

Seminar in Music Theory: Defining Music Russianly
Spring 2015

W 2:00–4:45
MEH 3234

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Office hours: MWF by appointment

Course Description

This seminar offers intensive study of a repertoire and a theoretical tradition that lie outside the mainstream of American musicology and music theory. We will concern ourselves with two interrelated topics: Russian music theory and the analysis of Russian music. Russian-language theory has developed in parallel with Anglo-American theory, although little has been translated into English. We'll read the secondary literature on Russian theory, exploring the insights it offers both for Russian music and for music theory more broadly. To borrow an observation from Patrick McCreless: within the English-language analytical scholarship, there's plenty of work on Stravinsky, a fair amount on Shostakovich, a little on Scriabin and Prokofiev, and next to nothing on even such a prominent composer as Chaikovsky. We'll read the available analytical literature and examine the techniques that English-speaking scholars have applied to the Russian repertoire.

Our focus will not be entirely theoretical. We'll immerse ourselves in music history and cultural criticism, particularly through the writings of Richard Taruskin, from whose 1997 book title *Defining Russia Musically* the name of this seminar derives. Taruskin has problematized the commonplace reductive and essentializing view of Russian music as fundamentally nationalist. We'll build on Taruskin's work as we explore the conditions under which Russian music has been analyzed and interpreted. No prior knowledge of the Russian repertoire, of the Russian language or culture, or of current Anglo-American theoretical techniques will be assumed or required. It's my hope that the seminar will bring together students of various backgrounds, each of whom will have a distinct perspective to contribute to our class work.

Suggested Texts

There is no required text. All required readings will be available in PDF format on Blackboard (canopy.uc.edu).

We'll read large portions of the following two books. Although all assigned excerpts will appear on Blackboard, you may nevertheless wish to obtain your own personal copies:

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays*
(Princeton, Princeton University Press, 1997).

Gordon D. McQuere (ed.), *Russian Theoretical Thought in Music* (Rochester: University of Rochester Press, 1983).

I highly recommend the following historical studies. The first deals specifically with music, and the second deals with Russian arts and culture more generally:

Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar*, trans. Arnold J. Pomerans and Erica Pomerans (Berkeley and Los Angeles: University of California Press, 2002).

Orlando Figes, *Natasha's Dance: A Cultural History of Russia* (New York: Picador, 2002).

Course Requirements

9 response essays (3 pages): Write a short response essay to the readings every week, except when you will be giving a presentation. There is no set format; you may engage with any aspect of the readings. Email your essays to me, as an attached MS-Word document or PDF file, by **10 a.m. Tuesday**, the day before our class meeting. I won't provide grades or written feedback on your response essays, but they will help shape our class discussion each week.

3 presentations (30 mins.): Deliver one analytical, one topical, and one final paper presentation. For analytical presentations, provide a handout with annotated score excerpts, any relevant charts or diagrams, and an annotated bibliography. With large-scale works, you may select a single movement, scene, or section, but you must justify your choice. For topical presentations, provide a handout with text excerpts to be discussed and an annotated bibliography. Analytical and topical presentations may be informal (without a prepared script). Final paper presentations may be formal or informal.

Final paper (12 pages): Write a scholarly essay of 12 pages, approximately the length of a 30-minute conference presentation. The focus may be theoretical, analytical, historical, or musicological. A proposal (one page, plus preliminary bibliography) is due by email on **Wednesday, March 4**. The first draft of your final paper is due on the day of your final paper presentation. After you receive my feedback, the final draft will be due on **Monday, May 4**. Both drafts of the paper must be submitted as MS-Word documents.

Incompletes

In order to receive an incomplete in this course, the following conditions must be satisfied. (1) You have completed all course work—including the final paper presentation—except the final paper. (2) You submit a formal, written request for an incomplete by March 31. The request should include the reason the incomplete is being requested, the status of the final paper, and a proposed timeline for completion. (3) The request is approved by me.

January 14
Nationalism
No essay due

Rutger Helmers, *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russia Opera* (Rochester: University of Rochester Press, 2014), 1–19.

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 113–51.

January 21
Survey of Russian Theory
Essay #1 due

Ellon D. Carpenter, “Russian Music Theory: A Conspectus,” in *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Rochester: University of Rochester Press, 1983), 1–81.

Ellon D. Carpenter, “The Contributions of Taneev, Catoire, Conus, Garbuzov, Mazel, and Tiulin,” in *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Rochester: University of Rochester Press, 1983), 253–378.

