

STRUCTURE AND CONTOUR IN MELODIES OF S. RACHMANINOFF

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I declare that the research presented here is my original work and has not been submitted to any other institution for the award of a degree.

Signed:

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ABSTRACT

This thesis is an analytical examination of the melodies of Sergei Rachmaninoff, a Russian composer, pianist and conductor who achieved substantial success and recognition in the early twentieth century. It seeks to identify patterns and trends in his melodies in a study incorporating examples from his entire musical output. In the existing literature, observations on matters of melody are largely confined to comments that stepwise movement is a prominent feature in many of his compositions.

My analysis of the collected data has indicated that many of Rachmaninoff's works contain melodies that share common structural elements, these being substantially defined as aspects of melodic contour. Accordingly, the thesis focuses dually on the structure of Rachmaninoff's melodies and on the prominent traits of their melodic contour. It shows that a tripartite melodic structure – termed the *ABC*-type – is a common feature in melodies from his large-scale works; from his earliest compositions to his last, the elements that define this basic framework consistently recur. The thesis also shows that two other contour types appear with regularity: the *C*-type, a single descending contour; and the *D*-type, a two-part structure consisting of ascending and descending phrases. Through statistical analysis of intervallic distribution, the thesis provides data indicating a high degree of conjunctivity in Rachmaninoff's melodies. It also draws conclusions regarding observations of lower rates of conjunctivity in later works.

The study offers an insight into Rachmaninoff's melodic language, an innate and individual facet of a composer's music. In its exploration of melodic structure, and of the strategic placement of specific melodic types within works, it seeks to offer a renewed perspective from which to view Rachmaninoff's compositions. The thesis thus adds a new dimension to the body of academic research on the composer and, by its analytical process, seeks to provide a model for future studies of melody in the music of other composers.

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PREFACE

In this study, the spelling ‘Rachmaninoff’ is used as it appears to have been the composer’s preferred, non-Cyrillic orthography. The spelling was used in many publications of his music in the West, in a majority of his recordings and concert programs, and, when not writing in Russian, he signed his name this way.¹ Names of people well-known in the West, or who lived in the West for a period, are spelled in the way that they are most usually referred to in English (as in, ‘Tchaikovsky’), while names less well-established, or with myriad spellings, are given according to the Library of Congress System.² In regard to the discrepancies between Gregorian and Julian calendars, dates for events in Russia prior to 1/14 February 1918 are given in Old Style.

As previous commentators have noted, Rachmaninoff’s life may be divided into three distinct composing periods.³ In this study, compositions up to and including opus 16 (1896) are referred to as early period, from opus 17 (1900) to opus 39 (1917) are referred to as middle period, and from opus 40 to opus 45 (1941) are referred to as late period.

With the exception of melodies from early versions of the Fourth Piano Concerto, opus 40, all examples cited are taken from readily accessible publications. Where multiple editions of works exist, alternative sources have also been consulted. Publication details for the works and editions cited are provided in the Bibliography.⁴ The principal publisher of many of Rachmaninoff’s works in the West has referred to itself in a variety of formats since 1947; for the sake of simplicity, their name is given as ‘Boosey & Hawkes’ throughout. Occasional inconsistencies – such as missing articulation marks in repeated patterns – have been corrected without comment.

Rachmaninoff used French, German and Russian titles for his published works. A standardized approach has been taken in these pages: the original language is kept for descriptive titles such as ‘*Mélodie*’; generic titles, such as concertos and symphonies, are given in English, as in ‘First Piano Concerto’; and titles for Rachmaninoff’s songs are given first in Cyrillic and parenthetically in English translation.

Graph titles are given in abbreviated format throughout, indicating: opus number of the work; movement number (or individual pieces in collections); and the number of the melody or motif. Accordingly, 3,iii,1 refers to opus 3, number 3, first subject. All examples and figures refer to compositions by Rachmaninoff unless otherwise indicated.

* * * * *

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¹ Robert Threlfall and Geoffrey Norris, *A Catalogue of the Compositions of S. Rachmaninoff* (London: Scolar Press, 1982), p. 15.

² Diacritics are not used to indicate hard and soft symbols, however.

³ For example, see Geoffrey Norris, "Sergey Rakhmaninov," in *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980), vol. 15, pp. 550-558.

⁴ See p. 272.

CHAPTER 1: INTRODUCTION

This is a study of melody in the compositions of Sergei Rachmaninoff. As a composer and a performing musician, Rachmaninoff achieved significant success within his lifetime. Many of his works are still popular, and they continue to be part of mainstream concert and recording repertoire. The study examines aspects of melodic structure and contour in compositions from across his body of work, with the aim of identifying distinctive recurrent patterns. It also investigates the relationship between Rachmaninoff's melodies and their structural placement within his compositions.

As a pianist, I have made various observations about Rachmaninoff's melodies in studying and preparing his music for performance. The most prominent feature of his melodic writing is a preference for stepwise movement. Additionally, instances of descending contours, especially at the end of melodies, feature strongly in keyboard, orchestral and ensemble works. In identifying such traits in his compositions, this study does not imply that Rachmaninoff was formulaic in his creation of melody. Rather, through the study of his music, it aims to identify, and clarify, aspects of the composer's innately individual musical character.

In this study, the recurrent structure and contour types that I have identified in Rachmaninoff's melodies are outlined. By using examples taken from across his musical output, the thesis demonstrates that melodies frequently adhere to these types. It also indicates, through analysis and use of graphs, the degrees of both conformity and variance among the examples, and provides statistical data in support of findings.

The results of this research indicate the existence of two distinctive melodic contours: the first consists of a single descent – referred to as a *C*-type – and the second is a bipartite construction consisting of ascending and descending parts, which I have termed the *D*-type. The research also indicates a frequently occurring tripartite structure, which is referred to here as an *ABC*-type melody. These three letters refer to the presentation of melodic material (*A*), a development and building section with specific attributes (*B*),

and, finally, a concluding descending contour (*C*). The research shows that the structural placement of *ABC*-type melodies within a work is a consideration in Rachmaninoff's compositional process, and that substantial connections exist between genre and the use of this particular structure. Furthermore, the findings confirm a high degree of stepwise movement in his melodic writing, and precise conclusions on conjunctivity are drawn at the end of the study.

