

SHOSTAKOVICH'S NARRATIVE

The Ghost in String Quartet No. 8

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The 15 string quartets composed by Dimitri Shostakovich stand as one of the greatest quartet cycles of the 20th century reminiscent of the great quartet cycle by Beethoven. Shostakovich's turn to the quartet in 1938 could be seen as symptomatic of a major shift in Soviet culture in general. Among its complex features this shift might be characterized as the composer refocusing attention on the personal and the inner self.¹ Lesser suggests that "Shostakovich's own voice is most clearly audible in his fifteen string quartets...as a kind of 'diary' that records 'the story of his soul'...offering unparalleled access to the composer's inner life."² Is there a narrative connection between these quartets and the composers' life? In this paper, I intend to apply a musical narrative analysis to Shostakovich's String Quartet No. 8, mov. I, in order to illustrate a tragic archetype as employed by Byron Almén. First, I will illustrate how Shostakovich's use of his personal motif, D-Eb-C-B or DSCH (Shostakovich's initials in German), acts as the protagonist or the balanced musical "order" from which transgression fails to achieve dominance. Second, I will offer connections between this movement and a narrative analysis of the entire String Quartet through its cyclical construction.

BACKGROUND

Twentieth-century music offers an experimental laboratory within which the varying relationships between composition and signification can be evaluated.³ One way this evaluation

¹Katerina Clark, "Shostakovich's Turn to the String Quartet and the Debates about Socialist Realism in Music," *Slavic Review* 72, no. 3 (2013): 581, accessed October 29, 2018, doi:10.5612/slavicreview.72.3.0573.

²Wendy Lesser, *Music for Silenced Voices: Shostakovich and His Fifteen Quartets* (New Haven: Yale University Press, 2011), 3.

³Byron Almén & Robert S. Hatten, "Narrative Engagement with Twentieth-Century Music: Possibilities and Limits," in *Music and Narrative since 1900*, Ed. Michael L. Klein and Nicholas W. Reyland (Bloomington; Indianapolis: Indiana University Press, 2012), 59

can take place is through a narrative analysis. Narrative analysis emerged as a discipline in the early twentieth-century and was used as an analysis tool in various fields of research. It was in Byron Almén's 1992 dissertation "*Narrative Archetypes in Music: A Semiotic Approach*" that narrative analysis took shape in the field of music. His discovery of three books, Northrop Frye's *Anatomy of Criticism* (1957), Ero Tarasti's *A Theory of Musical Semiotics* (1994), and James Jakób Liszka's *The Semiotic of Myth* (1989), led Almén to his advancement in musical narrativity.⁴ Each of these authors, on topics of literary narrative and semiotics, provide pieces of the puzzle that build the foundation for narrativity to be used in the analysis of both tonal and post-tonal composition. Frye's book introduces his four *mythoi*-romance, tragedy, irony, and comedy, from the archetype concept first coined by the Swiss psychiatrist Carl Jung, that represents important patterns of narrative motion. Tarasti's book, among other things, speaks to his application of the notion of 'modality' to music which accounts for the encoding of human values into musical discourse. Finally, Liszka speaks to the concept of narrative as 'transvaluation' which describes the change in markedness and rank within a cultural hierarchy over time.⁵ All of these concepts are crucial for the understanding and application of musical narrative.

There have been a number of arguments raised as to the validity, or even the presence, of narrativity in music. Some scholars have ascribed it primarily to programmatic music (Kivy), while others expand its reach to music that is in some manner formally problematic (Newcomb, Abbate) or to a broader spectrum of works including "absolute" music and instrumental genres

⁴ Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), ix.

⁵ Almén, 2008, ix.