January 28
***Ladoviy ritm* (Modal Rhythm); *Intonatsiya* (Intonation)**
Essay #2 due

Presentation 1: Musorgsky, *Sunless* (1874)

Presentation 2: Russian Composition Before Glinka

Gordon D. McQuere, “The Theories of Boleslav Yavorsky,” in *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Rochester: University of Rochester Press, 1983), 109–64.

Sergey Protopopov, *The Elements of the Structure of Musical Speech*, trans. Gordon D. McQuere (PhD diss., University of Iowa, 1978), 296–332, 357–81.

Malcolm H. Brown, “The Soviet Russian Concepts of ‘Intonazia’ and ‘Musical Imagery,’” *Musical Quarterly* 60/4 (1974): 557–67.

David Haas, “Boris Asaf’yev and Soviet Symphonic Theory,” *Musical Quarterly* 76/3 (1992): 410–32.

David Haas, *Leningrad’s Modernists: Studies in Composition and Musical Thought, 1917–1932* (New York: Peter Lang, 1998), 53–80.

February 4

Peremennost' (Modal Mutability)

Essay #3 due

Presentation 3: Chaikovsky, *Eugene Onegin* (1879), Tatyana's Letter Scene

Presentation 4: Vladimir Stasov, *Kuchka* Ideologue

Ellen Bakulina, "The Concept of Mutability in Russian Theory," *Music Theory Online* 20/3 (2014).

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 3–24.

Daniil Zavlnunov, "M. I. Glinka's *A Life for the Tsar* (1836): An Historical and Analytic-Theoretical Study" (PhD diss., Princeton University, 2010), 421–504.

Blair Johnston, "Modal Idioms and Their Rhetorical Associations in Rachmaninoff's Works," *Music Theory Online* 20/4 (2014).

February 11

Tselostnyĭ analiz (Holistic Analysis); Form

Essay #4 due

Presentation 5: Rachmaninov, Six Romances, op. 4 (1890–93)

Presentation 6: Italian Opera in Russia

Daniil Zavlnunov, "The 'Tselostnyĭ analiz' (Holistic Analysis) of Zuckerman and Mazel," *Music Theory Online* 20/3 (2014).

Ildar Khannanov, "Russian Methodology of Musical Form and Analysis" (PhD diss., University of California, Santa Barbara, 2003), 208–261.

Gordon D. McQuere, "Boris Asafiev and *Musical Form as a Process*," in *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Rochester: University of Rochester Press, 1983), 217–52.

Ildar Khannanov, "Revisiting Russian Music Theory: Victor Bobrovsky's Functional Foundations of Musical Form (1978)," *Theoria* 16 (2009): 39–58.

Yuri Kholopov, "Form in Shostakovich's Instrumental Works," trans. John Cornish and David Fanning, in *Shostakovich Studies*, ed. David Fanning (New York: Cambridge University Press, 1995), 57–75.

February 18
Chaikovsky
Essay #5 due

Presentation 7: Taneyev, String Quartet No. 4 (1898–99)

Presentation 8: Chaikovsky, Homosexual (How and for whom has Chaikovsky’s sexual orientation impacted analysis of his music?)

Alexander Poznansky, “Tchaikovsky: A Life Reconsidered,” in *Tchaikovsky and His World*, ed. Leslie Kearney (Princeton: Princeton University Press, 1998), 3–54.

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 239–307.

Richard Taruskin, *On Russian Music* (Berkeley and Los Angeles: University of California Press, 2009), 125–38.

Joseph C. Kraus, “Tonal Plan and Narrative Plot in Tchaikovsky’s Symphony No. 5 in E Minor,” *Music Theory Spectrum* 13/1 (1991): 21–47.

February 25
Scriabin
Essay #6 due

Presentation 9: Roslavets, *Trois Études* (1914)

Presentation 10: Scriabin and Philosophy

Roy J. Guenther, “Varvara Dernova’s System of Analysis of the Music of Skryabin,” in *Russian Theoretical Thought in Music*, ed. Gordon D. McQuere (Rochester: University of Rochester Press, 1983), 165–216.

Clifton Callender, “Voice-Leading Parsimony in the Music of Alexander Scriabin,” *Journal of Music Theory* 42/2 (1998): 219–33.