In this introductory chapter, a review of literature pertinent to the melodies of Rachmaninoff, and to general melodic theory, provides relevant historical and analytical contexts. The three melodic types that have been identified are then outlined in detail, along with definitions of terminology and explanations of supporting material, such as graphs. Chapters 2 through 4 of the thesis provide detailed analysis of these contour and structure types, and Chapter 5 deals specifically with the issue of melodic conjunctivity. Concluding thoughts are presented in Chapter 6.

* * * * *

In 1924, Rachmaninoff answered Nikolai Medtner's question as to why he no longer composed music by saying "how can I compose without melody?"¹ Highlighting the significance of melody, the comment also indirectly reflects Rachmaninoff's sadness on leaving Russia in 1917.

In an issue of the music magazine *The Etude*, Rachmaninoff set forth precise thoughts on the importance of melody:

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music - the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: 'Music - that is - Melody - and words thereto - ah, that is the whole world!' Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make

melodies which command the right to endure, he has little reason to proceed with his studies in musical composition.²

Despite the many publications about the life and music of Rachmaninoff since his death in 1943,³ and notwithstanding the popularity his music continues to enjoy,⁴ there is little in terms of scholarly writing about his melodies.⁵ Of the earliest comments on Rachmaninoff's melodic style, few observations seem well informed. For example, in 1904, at a time when Rachmaninoff was developing a more mature style, the Russian critic, Aleksandr Ossovsky, wrote:

As a melodist, Rachmaninoff is not notable for the plasticity of his themes or the beauty of their outline; but, on the other hand, his short phrases frequently stand out for their sharp strength of character, they are all related in their style to the instrumental type of melody.⁶

Arguably, the aspect of beauty in Rachmaninoff's themes at this time is especially prominent. The Russian musicologist Boris Asafiev, writing in 1918 about the influence of folksong, is more complimentary about Rachmaninoff's melodies, writing that "in harmonic structure, in melodic writing, in the contrapuntal *podgoloski*,⁷ in the typical winding of the parts, in their melodic mutual influence – one discovers everywhere that the source of Rachmaninoff's creative work lies in the world of Russian folksong."⁸ Folksong, however, is not an element that is prominent in Rachmaninoff's melodies.

Russian musicologist Victor Belaiev wrote in 1927, somewhat coolly, that Rachmaninoff had an "exceptional gift for melody – though occasionally this results in a prolonged sojourn in the domain of one mood."⁹ He commented on the structure of the melodies as having a "broad and finished exposition" and stated that Rachmaninoff "avoided sequences constructed on a mechanical shifting of the theme, up or down." Belaiev concluded his comments by writing "he always imparts to a sequence the significance of a logical or a psychological factor."¹⁰ Fellow musician, Sergei Prokofiev, comments negatively (but, perhaps, with fortuitous insight) in his first book of memoirs, that Rachmaninoff's music "contains certain melodic phrases which are typical of him and

extraordinarily beautiful. There are not many, and once one has found them one keeps meeting them again in other compositions of his.”¹¹ An old entry on Rachmaninoff in *Grove Dictionary of Music and Musicians*, which stood for many years and certainly informed the opinion of numerous people, famously described his music as consisting “in essence mainly of artificial and gushing tunes.”¹² Geoffrey Norris’ more recent entry in *New Grove* refers, by contrast, to Rachmaninoff’s “striking gift for melody.”¹³

Although the issue of stepwise movement in Rachmaninoff’s melodies is quite marked, there are relatively few observations of this trend in scholarly literature. Even then, they tend to appear in biographical studies of the composer and not in specialised studies of his music. In a biography of Rachmaninoff that appeared in 1934, seemingly with his approval although he later sought to distance himself from it,¹⁴ its author, Oskar von Rieseemann, comments on Rachmaninoff’s melodic style, mentioning “a tendency to advance the melody by steps while observing the narrowest possible range with frequent repetitions of the same note in the melody.”¹⁵ He continues:

The last-named peculiarity Rachmaninoff must unconsciously have borrowed from Russian Church music, which has given him so much that is valuable and stimulating. The liturgic *canti firmi* of the Russian Church ritual move without exception in upward or downward steps in which a third is a very rare occurrence and larger intervals are simply unknown. Most of Rachmaninoff’s melodies have a similar appearance, and by this means frequently achieve the greatest intensity of expression.¹⁶

He also quotes Rachmaninoff, saying “ever since my childhood I had been attracted by the magnificent melodies of the Oktoechos.”¹⁷ However, Rachmaninoff disavowed such trends, saying in the 1919 interview for *The Etude*: “On the whole, I think that the influence of the Church is overestimated in the consideration of our music.”¹⁸

A general tendency for smooth melodic lines in Russian music has been noted as early as the mid-nineteenth century. Prince Vladimir Odoevsky, credited as one of the founders of Russian classical musicology,¹⁹ commented on liturgical and folksong melody in 1863,

saying that “Russian melodic patterns are limited to narrow leaps - no tritones, sixths, or sevenths - and stepwise motion.”²⁰

A 1949 biography of Rachmaninoff by John Culshaw defined his melodies in two ways:

His melodies fall easily into two distinct types. These are strongly contrasted, one being long, flowing melodies with a tendency to move by intervals of a third, and the other being short, tight melodies which hover continually around one note.²¹

There is no example provided for the first type of melody in Culshaw’s book, but he offers the first few bars of the opening theme of the Third Piano Concerto, opus 30, as an example of his second type. In giving only a brief excerpt of this substantial melody, he possibly undermines his own reference, intended as a contrast to the “long, flowing melodies” type. The short phrase, however, does indicate stepwise activity.