(Maus).⁶ One of the main critics is Jean-Jacques Nattiez, a professor of musicology at the Université de Montréal. Nattiez believes that the narrative is not in the music, but in the plot imagined and constructed by the listener. He states, "this whole current of thought attempts, in a positive or critical manner, to take seriously an intuition of common sense: through the work, the composer speaks to us."⁷ Abbate, another critic, asks the question "does music have a past tense?" She believes that the idea that narration is so ingrained in the human condition that the idea of connecting music to some sort of narrative, whether arbitrary or fruitless, cannot inherently be resisted.⁸ The idea that we as the listener often find it necessary to read meaning into a composition is predicated on the assumption that music tells a story. But can meaning beyond the notes really be sorted out through analysis or is it just an avenue to take when conventional analysis is too difficult?

In an effort to connect musical narrative structures with literary narrative structures in Shostakovich's String Quartet No. 8, I will follow Almén's sibling model—rather than a conventional descendent model—which "posits an indirect relationship between musical and literary narrative as distinct media sharing a common conceptual foundation."⁹ Specifically, a psychodynamic rhetorical mode will be used to interpret the unfolding material as displaying opposed or conflicting aspects within a single individual, the individual being Shostakovich's DSCH motif. Wallace suggests that, "the narrative status of [the] individual relative to society

⁶Almén, 2008, 11.

⁷Jean-Jacques Nattiez and Katharine Ellis, "Can One Speak of Narrativity in Music?" *Journal of the Royal Musical Association* 115, no. 2 (1990): 240, accessed November 30, 2018, <http://www.jstor.org.proxy.lib.utk.edu/90/stable/766438>.

⁸Carolyn Abbate, "What the Sorcerer Said," *19th-Century Music* 12, no. 3 (1989): 228-229, accessed November 30, 2018, doi:10.2307/746503.

⁹Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 13.

waxes and wanes with the 'introverted transvaluations' that occur."¹⁰ The exploration of these transvaluations will attempt to track the effect of transgression shifts of conflicts on the prevailing cultural system within the String Quartet. Maus borrows words from the theorist Schenker quoting "In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, an, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus, we hear in the middleground and foreground an almost dramatic course of events."¹¹ Within the art of music lie indeterminate events from which a narrative can be established in music.

String Quartet No. 8 was officially subtitled "In Memory of the Victims of Fascism and War" commemorating the devastation of Dresden but as Rabinowitz suggests, "because of its extensive use of the DSCH motif...even Soviet critics like Keldysh, despite pressure to place the work in terms of objective history rather than subjective psychology, recognized an 'autobiographical' strain from its performance."¹² The suggestion that Quartet No. 8 was autobiographical has been echoed by many scholars including Gloag who expands on this point articulating, "Whatever political connotations, it is clear Shostakovich viewed this string quartet as a viable medium for the construction and articulation of his own personal sound-world."¹³ Kuhn states that, "discussions of music in terms of archetypal plots is not unique to Soviet

¹⁰ Byron Almén, *A Theory of Musical Narrative* (Bloomington: Indiana University Press, 2008), 40.

¹¹ Fred Everett Maus, "Music As Narrative," *Indiana Theory Review* 12 (1991): 4, accessed November 30, 2018, <http://www.jstor.org.proxy.lib.utk.edu:90/stable/24045349>.

¹² Peter J. Rabinowitz, "The Rhetoric of Reference; Or, Shostakovich's Ghost Quartet," *Narrative* 15, no. 2 (2007): 240, Accessed October 29, 2018, <http://www.jstor.org.proxy.lib.utk.edu:90/stable/30219253>.

¹³ Kenneth Gloag, "The String Quartet in the Twentieth Century," in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (Cambridge, Mass.: Cambridge University Press, 2003), 300.

critics, nor are aspirational, ideological and deceptive myths unique to Socialist Realism.”¹⁴ This is compelling evidence suggesting that a musical narrative is not only possible but prudent to reveal insight into Shostakovich, expanding on what more thorough research into the composers' life could reveal.

