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Culminating 12

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Methodology, Results, Conclusions and Implications

My research process began primarily with the actual study of Russian music itself. I essentially picked a piece of music, listened to it multiple times, then found the score online. I would follow along in the score, pause the music to analyze the chord progressions, rhythms, and overall structure, and play things on the piano to cement my knowledge of the piece. I would draw connections between harmony of one piece and another, and do this repeatedly for many composers of different eras. I took notes on each composer that I analyzed in this way and drew connections after hundreds of pieces like this were analyzed. After this, I bought many books on Russian music as well as biographies of the composers in order to answer the historical side of my research question. I made connections between what the books said and what I researched, added tons of information from the books on Russian harmony to my notes, changed things I had wrong, and added historical context to all of the styles of music. Using the historical books, I added dates and context to periods of music to all of my connections, not just between composers and between each piece of music. This is how I collected all of my data to start beginning to write my concerto. Once I felt confident, I began to write melodies, chord progressions, and little aspects of music on the piano and in my head. Once I had enough of this material that I was convinced had historical, musical, and motivic reasoning, I wrote down sketches. I then wrote the full concerto out in Finale, a music writing program. To learn how to use the difficult aspects of this program, I simply looked online for tutorials. I had a very

specific story to tell in this concerto, that which I wrote out later in this paper. I wrote the concerto entirely in chronological order starting with the early 1800s with Glinka, the first real Russian composer, all the way to the end of my research question's time period, the Soviet era. This story combined history, music theory, harmony, orchestration, rhythm, and everything to make one large magnum opus of music that depicted history. (note: the piece is actually titled "Fantasy for Piano and Orchestra," which is a concerto-esque style piece, just not given the full title of a concerto due to length and form considerations...little/no difference)

My research question asked: how did Russian history of the early 19th and mid-20th century affect nationalistic instrumental music of Russia during this time, and what Russian compositional styles and techniques affected can be analyzed from instrumental music and individual composer's lives during this time to discover new connections?" The "conclusions" drawn from data and "results" are both found in my research paper (combined with Literature Review) of the historical connections between composers and Russian history and how it affected the music (written and edited between this year and last year) **and** in the below detailed description of the actual product I wrote. This chart describes, measure by measure, what each part of the music meant in terms of historical context and exactly what compositional methods I employed for each section; acting as my "results" and "conclusions." I have much more in context than written below; I did not fill this with technical jargon and simply gave a basic explanation of what each part of the music means in a nutshell. More of the purpose and meaning behind my final product is found in my "Final Product Design."

Measures	Time period (approximate)	Description
1	1820	The introduction begins with a common early romantic theme, reminiscent of Glinka (specifically, his Overture in G Minor). The i to V chord progression is common in this time. Loud statements with contrasting quiet pizz. in the low strings was reminiscent of Glinka's operatic style.
9		This chord progression from the fully diminished 7 to a resolution is a compositional technique of the early romantic period, especially in the timbre of the high woodwinds. The orchestral color presented gives a contrasting style to the loud interjections previous.
12		i-->V-->i; another common early romantic progression to end a phrase—Glinka.
14	1840	This melodic line is an extension of the "Glinka" section of the piece, however slight nationalistic harmonies are heard. The piece's arpeggiation in the left hand as well as the chord progression follows Glinka's piece (arranged for piano by Balakirev) "The Lark." The grace notes in the right hand of the piano are very reminiscent of the middle romantic period—it shows a change in style as we start to enter the nationalist period. More use of rubato (as marked in the time signature and ritardando) again presents a more mid-romantic sound.
22		Passing the melody (a simplified version) to the clarinet and orchestral accompaniment, the piano now fully represents the nationalist period. Specifically, the arpeggiation of the chords is similar to Rimsky-Korsakov's piano concerto as well as Balakirev's style of piano writing.
27		First introduction to chromaticism, written in thirds. This is how chromaticism began its start in Russian harmony.
26		Exchange of melody solely by orchestral color—this shows the early development of the important of orchestration in Russian harmony (that of Tchaikovsky later).
30	1850	This chord progression is a common Russian chord progression—similar to the circle progression and is based in appoggiaturas
32		The subdominant harmony I-->IV begins to show in Russian music during this time—a playful scherzo reminiscent of late Borodin and early Tchaikovsky is heard in this short two measure motif repeated later.
36	1860	A cadenza—a Balakirev-esque arpeggio meant to show virtuosity and create tension.
37	1870	The Russian brass fanfare is exhibited here, with dominant harmony (but not via the V chord) in the other instruments shows a deviation from typical harmonic structure of the early 1800s.
43		The andante rubato provides a transition into the second theme. This arpeggiation—offset by two eighth notes in an i (add 9) chord