Observations of stepwise movement feature briefly in Patrick Piggott’s second book on Rachmaninoff. Of the subsidiary theme of the second movement of the Second Symphony, opus 27, he writes that “a romantic, glowing string melody which, moving almost entirely by step, as do so many of Rachmaninoff’s most memorable themes, seems to be spun from a skein of melody that is apparently endless.”²² Of the theme of the third movement of the same work, he states “it is a very long melody, moving mostly by step and never straying far from the dominant.”²³ Similarly, Barrie Martyn, in *Rachmaninoff: Composer, Pianist, Conductor*, refers to the stepwise movement of the opening theme of the Third Piano Concerto as “typical.”²⁴

In a recent biography of Rachmaninoff, Max Harrison writes about melodic movement in the opera *The Miserly Knight*, opus 24, saying: “such stepwise movement is of course frequent in Rachmaninoff’s lines.”²⁵ Harrison also compares Rachmaninoff’s melodies to Chopin’s, writing that this influence “in terms of melody, harmony and structure were to prove stimulating alternatives to the forms and methods of the Austro-German tradition.”²⁶

Musicological research into the music of Rachmaninoff has covered a broad range of interests, yet surveys on his melodic writing have been limited. Joseph Yasser presented his ideas on “subconscious influence”²⁷ in the opening melody of the Third Piano Concerto in an article in the *Musical Quarterly*, in 1969. He argued that:

the actual composition of the [theme] was largely preconditioned by the presence in Rachmaninoff’s mind of another, shorter - and much simpler - theme of which he was completely unaware.²⁸

Yasser believed that the theme had passed through several phases of “internal regeneration”²⁹ over a period of sixteen years. He had sent a preliminary account of his findings to Rachmaninoff, who commented:

It simply ‘wrote itself’! You will probably refer this to the ‘unconscious’! If I had any plan in composing this theme, I was thinking only of sound. I wanted to “sing” the melody on the piano, as a singer would sing it and to find a suitable orchestral accompaniment, or rather one that would not muffle this singing. That is all!³⁰

Indicating an awareness of modality in liturgical music, Rachmaninoff added “had that been so, I would doubtless have ‘consciously’ maintained the mode, not admitting the C-sharp, but keeping the C natural throughout.”³¹ Yasser makes numerous references to the D minor theme of the concerto and the example from Kiev’s *Petchersk Lavra* with which he claims the similarities exist, yet he does not provide comparisons with the complete version of the concerto theme. Especially, he seems unwilling to explain the B flat reached at the climax.³²

An in-depth study of Russian melody is undertaken by Lev Mazel in the book ‘О Мелодии’ [About Melody], published in 1952. In a chapter devoted to the melodies of Rachmaninoff, Mazel makes a number of insightful comments which, perhaps for reasons of space, are not developed further.³³ In general terms, he states:

Rachmaninoff had the greatest melodic gift of all composers maturing after Tchaikovsky's death and before 1917. The characteristic qualities of his melodism, to this day noticeably influencing Soviet composers, had already crystallised in his works of the 1890s and 1900s.³⁴

Many of the references to melodic style in his chapter are related back to Pyotr Tchaikovsky, who is the subject of a previous section. Mazel uses only a small number of examples and initially draws parallels with disparate works about motif types.³⁵

Of the authors who have commented on Rachmaninoff's melodies, however, Mazel is alone in hinting at the recurring melodic structure identified in this study. In a slightly longer analysis of the opening subject of the Third Piano Concerto, he describes the structure of the melody in terms that are similar to the definition of the *ABC*-type: he refers to a small opening range, to smaller phrase lengths and sequences, and an arrival at a peak in the middle of the melody. Finally, he refers not so much to a descent but to an "unwrapping" of material at the end.³⁶ He continues with an example of the second subject from the final movement of the Second Piano Concerto, opus 18, yet does not appear to recognise the structural connection between the two melodies, commenting only on the "faster breathing" of the central section.³⁷ Additionally, he comments on two melodies that begin with a very short ascent and continue with a slower descent, describing them as "a long and gradual spending of energy:"³⁸ some similarly shaped melodies in this study are referred to as asymmetrical *D*-type contours.³⁹

Remarkably, Rachmaninoff takes a thoroughly different approach to melody when setting words in songs, choral works and opera, where the focus is driven by the requirements of the text and emphasis is given to dramatic expression. Again, however, this different approach has been little remarked on by authors. V. Yakovlev, however, writes of Rachmaninoff's vocal style in 1911:

We consider it a great misunderstanding to deny his ability to write recitative – on the contrary we see in his vocal music the ultimate completion of the path traversed from Glinka, the creator of melodic recitative [.....]. Rachmaninoff's declamation is amazing

in its naturalness; his lyricism is always intimate and original; the simplest perceptions of life as he freshly communicates them are enclosed in profound poetry.⁴⁰

Asafiev also mentions melody in Rachmaninoff's songs:

Rachmaninoff's melodic line always reaches out, as a path winding through a field. It is not artificial, it is not forced. In his music we feel a flowing spirit, a naturalness of design, born of a strong but deeply disciplined emotion. In the decades following the death of Tchaikovsky, Russian composers worked on the transformation of Tchaikovsky's heritage and the riches of the Five, and this resulted in a new lyrical union of Petersburg and Moscow, a union especially noticeable in the art song, where Rachmaninoff played a major role.⁴¹

Natalia Challis, in her book of translations of Rachmaninoff's songs, offers insightful comments on vocal style in an introductory essay. She refers to the approach that was common with composers of the St Petersburg School at the time, writing:⁴²

The recitatives and monologues show his perceptive talent in outlining the psychological and emotional motivation of his characters, where he amplifies Musorgsky's research on vocal intonation and presents new possibilities in music, later evident in compositions for voice by Shostakovich.⁴³

These comments are of interest, as Rachmaninoff indicated a close knowledge of Modest Musorgsky's music in 1919:

Some short-sighted critics have had the impudence to point to Musorgsky as a composer whose works have but few melodies, whereas he abounds in lovely melodies of rare and exquisite originality, although he employed somewhat elaborate means of bringing them out.⁴⁴

Challis indicates the degree to which melody is often given to accompanying lines in vocal settings by quoting Rachmaninoff. About the song 'Я опять одиноч' [*Again I am alone*], opus 26 no. 9, she writes "in this song, it is the piano and not the singer, it is the

accompanist who should be singing.”⁴⁵ As the present study has identified, extended examples of melodic writing and thematic exposition are frequently found in the accompaniment of songs.