String Quartet No. 8 consists of five movements. The first movement works as an introduction, creating temporal span that is cyclical in its delivery. Frye describes a narrative category of literature as, “...a cyclical movement within the order of nature.”¹⁵ The cyclical value of the first movement of this string quartet presents an ideal model for narrative analysis. In a clear resemblance to literature, Shostakovich's String Quartet No. 8 involves a protagonist. The protagonist (order) in this case is the composer's use of his personal motto, or motif, consisting of the notes D-Eb-C-B (DSCH). The first movement presents Shostakovich's motif as semantic content, supplying transvaluation within hierarchical relationships that work against this motif in varying degrees (transgression).

ANALYSIS OF STRING QUARTET NO. 8, MOV. I

The form of the first movement is cyclical in nature resembling a rondo [Fig. 1] introducing the whole notion of symmetry within the movement as well as the construction of the entire String Quartet [Fig. 2]. Shostakovich's motif is seen at the very beginning of the first movement in the cello part [Fig. 3]. This opening measure represents a balanced musical “order” before the appearance of “transgression”. It is introduced unencumbered by any other

¹⁴Judith Kuhn, *Shostakovich in Dialogue : Form, Imagery and Ideas in Quartets 1-7* (Farnham, England; Burlington, VT: Ashgate, 2010), 12.

¹⁵ Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 1957). 162.

music, just as an individual introducing himself or being introduced in literature. The four notes of the motif (D-Eb-C-B or DSCH) exist in the C harmonic minor scale embedded into the key signature of C minor establishing a strong functional tonality. Placing this motif in the key of C minor presents the last note of the motif, B, as the leading tone. This suggests an unsure or unstable feeling without the resolution, an initial transgression within the motif itself. This could arguably represent the unsure feeling of his character as a composer; a return to order, though unsteady.

What follows is a fugal treatment of the motif [Fig. 4], a transgression through the harmonic expansion of the motif. The choice of the fugue, from the Latin fuga "a running away, act of fleeing," and fugere "to flee"¹⁶, at the initial outset of the quartet by the composer implies an introduction to the nature or direction of the entire piece. This composition was his first composed outside of Russia in the city of Dresden in 1960. It was composed at a time when increasing pressure was being put on Shostakovich to join the Communist party.¹⁷ This suggests on its surface a correspondence to the composers' circumstances at the time of its construction, fleeing the mounting pressure from the Soviet government to capitulate to the will of the Soviet State.

By the time all four instruments have completed the initial statement of the fugue by m. 9, Shostakovich has incorporated all 12 semitones blurring the initial tonality of C minor bringing conflict and ambiguity into the motif. This is concluded with cadence in mm. 9–11

¹⁶ "Fugue." Fugue - New World Encyclopedia. Accessed March 24, 2019. <http://www.newworldencyclopedia.org/entry/Fugue>.

¹⁷ Peter J. Rabinowitz, "The Rhetoric of Reference; Or, Shostakovich's Ghost Quartet." *Narrative* 15, no. 2 (2007): 240, accessed October 29, 2018. <http://www.jstor.org.proxy.lib.utk.edu:90/stable/30219253>.

briefly landing on an A half-diminished seventh [Fig. 5]. This acts like a deceptive cadence suggesting a feeling of ambiguity on the part of the composer. This embodies the unexpected character development that is to come for Shostakovich immediately restates his motif in the violin I & II parts as well as the cello part but adds the note D on the fourth beat of m. 12 to modulate to the key of E major in m. 13 [Fig. 6]. The restatement of the motif in three instruments gives weight to the character and restores order after the transgression of the fugue but a diminuendo into E major in m. 13 suggests a shyness away (modality) from his more serious, inner self to a new environment of brief outward happiness adding transgressive weight to the motif. Violin II states the motif on the third beat of m. 15 inevitably leading into an E minor sonority in m. 16 [Fig. 7]. It is here Shostakovich quotes his First Symphony of 1924 in mm. 16-23 [Fig. 8]. If indeed this quartet is biographical, this quote would serve as a marker appearing in the second half of the A section [Fig. 9]. It also serves as a transgression from the protagonist into memories of the past. Lesser suggests that, "in his book-length study of Quartet No. 8, David Fanning has intelligently suggested that [String Quartet No. 8] is "rich in cinematographic continuity techniques" such as, [among other things], flashbacks."¹⁸ This leads to the final statement of his motif, the return of "order", before the beginning of the B section. It appears in the violin I leading into a very prominent authentic cadence in mm. 25-27 [Fig. 10] and is accompanied by the loudest shift in dynamics starting on a *mf* with a crescendo into *f* on the last note (B) of the motif. This secondary parameter is used to "color" the motif and suggests a show of confidence following the quote of his First Symphony. Drury suggests,