Philip A. Ewell, “Skryabin’s Dominant: The Evolution of a Harmonic Style,” *Journal of Schenkerian Studies* 1 (2006): 118–48.

Vasilis Kallis, “Principles of Pitch Organization in Scriabin’s Early Post-Tonal Period: The Piano Miniatures,” *Music Theory Online* 14/3 (2008).

March 4

***Korsakovskaya gamma* (Octatonic Scale)**

Essay #7 due

Final Paper Proposal due

Presentation 11: Stravinsky, *Svadebka* (1921–23)

Presentation 12: ASM (Association for Contemporary Music) vs. RAPM (Russian Association of Proletarian Musicians)

Richard Taruskin, “Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky’s ‘Angle,’” *Journal of the American Musicological Society* 38/1 (1985): 72–142.

Dmitri Tymoczko, “Stravinsky and the Octatonic: A Reconsideration,” *Music Theory Spectrum* 24/1 (2002): 68–102.

Philip A. Ewell, “Rethinking Octatonicism: Views from Stravinsky’s Homeland,” *Music Theory Online* 18/4 (2012).

Yuri Kholopov, “On the System of Stravinsky’s Harmony,” trans. Philip A. Ewell, *Music Theory Online* 19/2 (2013).

March 11

Prokofiev

Essay #8 due

Presentation 13: Prokofiev, Quintet, op. 39 (1924)

Presentation 14: Prokofiev in the Soviet Union

Richard Bass, “Prokofiev’s Technique of Chromatic Displacement,” *Music Analysis* 7/2 (1988): 197–214.

Neil Minturn, *The Music of Sergei Prokofiev* (New Haven: Yale University Press, 1997), 1–23.

Gregory Karl, “Organic Methodologies and Non-Organic Values: The *Andante caloroso* of Prokofiev’s Seventh Piano Sonata,” *Journal of Musicological Research* 18/1 (1998): 31–62.

Deborah Rifkin, “A Theory of Motives for Prokofiev’s Music,” *Music Theory Spectrum* 26/2 (2004): 265–90.

Olga Sologub, “Sergei Prokofiev’s Piano Sonata No. 8, op. 84 and Symphony No. 5, op. 100: Neo-Riemannian and Kholopovian Perspectives” (PhD diss., University of Manchester, 2014), 17–33.

March 18
No class (Spring break)

March 25
***Lad* (Mode)**
Essay #9 due

Presentation 15: Shostakovich, String Quartet No. 7 (1960)

Presentation 16: *Testimony*, the “Memoirs” of Dmitry Shostakovich

Ellon D. Carpenter, “Russian Theorists on Modality in Shostakovich’s Music,” in *Shostakovich Studies*, ed. David Fanning (New York: Cambridge University Press, 1995), 76–112.

David Haas, “The Rough Guide to Shostakovich’s Harmonic Language,” in *The Cambridge Companion to Shostakovich*, ed. Pauline Fairclough and David Fanning (New York: Cambridge University Press, 2008), 298–324.

David Haas, “Shostakovich and *Wozzeck*’s Secret: Toward the Formation of a ‘Shostakovich Mode,’” in *A Shostakovich Companion*, ed. Michael Mishra (Westport, CT: Praeger, 2008), 377–408.

Christopher Segall, “The Common Third Relation in Russian Music Theory” (manuscript).

April 1
Schnittke
Essay #10 due

Presentation 17: Schnittke, Violin Sonata No. 2 (1968)

Presentation 18: Anglo-American Approaches to Shostakovich Analysis

Alfred Schnittke, “Polystylistic Tendencies in Modern Music,” trans. John Goodliffe, in *A Schnittke Reader*, ed. Alexander Ivashkin (Bloomington: Indiana University Press, 2002), 87–90.

Peter J. Schmelz, *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw* (New York: Oxford University Press, 2009), 295–327.

Christopher Segall, “*Klingende Buchstaben*: Principles of Alfred Schnittke’s Monogram Technique,” *Journal of Musicology* 30/2 (2013): 252–86.

Christopher Segall, “Alfred Schnittke’s Triadic Practice” (manuscript).

April 8

***Dvenadtsatitonovost'* (Twelve-Toneness) and *Gemitonika* (Hemitonicism)**

Essay #11 due

Presentation 19: Gubaidulina, Ten Preludes for Cello (1974)

Presentation 20: Socialist Realism

Peter J. Schmelz, "Shostakovich's 'Twelve-Tone' Compositions and the Politics and Practice of Soviet Serialism," in *Shostakovich and His World*, ed. Laurel E. Fay (Princeton: Princeton University Press, 2004), 303–54.