* * * * *

‘Melody’ is a broad term. It has been described as “that aspect of a musical composition which consists in the arrangement of single notes in expressive succession,”⁴⁶ and as “a succession of notes varying in pitch, which have an organized and recognizable shape.”⁴⁷ The temporal aspect of melody informs other definitions, such as “an intelligible succession of notes defined by pitch and rhythm,”⁴⁸ while Alexander Ringer, in his essay on Melody for *New Grove*, refers to “pitched sounds arranged in musical time.”⁴⁹ Common to most definitions of melody is a reference to its linear quality. A concise definition is provided by composer, pianist and theoretician, Ferruccio Busoni:

A row of repeated (1) ascending and descending (2) intervals which (3) organized and moving rhythmically (4) contains in itself a latent harmony and (5) which gives back a certain atmosphere of feeling; which can and does exist (6) independent of text for expression and (7) independent of accompanying voices for form; and in the performance of which the choice of pitch (8) and of instrument (9) exercise no change over its essence.⁵⁰

Compared to areas of musicological theory such as harmony, form and counterpoint, there are considerably fewer resources in the field of melodic theory. This fact was remarked on by Paul Hindemith in 1942, in *Craft of Musical Composition*. He began his chapter on melody by stating “it is an astounding fact that instruction in composition has never developed a theory of melody.”⁵¹ Further into the chapter, he continues:

Why should we not be able to analyse melody, when it is possible to reduce the incomparably more numerous and more ambiguous phenomena of harmony to a comparatively small body of rules?⁵²

In his conclusion he posits that it is because “melody is the element in which the personal characteristics of a composer are [...] revealed.”⁵³

In the following paragraphs, an overview is presented of authors who have sought to develop a theory of melody, and of areas related to this field.

There are few concise histories of the development of melody, but two books that fully assay the topic are *Tune*, by Imogen Holst, and *A History of Melody*, by Bence Szabolcsi.⁵⁴ Both books provide accounts of the development of melody from primitive sound to the tonal melodies of the mid-twentieth century. Holst, in general terms, comments on traditional melodies, ancient pentatonic modes and Indian ragas, and concludes her study with examples of melodies by Benjamin Britten and Arnold Schoenberg. The definition of melody by Busoni, quoted above, is also analysed at length. Szabolcsi provides greater detail for a similar time-span, offering copious examples from early periods of music history, yet significantly fewer from more recent times. Linguistics – the connection of melody to speech – and the research of Kodály are dealt with in a chapter at the end. Both books deal primarily with accounts of the history of melody and provide relatively less in-depth analysis of melodic material; despite many examples of religious chant, for instance, there are few comments on variances in levels of conjunctivity. To the body of historical studies on melody, a significant addition is Ringer’s essay in *New Grove*, where a thorough appraisal of historical trends and a conspectus of analytical methods is provided.⁵⁵

Schoenberg comments briefly on aspects of melodic identity in *Foundations of Musical Composition*. He asserts a fundamental difference between melody – which he describes as “aphoristic” – and theme, which he contends resembles more “a scientific hypothesis.”⁵⁶ He postulates a definition of motif as defined primarily by intervals and rhythm, its character needing to be “memorable.”⁵⁷ He also illustrates different aspects of melodic contour by showing pitch-correspondent lines over blank staves. Only short, opening phrases of melodies are indicated.⁵⁸ In *Music Analysis In Theory And Practice*,

Jonathon Dunsby and Arnold Whittall refer to Schoenberg's analyses, asserting that they point to a symbiosis of motives and functional relationships.⁵⁹

In the absence of a codified theory of melody, verbal description has formed the basis of approach for a number of theorists. In *The Shaping Forces of Music: An Inquiry into the Nature of Harmony, Melody, Counterpoint, Form*, Ernst Toch defines melody types and assigns names to various contours. He describes "wave lines" as where the crest, or breaking of the wave, "appears only once.... its natural place is towards the end of the line, perhaps in its last quarter or third."⁶⁰ Aspects of intrinsic melodic balance inform his use of the term "melodic elasticity," which he describes as stepwise movement in one direction followed by a leap in the other, or, conversely, a leap in one direction followed by stepwise movement.⁶¹ The "wind-up" is a term he uses to describe close activity around a note or set of notes often followed by a leap.⁶² Further terms include "deflections" (where a melody does not continue as would be expected),⁶³ the "encircling approach" (where notes either side of the "hoped-for" note are given prior to it),⁶⁴ "iterances" (repetitions to prove a point) and "elisions" (rests where one would expect the "hoped-for" note).⁶⁵ These later descriptions, and terms such as "hoped-for," point in the direction of the psychological approach to melodic theory, discussed below. Toch also comments on the effect of harmony on melody, and distinguishes between harmonic tones and non-harmonic tones. In his account, accented harmonic tones form "masculine" type melodies and accented non-harmonic tones form "feminine" types.⁶⁶

A descriptive approach to melodic contour is also taken by Paul Cooper. He refers to a specific type – the "dramatic shape" – as being "a series of gradually rising pitches which reach a primary high point at approximately two-thirds or three-quarters of the total time-span." He offers but one example of this type which is not especially indicative.⁶⁷

Although his argument is not elaborated further, there is a similarity with aspects of the *ABC*-type melodic structure identified in this study, where a final descent usually follows the apex of a melodic phrase.