¹⁸ Wendy Lesser, *Music for Silenced Voices: Shostakovich and His Fifteen Quartets* (New Haven: Yale University Press, 2011), 151-52

"Shostakovich's dilemma was that, while he always desired to be a good communist and a useful and patriotic Russian citizen, he was by inclination an individualist and intellectual."¹⁹

The A section represents an unsure Shostakovich with the use of his motif in a fugue, his connection to the Russian State as a composer with his quotation of his First Symphony followed by an emphatic statement of individual self to close out the first theme with his motif concluding the section with a strong cadence signifying his prominence as a composer in Russia.

The B section [Fig. 1] illustrates a clear transgression away from the order of the motif into a solo violin line over a static interval of a fifth (C & G). The first five notes of the violin I contain the notes of the DSCH motif [Fig. 11] with a Db passing tone, splitting the motif down the middle. It is marked *pp* and in contrast with the narrative of the A section, this material suggests narrative inside the head of the composer. It is as though the violin line represents his own voice speaking to him. The violin line is chromatic using all 12 semitones representing the possibilities that await him are endless. Although it hints at C minor tonality, the highest pitch of the line, which is found in m. 33 [Fig. 12], is an Fb(E) bringing the sonority of C major briefly into the forefront. This serves as the major resolution to his motif that ends on B when used in its original statement and a transgression from minor to major which serves as topical material. The motif is present around the major third [Fig. 12] but has been altered with the addition of the major third. This could indicate the composer basking in the glory of a promising career as a composer in Russia. Nearly overnight, Shostakovich had achieved international fame, a fame

¹⁹ Jonathan D. Drury, "Shostakovich's three styles: One solution to a 20th Century Composer's Place in Society," *Ars Nova*, 15:1, (1983): 5-12, accessed November 30, 2018, DOI: 10.1080/03796485.1983.11675785

that would protect him throughout his many dangerous confrontations with the Soviet State in the years to come.

The A' section begins at m. 46 [Fig. 1], a truncated restatement omitting the fugal material. The DSCH motif returns in full in the cello line as it was presented at the start of the piece. The violin I contains an ascending line featuring all four of the notes in the motif [Fig. 13], helping establish the return of "order" by using the ascending line to pull Shostakovich out of the {voice-inside-his-head} B section bringing more weight to the conclusions about the violin I line made earlier. The short, four measure A' carries directly into the next section.

After a five-bar intro to the C section [Fig. 1] in mm. 50-54, a transgression occurs against the DSCH motif which flips the Eb into an E and the B into a Bb changing the character of the motif into a brighter character initially [Fig. 14]. This section brings into conflict the C major and C minor tonal centers with a clear and demonstrative return to Shostakovich's hint, in m. 34 of the B section, of the major 3rd (E) starting the new theme at m. 55. Over a pedal C, the violin I line slowly descends, following the E, down the melodic minor scale towards reestablishing the C minor character (tonality) of the piece. This theme [Fig. 15] is repeated three times, the second being an altered version which Shostakovich uses to set up a V chord, giving the line an obsessive quality as though Shostakovich wants to relay more positive attributes but ultimately sinks into the tragic topic of C minor, possibly representing what lie ahead for the composer. Underneath the violin I theme, violin II adds a prominent theme [Fig. 16] with Ab pulling the tonality to minor and dissonance with the use of Db throughout giving the section a haunting sonority, adding ambiguity to the contrasting major/minor tonality. This theme [Fig. 16] will appear again at the close of the movement and could be woven into the

narrative as the villain (topic material). This point will be elaborated on at the close of the analysis of this movement.

