perc.

4

66

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor. II

B-flat Trp I, II

E-flat Alt I, II

E-flat F.H I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb. I, II, III

B.H I, II

S D

Perc

Perc

f

f

f

f

f

f

ff

ff

ff

ff

ff

ff

f

soft mallet

soft mallet

D \flat : I ii ϕ 4/2 I ii ϕ 4/2

70 5

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat FH I, II

B-flat Ten I

B-flat Ten II, III

Bar.

Trb. I, II, III

B H. I, II

S D

Perc

Perc

I ii ϕ 4/2 I

74

Fl

E-flat Cl

B-flat Cl. I

B-flat Cl. II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F H. I, II

B-flat Ten. I

B-flat Ten. II, III

Bar.

Trb. I, II, III

B H. I, II

S D.

Perc.

Perc.

ii ϕ 4/2 I ii ϕ 4/2

78

Fl

E-flat Cl

B-flat Cl. I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp. I, II

E-flat Alt I, II

E-flat F.H. I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B.H. I, II

S.D.

Perc.

Perc

I ii ϕ 4/2 I

82

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B H I, II

S.D.

Perc

Perc

f

f

f

f

f

f

mf

i6/4 ii ϕ 7 V7 V7 V7 V7

iii vi ii V

6

86

Fl

E-flat Cl

B-flat Cl I

B-flat Cl. II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat FH I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

BH I, II

S.D.

Perc

Perc

I ii ϕ 4/2 I

90

Fl

E-flat Cl

B-flat Cl. I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp. I, II

E-flat Alt. I, II

E-flat F.H. I, II

B-flat Ten. I

B-flat Ten II, III

Bar

Trb I, II, III

B.H. I, II

S.D.

Perc

Perc.

ii ϕ 4/2

I

ii ϕ 4/2

94

Fl.

E-flat Cl.

B-flat Cl I

B-flat Cl II, III

B-flat Cor. I

B-flat Cor. II

B-flat Trp I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

B-flat Ten. II, III

Bar.

Trb I, II, III

B H I, II

S D

Perc

Perc.

I ii ϕ 4/2 I

98

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B H I, II

S D

Perc

Perc

iii6/4 vii ϕ 7
iii iii V7

D C al Fine

102

Fl

E-flat Cl

B-flat Cl I

B-flat Cl II, III

B-flat Cor I

B-flat Cor II

B-flat Trp I, II

E-flat Alt I, II

E-flat F H I, II

B-flat Ten I

B-flat Ten II, III

Bar

Trb I, II, III

B H I, II

S.D

Perc

Perc.

A: V7
ii

V7
V

March of the Pilots

N. Rakov

♩=120

Flute

Clarinet in E \flat

Clarinet in B \flat I

Clarinet in B \flat II

Clarinet in B \flat III

Coronet in B \flat I

Coronet in B \flat II

Trumpet in B \flat I

Trumpet in B \flat II

Alto Horn in E \flat I, II

French Horn in E \flat I, II

French Horn in E \flat III, IV

Tenor Horn I

Tenor Horn II, III

Euphonium

Trombone I, II

Trombone III

Bass Horn I

Bass Horn II

Small Drum

Cymbals
Bass Drum

□ □ □ i
□

ii ϕ 7

V7

[illegible]

2

10

Fl

E♭ Cl

Cl

Cl.

Cl

Cnt.

Cnt

Tpt

Tpt

A H

F H

F H

T H

T H

Bar

Trb

Trb

B H

B H.

S D

Cym
B D.

vi iii ii6 ii♭9 V7 I

15

Fl

E♭ Cl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A.H.

F.H.

F.H.

T.H.

T.H.

Bar

Trb

Trb

B.H.

B.H.

S.D.

Cym.
B.D.

♭VII6 I vii°7 V7 i6 V7 i V7

v

iii

[illegible]

[illegible]

5

44

Fl

p

E♭ Cl

p

Cl

p

Cl

p

Cl

p

Cnt

p

Cnt

p

Tpt

p

Tpt

p

A.H.

p

F.H.

p

F.H.

p

T.H.

p dolce

T.H.

p

Bar

p dolce

Trb

p

Trb

p

B.H.

p

B.H.

p

S.D.

p

Cym.
B.D.

p

I ♭VII6 I vi iii vi iii

This musical score is for the song "The Rose Tree". It features a variety of instruments and voices. The vocal parts include Soprano (S), Alto (A), Tenor (T), Bass (B), and Double Bass (D). The instrumental parts include Flute (Fl), Clarinet in B-flat (Cl), Trumpet (Tpt), Trombone (Trb), Baritone (Bar), Saxophone (Sax), and Percussion (Perc). The score is written in common time (C) and begins with a key signature of one flat (F major or D minor). The tempo is marked as "Moderato". The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final chord of F major.

55

Fl

Cl B \flat

Cl C

Cl C

Cl C

Cb

B \flat

Tpt

Tpt

AH

FH

FH

TH

TH

Bar

Trb

Trb

BH

B.H.

S D

Cym
B D

cresc.

ff

fine

I vii ϕ 7 V7 V7 I

60 **7** **Trio**

Fl

E♭ Cl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

F H

T H

T H

Bar.

Trb.

Trb

B H

B H

S D

Cym
B D

mf

mf

mf

mf

mp

mp

mf

mf

mp

mp

mp

D♭:I

ct o7

64

Fl

E♭ Cl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F H

F H

TH

TH

Bar.

Trb

Trb

B H

B H

S D

Cym
B D.

I iiø7 V7 i

ii

68

Fl

E♭ Cl

Cl

Cl

Cl

Cnt.

Cnt

Tpt

Tpt

A H

F.H

F.H

T.H

T.H

Bar

Trb

Trb

B H

B.H.

S. D.

Cym
B D

a2

viio4/3 I6 V6 I ii6
eb:ii6

73

8

Fl

E♭ Cl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A.H.

F.H.

F.H.

T.H.

T.H.

Bar

Trb.

Trb.

B.H.

B.H.

S.D.

Cym.
B.D.

V7/V

V7

iiφ7

78

Fl

E♭ Cl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A H

F.H

F H

T H

T H

Bar

Trb

Trb

B H

B H

S D.

Cym
B D

V7

i
C♭:iii

V7

I

84

Fl.

E♭ Cl.

Cl.

Cl.

Cl.

Cnt.

Cnt.

Tpt.

Tpt.

A.H.

F.H.

F.H.

T.H.

T.H.

Bar.

Trb.

Trb.

B.H.

B.H.

S.D.

Cym.

B.D.

D6:viio4/3

IV6

I6/4

89

1 2 DS al fine

Fl

E♭ Cl

Cl

Cl

Cl

Cnt

Cnt

Tpt

Tpt

A.H.

F.H.

F.H.

T.H.

T.H.

Bar.

Trb

Trb

ff

B.H.

B.H.

S.D.

Cym

B.D.

IV I IV I I IV I F.V7

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VITA

Gary Paul Doby was born in McKinney, Texas, on April 6, 1961, the son of Frances Brown Doby and Jack Thomas Doby. After completing his work at J. H. Reagan High School, Austin, Texas, in 1979, he entered the University of Texas at Austin. He received the degree of Bachelor of Music in Trombone Performance from the University of Texas in 1986. Following graduation, he worked as a band director in various school districts across the state of Texas, including Houston, Medina Valley, Fredericksburg, and North East Independent School Districts. In 1996, he entered the Graduate College of Texas State University-San Marcos. He is currently employed by the Richardson Independent School District.

Permanent Address: 1712 CR 362

Melissa, Texas 75454

This thesis was typed by Gary Paul Doby.