In *Guidelines for Style Analysis*, Jan LaRue identifies five “options” that may be used in the descriptive classification of various aspects of music: continuation, repetition, development, response and change.⁶⁸ These may be applied to observations of melody, a musical event that LaRue classifies as “middle dimension.”⁶⁹ They may also be applied to motifs, classified as “small dimension.”⁷⁰ Arthur C. Edwards similarly presents categories for defining attributes of melody in *The Art of Melody*. Edwards’ basic structural criteria – repetition, contrast, climax, return and balance – are used to further his theory, and its relevance to cognitive perception.⁷¹ Additional terminology for defining melodic character is found in *The Structure of Music: A Listener’s Guide* by Robert Erikson. In that work, the term “musical gravity” is used to describe a natural law of physics, indicating that melodic material has a need of returning downward to its starting pitch.⁷² A connection may be made between this statement and the tendency of many of Rachmaninoff’s melodies to conclude with a descent.

In terms of structural analysis of melodic material, early research into the study of phrases appeared in the work of Hugo Riemann. In addition to his theories of harmonic organization, he proposed a theory of metrical ordering of phrase structures whereby a “weak-strong” pattern was the “sole basis for all musical composition.”⁷³ The theory has specific relevance to music of the Classical era, where eight-bar phrases are typical. More recent research in the field of phrase structure is outlined in *Phrase Repetition in Tonal Music*, by William Rothstein, wherein a phrase is defined as “a direct motion in time from one tonal entity to another.”⁷⁴ In viewing phrases as part of larger structures, Rothstein suggests a hierarchical system of organization of metre similar to the tonal system of Heinrich Schenker, whose influence he acknowledges.⁷⁵

Also examining melody in terms of structure, Donald Francis Tovey maintained the importance of the natural time-line of a composition, providing analyses that are often referred to as “bar-by-bar.”⁷⁶ Although tonal relationships are the main focus of his work, aspects of melodic development also feature.⁷⁷ Certain terms used by Tovey – such as references to recapitulations and coda sections – are used in this study.

* * * * *

While the theoretical approaches of Schoenberg, Toch, Cooper, LaRue, Riemann, Rothstein and Tovey describe, and rely on, melody as it appears in the printed score, the following group of theorists have sought to define the essence of a melody by reducing it to its smallest possible component. The clearest root of this type of analysis in modern musicology is the later theories of Schenker, whereby the essence of a work is distilled into a number of linear progressions (*Urlinie*), and these into a single descending line (*Zug*).⁷⁸ A similarly reductive approach is evident in the theories of Rudolph Réti, where analysis indicates theme and structure as being determined by their relationship with underlying motifs.⁷⁹ Réti's approach has been criticised as excessively liberal in its process, however, through his selection of material that may be considered insignificant.⁸⁰ The approach of Hans Keller in his theory of "functional analysis" is similarly reductive in that it seeks to show the relationship of underlying motifs in linear melodic development, albeit through representation in sound alone.⁸¹

The field of motivic analysis in Russian musicology has been dominated by the theories of Asafiev and Boleslav Yavorsky, both of whom were influenced by the thinking of Sergei Taneev.⁸² Central to the theories of Asafiev and Yavorsky is the term 'ИНТОНАЦИЯ' [intonation], although for both it had slightly different meanings. Mainly due to Asafiev's influence, the term has come to mean "the shortest melodic construction possessing a definite expressive and connotative significance."⁸³ In the earlier work of Yavorsky, the guiding principle of 'intonation' is the unstable tritone and its resolution,⁸⁴ this forming the basis of his theory of modal rhythm. For Asafiev, music theory was a method of finding universal meaning and the term 'intonation' could be used in myriad ways: for example, motives, or types of intervals, could be a form of intonation.⁸⁵ His theory could also be implicative: he writes that "intoning by leap evokes the eventual filling in of the empty space."⁸⁶ For both authors, the connection between music and speech is central, while the diversity of their theories has been seen as antithetical yet complementary.⁸⁷

Reduction of melodic contours and a study of their similarities is the focus of research by Alistair Borthwick.⁸⁸ In *Music Theory and Analysis: The Limitations of Logic*, he states that melodic contour can be described in one of three ways: a note “may move either up, down or remain at the same pitch,”⁸⁹ thereby providing a simple comparative system. His work shows that micro-contour types feature in similar ways in larger contour structures. Certain melodies within motivic works, which to a degree are unified by the contour of the motif, will be analysed later in this study.⁹⁰

A reductive approach is central to the study of semiotics, as is evident in the motivic analyses of Nicolas Ruwet. A student of linguistics, his method involves the breaking down of melodies in search of units, or “unities” – elemental cells which cannot be further divided.⁹¹ This process of melodic segmentation has been continued by his student, Jean-Jacques Nattiez,⁹² who has developed what is termed a “tree-structure” method of presentation where continuing and recurring events are tabulated on opposing planes.⁹³ Further aspects of linguistics, in methods similar to those advanced by Noam Chomsky,⁹⁴ are applied to musical examples in studies undertaken by Fred Lerdahl and Ray Jackendoff in *A Generative Theory of Tonal Music*, the aim being a “theory formulated in terms of musical grammar.”⁹⁵ The theory of pitch-class sets, as espoused in the works of Allen Forte, is beyond the relevance of this study, due to the tonal nature of the melodies herein and the essentially non-tonal approach of his theory.⁹⁶

Reductive analysis of melodic and motivic material occurs in the sphere of psychology, where musical patterning is related to the fields of perception and cognition. Psychology in music has been described as “a sub-field [...] that addresses the question of how the mind responds to, imagines, controls the performance of, and evaluates, music.”⁹⁷ In the nineteenth century, Hermann von Helmholtz pioneered studies of the physics of sound and its application to human perception,⁹⁸ while elements of Schenker’s theoretical writing have been credited with establishing cognitive prototypes.⁹⁹ Gestalt, or pattern, psychology has also been an influence in this field from the second decade of the twentieth century.¹⁰⁰