The return of order is established in the A'' section at m. 79 [Fig. 1], again as a truncated version of the original A section, with the violin I statement of the DSCH motif. Transgression against order is seen with the harmonization of the motif by the other three voices. This is the first, completely harmonized statement of the motif so far in the movement. This harmonization is functional [Fig. 17 a] minus the second harmony on the Eb note of the motif. Shostakovich is adding weight to that particular note, by harmonizing it as an Eb minor triad, which strengthens the different uses of that note of the motif in previous material. The inner voices are descending by half step [Fig. 17 b] which add to the downward trajectory towards C minor. The material is presented with a crescendo of all the parts, diminishing into the V-I cadence in mm. 82-84 [Fig. 17 c]. It could be argued that he is using the rondo form to direct the listener, through *markedness*, to his motif (contained in all versions of the A section); the "order" above all the rest of the material. The slight "transgression" directly against each motif in these sections could be seen as Shostakovich becoming more aware, with each return, of change to come within his life in relationship to his compositions.

The B' section [Fig. 1] is the least harmonically stable part of the movement. It has transgressed the farthest point away from the DSCH motif and combines elements from both the B & C sections of the movement. The B theme has moved from the violin I part in its original statement to the cello part [Fig. 18 a & b]. It is presented against harmonic material suggesting A as the tonal center. It was mentioned earlier that this theme, when it was played in the violin I part, represented Shostakovich's own voice speaking to him inside his head. The choice to

bring the B section back with a registral change, using the cello to perform the theme, would suggest a possible positive/negative correlation between these themes. I argue that the violin I statement of the theme represents the positive voice and that the cello statement of the theme represents the negative voice within the composers' head based on the change in tonal center and register. This suggestion is further strengthened by the way the C theme is introduced at m. 95 [Fig. 19]. Shostakovich uses non-functional harmony to return to the C major tonality from which the theme was originally stated [Fig. 14]. He also adds another level of transgression to a secondary, originally stated theme by adding the upper neighbor tone, F, in m. 95 as well as changing the B to a natural in m. 98 [Fig. 19]. It now acts as the leading tone in C minor, as the motif originally does, giving the theme stated here a sense of unrest. The entire section represents a harmonic shift from stronger tonality earlier in the movement, to much more unexpected movement harmonically. This could indicate the feeling of unrest that the composer hints at with the transgression of each statement of his motif.

The A''' section [Fig. 1] begins with the restatement of the DSCH motif in the violin parts leading into the quote of his First Symphony once again, this time expanded a bit from its previous insertion. The use of this quote again from the First Symphony after the harmonic uneasiness in the previous section provides material to help strengthen the return of order from the farthest transgression from order found in the movement. In m. 118, the return of the DSCH motif is found in the violin II part. This time the composer uses very similar tonal material to harmonize the motif but changes the harmonic material that is present when the motif begins. In this final return of order, the preceding harmonic material makes up an augmented Eb which differs from the C minor harmony that precedes the motif in the A'' section [Fig. 20].

The expanded quality of the augmented chord gives expansion weight to the motif and does not prevent the DSCH motif from being reestablished in m. 118 which is proceeded by a strong V-I cadence [Fig. 21]. But before letting go of transgression over order, the theme from the C section [Fig. 16] which I discussed earlier as the possible villain of the narrative sounds once more in mm. 122-123 before coming to completion at m. 124. The reason for the contention that this may be acting as the villain (or ghost) of the movement is the scholarship on Shostakovich and the immense pressure of the Soviet State on the arts & music. I believe that this theme acts against the positive narrative of the C section as well as acting as a last foreshadowing of the Soviet State's grip on artists in Russia. Although order does prevail with the restatement of his motif into the closing cadence, Shostakovich provides this one last transgression against order as a precursor to the second movement.