Peter J. Schmelz, "Andrey Volkonsky and the Beginnings of Unofficial Music in the Soviet Union," *Journal of the American Musicological Society* 58/1 (2005): 139–208.

Zachary Cairns, "Svetlana Kurbatskaya on Serial Music: Twelve Categories of 'Twelve-Toneness,'" *Gamut* 5 (2012): 99–132.

Philip A. Ewell, "Russian Pitch-Class Set Analysis and the Music of Webern," *Gamut* 6/1 (2013): 219–76.

April 15

Final Paper Presentations

April 22

Final Paper Presentations

April 29 (exam week)

Final Paper Presentations

Presentation Bibliographies

Presentation 1: Musorgsky, *Sunless* (1874)

James Walker, "Mussorgsky's *Sunless* Cycle in Russian Criticism: Focus of Controversy," *Musical Quarterly* 67/3 (1981): 382–91.

Michael Russ, "'Be Bored': Reading a Mussorgsky Song," *19th-Century Music* 20/1 (1996): 27–45.

Simon Perry, "A Voice Unknown: Undercurrents in Mussorgsky's *Sunless*," *19th-Century Music* 28/1 (2004): 15–49.

Presentation 2: Russian Composition Before Glinka

Gerald Abraham, "The Operas of Alexei Verstovsky," *19th-Century Music* 7/3 (1984): 326–35.

Marika Kuzma, "Bortniansky à la Bortniansky: An Examination of the Sources of Dmitry Bortniansky's Choral Concertos," *Journal of Musicology* 14/2 (1996): 183–212.

Marina Ritzarev, *Eighteenth-Century Russian Music* (Burlington, VT: Ashgate, 2006).

Presentation 3: Chaikovsky, *Eugene Onegin* (1879), Tatyana's Letter Scene

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 48–60.

Emily Frey, "Nowhere Man: *Evgeny Onegin* and the Politics of Reflection in Nineteenth-Century Russia," *19th-Century Music* 36/3 (2013): 209–30.

Presentation 4: Vladimir Stasov, *Kuchka* Ideologue

Richard Taruskin, "Glinka's Ambiguous Legacy and the Birth Pangs of Russian Opera," *19th-Century Music* 1/2 (1977): 142–62.

Robert C. Ridenour, *Nationalism, Modernism, and Personal Rivalry in Nineteenth-Century Russian Music* (Ann Arbor: UMI Research Press, 1981).

Francis Maes, "Modern Historiography of Russian Music: When Will Two Schools of Thought Meet?" *International Journal of Musicology* 6 (1997): 377–94.

Richard Hoops, "Vladimir Vasil'evich Stasov: The Social and Ethical Foundations of His Relation to Russian Music," *Canadian-American Slavic Studies* 34/1 (2000): 63–97.

Richard Taruskin, “Non-Nationalists and Other Nationalists,” *19th-Century Music* 35/2 (2011): 132–43.

Presentation 5: Rachmaninov, Six Romances, op. 4 (1890–93)

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 152–85.

Charles Fisk, “Nineteenth-Century Music? The Case of Rachmaninov,” *19th-Century Music* 31/3 (2008): 245–65.

Presentation 6: Italian Opera in Russia

Robert William Oldani, “Sing Me Some Glinka or Dargomyzhsky,” *History of European Ideas* 16/4–6 (1993): 713–19.

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 186–235.

Rutger Helmers, “‘It Just Reeks of Italianism’: Traces of Italian Opera in ‘A Life for the Tsar,’” *Music and Letters* 91/3 (2010): 376–405.

Presentation 7: Taneyev, String Quartet No. 4 (1898–99)

Christopher Segall, review of Sergey Ivanovich Taneyev, *Complete String Quartets*, vols. 1–3, with Carpe Diem String Quartet, *Nineteenth-Century Music Review* 11/2 (2014): 375–77.

Presentation 8: Chaikovsky, Homosexual

Richard Taruskin, *On Russian Music* (Berkeley and Los Angeles: University of California Press, 2009), 76–104.

Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 53–79.

Timothy L. Jackson, “Aspects of Sexuality and Structure in the Later Symphonies of Tchaikovsky,” *Music Analysis* 14/1 (1995): 3–25.