There is considerable published material on the analysis of melodic events and their relation to cognitive science. Leonard B. Meyer has used melodic examples to indicate motivic relationships¹⁰¹ and to demonstrate levels of meaning in music, believing that meaning is “a function both of what we expect and of what we do not expect.”¹⁰² He shows that melodic patterns possess an innately psychological aspect, and writes “melodies are implicative because they are orderly patternings.”¹⁰³ Such ideas form the basis of the “expectation-realisation” model, which has been developed into the “implication-realisation” model by his student, Eugene Narmour.¹⁰⁴ Meyer’s theory of “archetypes” has been further developed into studies of “schemata” by Robert Gjerdingen.¹⁰⁵ Studies of melodic or motivic material in cognitive psychology have been undertaken more recently by a number of academics, including Robert Francès, Diana Deutsch, Carol Krumhansl and W. Jay Dowling. Computer-based analysis of melodic patterns has also been pursued, with Petri Toiviainen and Tuomas Eerola from the Department of Music of the University of Jyväskylä, Finland, producing results by processing MIDI data through Matlab software, modified with their MIDI Toolbox program.¹⁰⁶

In summary, theorists have used varied, and occasionally complex, approaches to melodic analysis. In regard to Rachmaninoff, the principles of Schenkerian analysis have been applied already to certain late works in a dissertation by Robert E. Cunningham, Jr.¹⁰⁷ In the present study, a more generalized approach has been taken: the primary aim of analysis is in showing degrees of both similarity and variance in Rachmaninoff’s melodies.

* * * * *

In order to assess patterns and trends in the melodies of Rachmaninoff, his complete compositional output has been examined, including in entirety the works for piano, orchestra, small ensemble, solo voice, chorus, and his operas. The majority of works without opus number have also been analysed. In all, over seven hundred examples of melody were collected. The basic structure of each piece has been determined through

formal analysis: movements of works in first-movement-sonata-form usually contain two or three melodies, while other works, such as short piano pieces, often have only one. Some compositions are motivically-based and, in such cases, motifs have been identified. Rachmaninoff's operas *The Miserly Knight*, opus 24, and *Francesca da Rimini*, opus 25, for example, contain many motifs, while in other works, such as the final movement of *The Bells*, opus 35, a number of different melodies stem from a single motif. In all instances, the whole of a melody has been collected, not only an opening phrase: many of the recurrent features of melodic structure are present in cases where the complete melody is studied.

As a result of the preliminary analysis, three different melodic classifications in Rachmaninoff's music have been identified: melody as a theme; melody as an extension of a motif; and melody that is set to a text. Details of these are set out below, and are accompanied by representative examples.

In works where melody appears as a theme, the distinctive feature is that the melody is repeated, more or less, intact. In large-scale, formally-constructed compositions, such as symphonies and concertos, the method of repeating a theme is usually by recapitulation. For example, the second movement of the Second Piano Concerto is an AABA structure. Its main theme is shown as it first appears in example 1.1.¹⁰⁸ Apart from a change in orchestration, its appearance in the recapitulation is the same.¹⁰⁹

In small-scale works, such as piano pieces, a thematic melody may be repeated a number of times. In some instances, there is a degree of embellishment in later statements yet the basic length and scope of the melody remain the same. This is the case with the Prelude in D major, opus 23 no. 4, of which the opening melody is shown in example 1.2. There are adjustments to this theme in its second statement before a contrasting middle section. In the subsequent restatement of the theme at the end of the prelude there are minor alterations, including changes in articulation and ornamentation, transposition an octave higher, and an authentic cadence in the final two bars. The overall structure and contour of the melody, however, remains essentially the same (ex. 1.3).

Ex. 1.1: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, fig. 17

Adagio sostenuto

5

8

11

13

Ex. 1.2: Prelude in D major, opus 23, no. 4, bars 3-18

Andante cantabile

9

Ex. 1.3: Prelude in D major, opus 23, no. 4, bars 19-34

10

In most cases, minor alterations have little effect on analysis of the melody. However, in other instances, a later, altered statement presents certain traits that are more typical of the specific melodic type. This is particularly the case with some larger, *ABC*-type melodic structures, which will be discussed in Chapter 4.¹¹⁰

The second classification of melody relates to motivically-based works, and these are common throughout Rachmaninoff's career. The primary differentiating factor between melody as theme and melodies that are built on motifs is the absence of exact repetition.¹¹¹ Instead, a motif may be extended in numerous ways within a work or movement to produce melodic material that is continually varied in length. Such melodies occur in all genres but proliferate in smaller-scale piano works and in free-standing orchestral works, such as *The Isle of the Dead*, opus 29. They also feature in movements of symphonies and concertos. An example is the principal subject of the second movement of the Third Piano Concerto, where melodic material stems from an opening, two-bar descending motif, shown in example 1.4. Later in the orchestral introduction, the motif is extended, forming a melody of fourteen bars (ex. 1.5), while, at the piano entry, the material is reworked, creating a melody that is seven bars long (ex. 1.6).

Ex. 1.4: Third Piano Concerto, opus 30, second movement: *Adagio*, bars 1-2



Ex. 1.5: Third Piano Concerto, opus 30, second movement: *Adagio*, fig. 24



Ex. 1.6: Third Piano Concerto, opus 30, second movement: *Adagio*, seven bars before fig.

26



Further melodies based on the motif appear throughout the movement. In most instances, the phrases are extended in different ways and vary in length.¹¹² The motif, and the melodies that stem from it, are examined in detail in Chapter 2.¹¹³

As previously remarked, where the setting of text is the basis of melodic composition, Rachmaninoff's approach is, from the outset, quite different.¹¹⁴ He generally eschewed strophic or repetitive text in his songs, and the approach to melody is similar to that of the St Petersburg School, which prided itself on naturalistic expression, as evident in compositions of Aleksandr Dargomyzhsky and Musorgsky.¹¹⁵ The vocal melody of one of Rachmaninoff's most beautiful songs, *Здесь хорошо* [*How fair this spot*], opus 21 no. 7, is shown below (ex. 1.7).