This analysis was conducted to illustrate a tragic archetype as employed by Byron Almén through the use of narrative analysis. The tragic archetype amounts to a situation in which a "comparatively free life" is narrowed into a "process of causation."²⁰ Through this paper, I provided narrative analysis and scholarship to form conclusion on that analysis and contend that String Quartet No. 8 falls under the tragic archetype of narrative analysis. The first movement of String Quartet No.8 ends with the notation of attacca, signaling the composers wish for the second movement to immediately follow the end of the first. For this analysis, I

²⁰ Byron. Almén, "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis," *Journal of Music Theory* 47, no. 1 (2003): 29, accessed October 5, 2018, <http://www.jstor.org.proxy.lib.utk.edu:90/stable/30041082>.

choose to end at m. 124 of the first movement. Discussion on the cyclical nature of the quartet is required to explain why I stopped the analysis there.

At the beginning of this essay, I included in my thesis that connections would be talked about between this movement and a narrative analysis of the entire String Quartet because of the cyclical construction of both. As described throughout the piece and shown in Figure 1, I content that the first movement is in Rondo Form which provides a cyclical pattern. The entire quartet is cyclical as well in its construction [Fig. 2]. All of the movements in the string quartet are marked *attacca* which suggests that the entire quartet offers a larger narrative. The first and fifth movement work as bookends in the quartet creating temporal span that is cyclical in its delivery. My conclusions as to the tragic archetype represented in the narrative analysis of the first movement are merely a launching pad to explore the narrative throughout the piece as a whole and a more detailed expansion into the entire string quartet will be reserved for another essay. McCreless quotes Richard Taruskin, "Shostakovich's quartets-like, especially Berg's Lyric Suite, "load" the music with signifiers that beg for interpretation beyond the notes themselves."²¹ Through the composer's String Quartet No. 8, a narrative analysis can provide insight into the complicated life of Shostakovich, unraveling connections between the use of his motif and the composers' life.

²¹ Patrick McCreless, "Dimitri Shostakovich: The String Quartets," in *Intimate Voices: The Twentieth-century String Quartet*, ed. by Evan Jones (Rochester, NY: University of Rochester Press, 2009), 4.

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A	B	A'	C	A''	B'	A'''
mm. 1-27	mm. 28-45	mm. 46-49	mm. 50-78	mm. 79-86	mm. 87-103	Mm 104-126

Fig. 1 – Rondo form of String Quartet No. 8

MOV. 1	MOV. 2	MOV. 3	MOV. 4	MOV. 5
Largo	Allegro Molto	Allegretto	Largo	Largo
HN = 63	WN = 120	HN = 120	QN = 138	HN = 63

Fig. 2 – Form of the complete String Quartet No. 8

Both Mov. 1 & 5 have multiple identical features such as tempo and material used indicated by the arrow



Fig. 3 – Cello part, DSCH motto opening statement.

Fig. 4 – Fugue incorporating the DSCH motif.

Fig. 5 – The A half-dim conclusion of the deceptive cadence at m. 11 starting at m. 9 of Fig. 4



Fig. 6 – Statement of motif at mm. 11-13 into E major sonority.

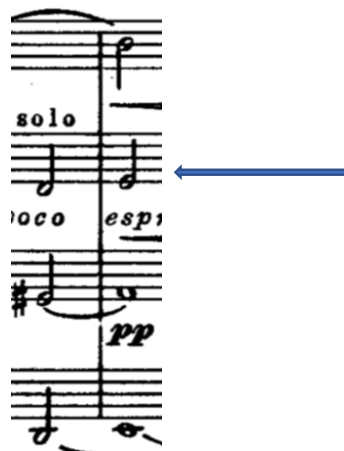


Fig. 7 – Start of violin II motif in m. 15 into E minor sonority.