Raymond Knapp, “Passing—and Failing—in Late-Nineteenth-Century Russia; or Why We Should Care about the Cuts in Tchaikovsky’s Violin Concerto,” *19th-Century Music* 26/3 (2003): 195–234.

Philip Ross Bullock, “Ambiguous Speech and Eloquent Silence: The Queerness of Tchaikovsky’s Songs,” *19th-Century Music* 32/1 (2008): 94–128.

Presentation 9: Roslavets, *Trois Études* (1914)

Detlef Gojowy, "Half Time for Nikolai Roslavets (1881–1944): A Non-Love Story with a Post-Romantic Composer," in *Russian and Soviet Music: Essays for Boris Schwarz*, ed. Malcolm Hamrick Brown (Ann Arbor: UMI Research Press, 1984), 211–20.

Larry Sitsky, *Music of the Repressed Russian Avant-Garde, 1900–1929* (Westport, CT: Greenwood Press, 1994), 38–59.

Richard Taruskin, *On Russian Music* (Berkeley and Los Angeles: University of California Press, 2009), 294–98.

Inessa Bazayev, "Triple Sharps, Q_{nt} Relations, and Symmetries: Orthography in the Music of Nicolai Roslavets," *Music Theory Spectrum* 35/1 (2013): 111–31.

Presentation 10: Scriabin and Philosophy

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 308–59.

Simon Morrison, "Skryabin and the Impossible," *Journal of the American Musicological Society* 51/2 (1998): 283–330.

Kenneth M. Smith, "'A Science of Tonal Love'? Drive and Desire in Twentieth-Century Harmony: The Erotics of Skryabin," *Music Analysis* 29/1–3 (2010): 234–63.

Presentation 11: Stravinsky, *Svadebka* (1921–23)

Margarita Muzo, "Stravinsky's *Les Noces* and Russian Village Wedding Ritual," *Journal of the American Musicological Society* 43/1 (1990): 99–142.

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 389–467.

Pieter C. van den Toorn, "Stravinsky's *Les Noces* (*Svadebka*) and the Prohibition Against Expressive Timing," *Journal of Musicology* 20/2 (2003): 285–304.

Presentation 12: ASM vs. RAPM

Laurel E. Fay, "Shostakovich, LASM, and Asafiev," in *Shostakovich in Context*, ed. Rosamund Bartlett (New York: Oxford University Press, 2000), 51–66.

Amy Nelson, "The Struggle for Proletarian Music: RAPM and the Cultural Revolution," *Slavic Review* 59/1 (2000): 101–32.

Levon Hakobian, "Shostakovich, Proletkul't and RAPM," in *Shostakovich Studies* 2, ed. Pauline Fairclough (New York: Cambridge University Press, 2010), 263–71.

Marina Frolova-Walker and Jonathan Walker, *Music and Soviet Power, 1917–1932* (Rochester: Boydell Press, 2012).

Presentation 13: Prokofiev, Quintet, op. 39 (1924)

Neil Minturn, "Appropriate Tradition: The String Quartets of Sergei Prokofiev, op. 50 and 92," in *Intimate Voices: The Twentieth-Century String Quartet*, vol. 1, ed. Evan Jones (Rochester: University of Rochester Press, 2009), 256–84. (Although not on the Quintet, it's virtually the only study of any of Prokofiev's mid-period chamber works.)

Konrad Harley, "Harmonic Function in the Music of Sergei Prokofiev" (PhD diss., University of Toronto, 2014). (See especially 233–35.)

Presentation 14: Prokofiev in the Soviet Union

Simon Morrison, *The People's Artist: Prokofiev's Soviet Years* (New York: Oxford University Press, 2009).

Simon Morrison and Nelly Kravetz, "The *Cantata for the Twentieth Anniversary of October*, or How the Specter of Communism Haunted Prokofiev," *Journal of Musicology* 23/2 (2006): 227–62.

Kevin Bartig, "Restoring Pushkin: Ideology and Aesthetics in Prokofiev's *Queen of Spades*," *Journal of Musicology* 27/4 (2010): 460–92.

Vladimir Orlov, "Prokofiev and the Myth of the Father of Nations: The *Cantata Zdravitsa*," *Journal of Musicology* 30/4 (2013): 577–620.

Presentation 15: Shostakovich, String Quartet No. 7 (1960)

Sarah Reichardt [Ellis], *Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich* (Burlington, VT: Ashgate, 2008), 43–67.