Ex. 1.7: *Здесь хорошо* [*How fair this spot*], opus 21 no. 7

Moderato

Musical notation for Ex. 1.7, showing a vocal melody in 3/4 time. The key signature has two sharps. The tempo is marked 'Moderato'. The melody is set to Russian lyrics. The notation includes a treble clef, a common time signature, and a key signature of two sharps. The lyrics are written below the notes. The melody is divided into four systems, each starting with a measure number (1, 4, 8, 12).

Здесь хо-ро-шо Взгля-ни вда-ли Ог-нём го-рит ре-
ка, цвет-ным ков-ром лу-га ле-гил, Бе-ле-лют об-ла-ка.
Здесь нет лю дей, Здесь ти-ши-на, Здесь тол-ко Богъ да
я Цве-ты, да ста-ра-я сос-на, Да ты меч-та мо-я!

Each phrase of the song is different. While there is a similarity in sub-phrases that commence with triadic arpeggiations, the rhythm of the melody is determined by the words, and the changes of time signature further naturalize their delivery. As is often the case in Rachmaninoff's songs, more substantial melodic writing appears in the accompaniment. Example 1.8 shows the same song from bar 8, with the piano melody on the lower staff. The accompaniment melody is more expansive, surpassing the vocal line in pitch at the climax (bars 7 to 8 of the example), and concludes the song.¹¹⁶

Ex. 1.8: Здесь хорошо [*How fair this spot*], opus 21 no. 7, bars 8-22

Здесь нет лю дей, Здесь ти-ши-на, Здесь тол-ко Богъ да
я Цве-ты, да ста-ра-я сос-на, Да ты меч-та мо
я!

In categorizing melodic types, it is necessary also to point out the near absence of melody in some compositions, notably in many of the small piano works where emphasis is on keyboard texture.¹¹⁷ An example of this is the Prelude in A minor, opus 32 no. 8, the

opening of which is shown below (ex. 1.9). While there are motivic elements in this prelude, there are no extended patterns, nor writing of an overtly lyrical nature.

Ex. 1.9: Prelude in A minor, opus 32 no. 8, bars 1-7

* * * * *

Before proceeding to a detailed description of the contour and structure patterns identified in Rachmaninoff's melodies, matters of terminology, and the graphical representation of melodies used in this study, will be explained.

As stated previously, the objective of analysis is the identification of recurrent patterns, and the determination of conformity and variance among them. 'Structure', here, is defined as the arrangement of constituent sections, or phrases, of a melody.¹¹⁸ Sections may be identified by breaks, or rests, in the melodic line, or by the indications of phrases. Structural delineations may also be indicated by changes of character in the melody. 'Contour' is defined as a reference to the nature, or shape, of a melodic line, including changes in pitch direction, and contrasts between static and moving pitches.¹¹⁹

In regard to contour, a distinction is made between events that occur at the surface level of the melody and those that are a more integral part of the structure, referred to here as the background level.¹²⁰ A descending contour from the slow movement of Rachmaninoff's First Piano Sonata, opus 28 – a particularly clear example of a surface level contour – is shown below (ex. 1.10).

Ex. 1.10: First Piano Sonata, opus 28, second movement: *Lento*, bars 136-148



The descent covers two octaves, mainly moving chromatically, and there are no changes in the direction of the pitches. On the other hand, a melody may have a similarly wide-ranging descent at a background level but be obscured at the surface level by embellishment, or by patterns of figuration. In instances where a background level is identified in this study, it will be represented on an additional staff, accompanied by the original melody. By way of example, part of the melody from the coda of the *Variations on a Theme of Corelli*, opus 42, is shown in example 1.11.

Here, there is a high degree of surface level movement in the melody. The background level is formed by removing notes unessential to the melodic structure. Subsequently, an arpeggiated background descent is revealed by removing neighbour notes from bars 1 to 4 of the example. The stepwise background contour in bars 5 to 9, however, is closer to the surface level, with the C sharp that precedes the E in bar 6, the F sharp before the A in bar 8, and the scalar pattern that leads to the F sharp in bar 9, deemed auxiliary. Likewise, the upper neighbour notes in bars 10 and 12 are seen as unessential. If a structurally important background pitch is repeated, it will be shown in brackets, as with the final note in bar 13.

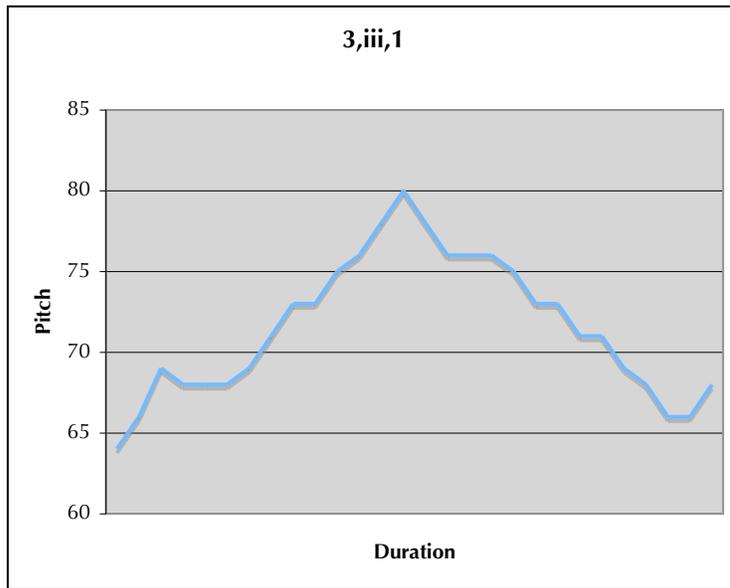
Ex. 1.11: *Variations on a Theme of Corelli*, opus 42, Coda, bars 5-17

The image displays a musical score for the Coda of 'Variations on a Theme of Corelli', opus 42, bars 5-17. It consists of two systems of music. The first system (bars 5-10) features a treble clef staff with a melodic line and a bass clef staff with a more complex accompaniment. A line graph is drawn above the treble staff, showing the pitch contour of the melody. The second system (bars 11-17) continues the piece, with a line graph above the treble staff. The score includes various musical notations such as notes, rests, and triplets, and is marked with '8va' in both systems.