Fig. 8 – Opening excerpt from Shostakovich's Symphony No. 1, Op. 10.



Fig. 9 – mm. 16-24 of Shostakovich String Quartet No. 8.



Fig. 10 – Statement of the DSCH motif in violin I in m. 23 followed by the authentic cadence at mm. 26-27.



Fig. 11 – First five notes at beginning of B section at mm. 28-29 illustrating the use of the DSCH motif in the violin I part.



Fig. 12 – Violin I part at mm. 32-33 illustrating the DSCH motif and the use of Fb (E) suggesting a C major tonality.



Fig. 13 – A' section illustrating the ascending violin I line using the notes from DSCH motif.



Fig. 14 – Illustrating the transgression of the original DSCH motif with the use of E natural and Bb (Key signature of the piece is C minor for the duration of the piece).

Fig. 15 – The repeated statement of the Theme of the C section with arrows pointing to each theme and squares around the V chord in the second statement of the theme (mm. 55-78).

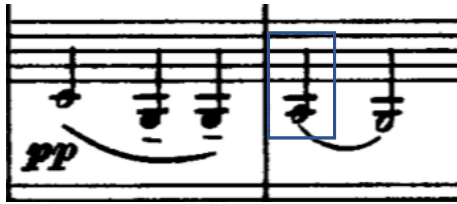


Fig. 16 – Violin II theme (mm. 55-56), illustrating the Ab, that moves contrapuntally with Violin I main theme of Section C and which show up again at end of the movement (mm. 122-23).

A musical score snippet for Violin I, measures 79-84. The score is in 4/4 time and features a descending line of notes. A blue oval highlights the descending movement of inner voices, and a blue box highlights the V-I cadence at the end of the A'' Section.

Fig. 17 – Illustrating:

- a) the harmonization of the DSCH motif in mm. 79-84.
- b) the descending movement of inner voices indicated by the oval.
- c) the V-I cadence at the end of the A'' Section (mm. 82-84) indicated by the box.



Fig. 18a – Cello statement of B' Section (mm. 87-93).

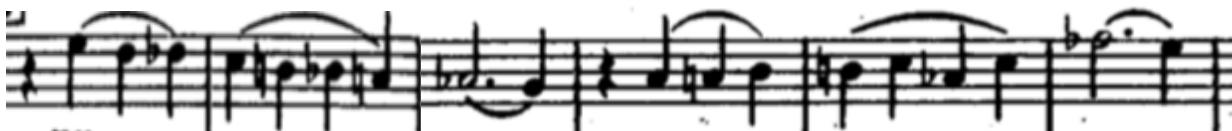


Fig. 18b – Violin I statement of B section (mm. 28-33). Here to reference against Fig 18a.



Fig. 19 – Statement of the C Section theme from the B' Section (95-99) played by Violin I for reference with Theme from Fig. 14. Specifically, to illustrate the use of the F upper neighboring tone and the B natural as indicated by the arrows.

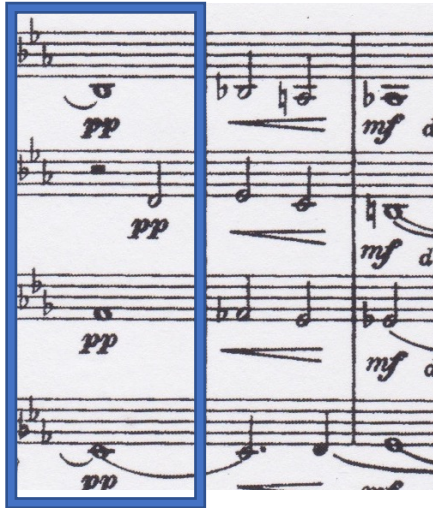


Fig. 20 – Tonality of E augmented triad preceding the final use of DSCH motif in the movement as indicated by the box.



Fig. 21 – Cadence (V-I) at mm. 120-122 which ends the First Movement of String Quartet No. 8