Patrick McCreless, "Dmitri Shostakovich: The String Quartets," in *Intimate Voices: The Twentieth-Century String Quartet*, vol. 2, ed. Evan Jones (Rochester: University of Rochester Press, 2009), 3–40.

Robert Rival, "The Comfort of Denial: Metre, Cyclic Form, and Narrative in Shostakovich's Seventh String Quartet," *Twentieth-Century Music* 6/2 (2009): 209–35.

Judith Kuhn, *Shostakovich in Dialogue: Form, Imagery and Ideas in Quartets 1–7* (Burlington, VT: Ashgate, 2010), 245–74.

Presentation 16: *Testimony*, the “Memoirs” of Dmitry Shostakovich

Richard Taruskin, *On Russian Music* (Berkeley and Los Angeles: University of California Press, 2009), 299–321.

Malcolm Hamrick Brown (ed.), *A Shostakovich Casebook* (Bloomington: Indiana University Press, 2004).

You may also want to at least glance at the following, all of which are on course reserve:

Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, trans. Antonina W. Bouis (New York: Harper & Row, 1979).

Allan B. Ho and Dmitry Feofanov, *Shostakovich Reconsidered* (London: Toccata Press, 1998).

Ian MacDonald, *The New Shostakovich*, rev. ed. (London: Pimlico, 2006).

Presentation 17: Schnittke, Violin Sonata No. 2 (1968)

Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon, 1996).

Valentina Kholopova, “Alfred Schnittke’s Works: A New Theory of Musical Content,” in *Seeking the Soul: The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2002), 38–44.

Paul Westwood, “Schnittke’s Violin Sonata No. 2 as an Open Commentary on the Composition of Modern Music,” in *Seeking the Soul: The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2002), 46–56.

Dmitri Smirnov, “Marginalia quasi una Fantasia: On the Second Violin Sonata by Alfred Schnittke,” ed. Guy Stockton, *Tempo* 220 (2002): 2–10.

Peter J. Schmelz, *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw* (New York: Oxford University Press, 2009), 233–57.

Presentation 18: Anglo-American Approaches to Shostakovich Analysis

Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997), 468–544.

Patrick McCreless, “The Cycle of Structure and the Cycle of Meaning: The Piano Trio in E Minor, Op. 67,” in *Shostakovich Studies*, ed. David Fanning (New York: Cambridge University Press, 1995), 113–36.

David Fanning, "Shostakovich in Harmony: Untranslatable Messages," in *Shostakovich in Context*, ed. Rosamund Bartlett (New York: Oxford University Press, 2000), 31–41.

David Fanning, "Shostakovich and Structural Hearing," in *Shostakovich Studies 2*, ed. Pauline Fairclough (New York: Cambridge University Press, 2010), 77–99.

Stephen C. Brown, "ic1/ic5 Interaction in the Music of Shostakovich," *Music Analysis* 28/2–3 (2009): 185–220.

Presentation 19: Gubaidulina, Ten Preludes for Cello (1974)

Sofia Gubaidulina and Vera Lukomsky, "Sofia Gubaidulina: 'My Desire Is Always to Rebel, to Swim Against the Stream!'" *Perspectives of New Music* 36/1 (1998): 5–41.

Michael Berry, "The Importance of Bodily Gesture in Sofia Gubaidulina's Music for Low Strings," *Music Theory Online* 15/5 (2009).

Philip A. Ewell, "The Parameter Complex in the Music of Sofia Gubaidulina," *Music Theory Online* 20/3 (2014).

Presentation 20: Socialist Realism

Marina Frolova-Walker, "'National in Form, Socialist in Content': Musical Nation-Building in the Soviet Republics," *Journal of the American Musicological Society* 51/2 (1998): 331–71.

Pauline Fairclough, "The 'Perestroika' of Soviet Symphonism: Shostakovich in 1935," *Music and Letters* 83/2 (2002): 259–73.

Marina Frolova-Walker, "From Modernism to Socialist Realism in Four Years: Myaskovsky and Asafyev," *Muzikologija* 3 (2003): 199–217.

Peter Kupfer, "*Volga-Volga*: 'The Story of a Song,' Vernacular Modernism, and the Realization of Soviet Music," *Journal of Musicology* 30/4 (2013): 530–76.

Patrick Zuk, "Nikolay Myaskovsky and the 'Regimentation' of Soviet Composition: A Reassessment," *Journal of Musicology* 31/2 (2014): 354–93.