		is a semi-quote from Rimsky-Korsakov's (nationalistic) piano concerto. Tchaikovsky also heavily used this harmonization (even in his 1812 overture of the final theme)—this alludes to a future late-romantic style.
47	1880	The late romantic/extremely late Balakirevian style is present in this strong Russian melody. The original theme is presented almost as a variation in this minor version full of subdominant harmony. We hear late romanticism (Tchaikovsky, Rachmaninoff) begin to emerge in the left hand sweeping arpeggiations of the main chord beginning in measure 50, with a violin accompaniment (almost beginning chamber harmony).
54		More chromatic downshifts of the fully diminished 7 chord—but this time, with the melody. This is a common Russian technique of the late romantic period.
57		This is a direct allusion to the importance of orchestration so heavily relied on by late romantic Russian composers such as Tchaikovsky. The melody is passed from the trumpet, to the violins, to the clarinet, and finally, the flutes. It ends with a V-i cadence, very powerful using tremolos in the piano (only used in large moments during this period).
64		The orchestra takes over the melody previously heard only by the piano, and the pianist gets a break. This orchestral break is common of the late 1800s, and was used extensively by Tchaikovsky and Rachmaninoff both to provide contrast and give the pianist a break.
71	1890	We are fully into Tchaikovsky's harmonic structure by now. The brass fanfare is reminiscent of Tchaikovsky's 4 th symphony, and the sweeping octaves of fully diminished seventh chords are heavily used.
74		This chord progression is used very extensively by Tchaikovsky, especially during his middle/late period (6 th symphony). Complete typical Tchaikovsky resolution too in the diminished seven to I.
81		Tchaikovsky and Scriabin commonly slowed down their melodies, changed them slightly, and used it as a motivic development section, in which I did here with the original 2 nd theme—doubled with strings and upper woodwinds. A traditionally Tchaikovsky oboe melody appears in 85 to end the section.
87		The use of the drone bass, or pedal point, is showcased here in the final bars of the statement in the low strings. The tritone is introduced as a melodic function—something very important in the next 50 years.
92	1900	An extremely long Tchaikovsky/Rachmaninoff cadenza is written here, a common practice to show off virtuosity. Double octaves chromatically sweeping down the piano with huge arpeggios covering the entirety of the piano are used. Measure 94 shows a very common Tchaikovsky and later Rachmaninoff technique—using a chord and alternating the leading tone of it in the left hand

		with the full chord in the right as fast as possible. The effect is virtuosic and powerful. The fully diminished seventh chord is (almost) overused in this section to show the extreme drama of the late romantic period, a favorite of Tchaikovsky. Measure 109 introduces the most common and famous Russian chord progression of all—the I□I+□vi progression (but arpeggiated in a virtuosic style of the late romantic period). We still hear this chord progression in music today very commonly.
116		The anacrusis in the upper woodwinds, major harmony, and rhythm of the orchestra, as well as the alternating hands in the piano, was an extremely common practice in ending 1 st movements of concertos during the late romantic period of Russian music. The low, high, low is one of the most common endings in all forms of music during this period.
118	1920	The beginning of the 2 nd movement starts with fully late Rachmaninoff harmony, similar to the 2 nd movement of his 2 nd piano concerto. Uses of the clarinet for melody (a favorite of Rachmaninoff) and the i□VI progression is common.
131		A direct allusion to Rachmaninoff’s choral symphony, “The Bells” is made in the melody carried by the piano, clarinet, and violins. The arpeggiation in the left hand is typical Rachmaninoff. The use of the tritone in the major is explored (beat 3 of measure 132).
142	1930	A direct allusion to the Gregorian chant, “Dies Irae” is made here. This chant was very commonly used by late romantic Russian composers (almost all of them used it in at least one of their works). Specifically, Rachmaninoff wrote a tone poem, “Isle of the Dead,” and a piano concerto, “Rhapsody on a Theme of Paganini,” that both used this theme. The chimes double the melody—a purely Russian orchestral color.
145		Rachmaninoff’s favorite chord progression is explored here—I to v (half diminished 7). He used this in almost every one of his works, in which many late romantic composers follow. We still hear this chord progression in music today. The melody modulates in measure 147 to provide contrast, and a horn takes over (another favorite instrument of Rachmaninoff to convey emotional melody). The gong and other percussion instruments are utilized in this section to provide typical Russian accompaniment. The use of the gong is a solely Russian invention in the orchestra—reminiscent of the eastern orthodox influence of their music (bells—just like the chimes).
153		Of course, I had to include a Rachmaninoff-esque cadenza. He wrote one in all of his concertos. This uses the same harmony I described above with typical rhythmic emphasis in the right hand. The left hand sweeping arpeggios with extremely low bass notes is another common emotional technique he employed during this period. Full chromaticism is heard in 155, leading to new paths in

		dissonance later on. Triplet/duple rhythms are again explored here, a new invention of this period.
157		A final culmination of the late romantic Russian spirit of music. This loud, brassy, and percussion heavy section with syncopated rhythms and changing time signatures truly defines what people think when they hear, “Russian music.” The sharp articulation and exciting rhythms with “exotic” harmony drive this section. This section is what I had in mind when I wrote the entire concerto.
167		This end section begins to introduce later harmony in the low strings, but eventually resolves to a typical Russian cadence—the plagal (IV□I). The piano outlines the I chord by arpeggiating it and moving up a step per inversion (common technique). It ends on the third in the piano—Rachmaninoff ended most of his slow movements as such.
169	1940	This marks the 3 rd movement of the piece—a Russian scherzo. We hear completely new harmony in this section—neoclassical Prokofiev. The horns outline the major chord in a rhythmic ostinato but go to an unconventional dominant harmony tritone. Seemingly classical, yet with a dissonant twist: the theme of the neoclassical style. Staccato and very fast passages mark Russian scherzos. Chromatic dissonance is in full use first heard in the flutes and then in the trumpets.
197		In a humorous (scherzo) manner, the piano plays a mocking and joking theme that almost is sarcastic. This is the staple of Prokofiev’s music—sharp wit and dark humor. Extreme ranges of the piano and orchestral instruments mark the ironic I cadence at the end.
182		Here we hear a typical Prokofiev and Stravinsky harmony—constantly modulating between the I and i chord. It provides enough uncomfortable stability and the progressions around it mock the classical style.
183		The violins enter with a classical melody in contour and pitch, however constantly modulate with the horns as accompaniment until the melody is almost demonic. 186 presents the first use of the Lydian mode in a scalar pattern—something Prokofiev loved to use. Prokofiev consistently played around with unconventional modes. The motivic theme is more strongly expressed in the exchange of scalar patterns (classical style) in measure 187—major scales half steps apart. This presents dissonance but yet our ear hears a tonal scale—all neoclassical in character.
189		The original scalar pattern explored earlier is now placed in major and minor seconds apart in different instrument groups—again outlining the importance of orchestration but with new dissonance and jarring styles much different from Tchaikovsky’s original meaning.
191	1950	The original scalar pattern is finally re-played with a pizzicato

		ostinato in the strings and melody in the flutes, later trumpets. The strings use unconventional glissandos half steps apart, explored in Prokofiev's symphonic works as giving a brand new tone color. A slow and gradual crescendo brings this section to the next.
195		Stravinsky's harmony dominates in this section—major/minor tonality pull is heard in the extremely loud orchestral hits of the orchestra. Dominant and tritone harmony is heard in the percussive piano part—the hand crossing is very Prokofiev, but the harmony is entirely Stravinsky. Polytonalism is fully explored with this melody—it could have been attributed to the earlier scalar patterns, but Prokofiev never used complete polytonality. The melody earlier was not polytonal; it fit in the same progressions. Stravinsky's new polytonalism is shown here.
199	1950/1960	Shostakovich and Khachaturian are given their final, fleeting moment here. The low brass present the famous DSCH motif of Shostakovich (he placed this melody in many of his works as a way to sign his own name). The woodwinds and strings have a Khachaturian-esque ornament line of a chromatic scale divided by minor thirds (heard much earlier in the piece but now with a new musical context). The cymbals are extremely reminiscent of final movements of Shostakovich symphonies.
201		Stravinsky's "Petrushka chord" – the major of I and its tritone played at the same time—is obviously referenced in this pizzicato strings. The piano takes the same chord and arpeggiates it down.
204		The Lydian mode, commonly used by all of the late Russians (especially Prokofiev) is used in the clarinet run up to a high major third (omitting the fifth—a common practice of neoclassical composers). It ends quietly, as many Russian scherzos did, with complete major harmony. This gives our ear what it's been "wanting" through the dissonant work, almost like a mean joke.