Line graphs accompany many examples throughout this study, visually depicting aspects of melodic contour. Line graphs are created through the assignation of numbers to each pitch, as is consistent with MIDI terminology,¹²¹ and leading, for example, to Middle C being represented by the number 60.¹²² Numeric reductions of melodies (separated, therefore, from their rhythmic quality) have been entered into spreadsheets and converted to graphs by means of commonly available software.¹²³ In line graphs indicating structure in melodies, a gap is entered between sections. Annotations, such as letter names, are added where relevant. The theme of the *Mélodie*, opus 3 no. 3, is represented graphically in figure 1.1, showing that it begins on E 4 (number 64), rises to a G sharp 5 (80), and then falls again before rising briefly at the end.

As mentioned previously, observations regarding stepwise movement in Rachmaninoff's melodies were an initial impetus for this research. Overall levels of stepwise movement have been recorded through analysis of the distribution of intervals for all examples that appear in the study. Wherever melodies move by a minor or major second,¹²⁴ whether spelled harmonically or enharmonically,¹²⁵ it is considered to be conjunct movement, while movement by larger intervals is referred to as disjunct. Although repeated notes are an expressive feature in some of Rachmaninoff's melodies (especially in his vocal works), they are not included in interval tallies.

Fig. 1.1: *Mélodie*, opus 3 no. 3, bars 1-9



As noted earlier, results of intervallic analysis have been recorded manually into spreadsheets, and they may also be rendered visually in graphs.¹²⁶ Two types of column graph are used: the first indicates major and minor intervals and distinguishes between ascending and descending types; the second shows an interval summary, with major and minor intervals collected into groups.

Fig. 1.2: *Mélodie*, opus 3 no. 3, bars 1-9

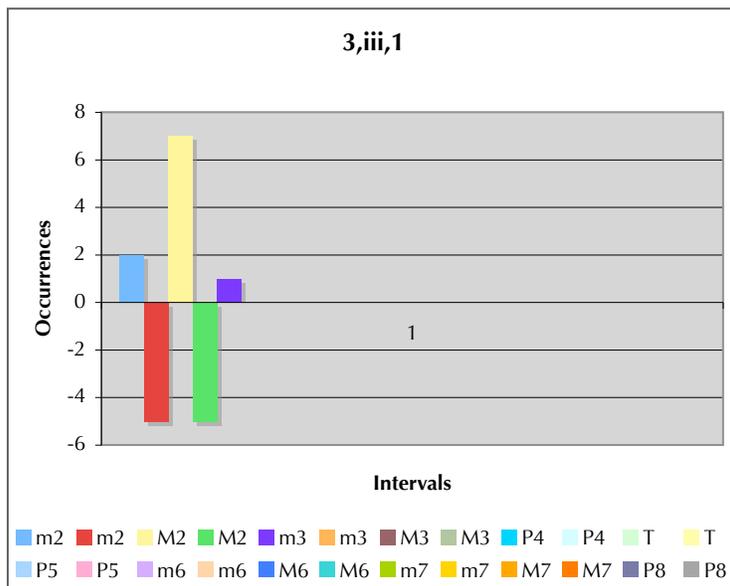
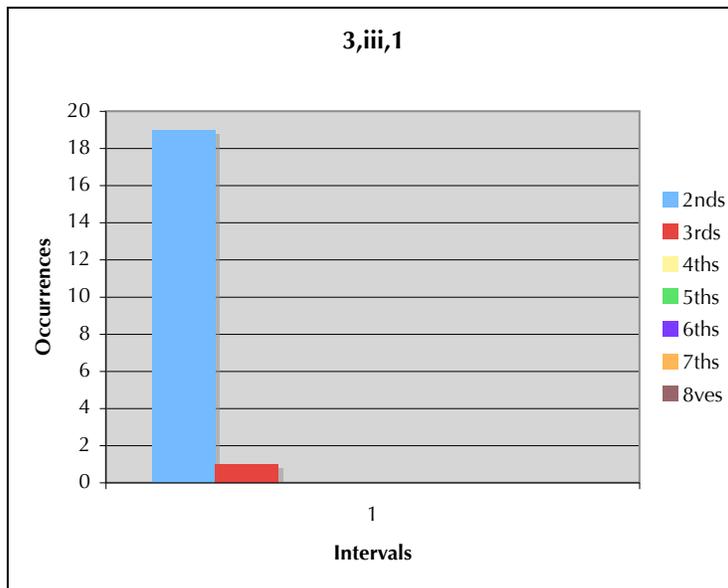


Figure 1.2 is an example of the first of these, showing the theme of the *Mélodie*. It indicates that the most frequently occurring interval is the ascending major second. It also shows that there is a balanced number of descending major and minor seconds, and that there is a single rising minor third.¹²⁷ The interval summary of the *Mélodie* appears below (fig. 1.3), depicting clearly the higher proportion of stepwise intervals in the theme.

Fig. 1.3: *Mélodie*, opus 3 no. 3, bars 1-9



Further data on conjunctivity are presented in percentage terms.¹²⁸ As there are twenty notes in the *Mélodie* and nineteen move by step, the rate of conjunctivity when expressed as a percentage is 95%.¹²⁹

* * * * *

The three contour and structure types identified in this study – which were briefly outlined on the first page of this Introduction – will be explained now in detail.

The C-type, or descending, contour is the most common melodic shape in the music of Rachmaninoff, and occurs either at the surface or background level. Descending contours are most frequently conjunct, although this is not always the case. The contour type

features in melodies from both small and large-scale compositions, and also occurs in places of structural significance, such as coda sections. The opening melody of the *Élegie*, opus 3 no. 1, is an example of a *C*-type contour (ex. 1.12).

Ex. 1.12: *Élegie*, opus 3 no. 1, bars 3-9

Moderato



The descent is close to the surface level of the melody, although there is a small degree of embellishment, as the correlation of surface and background levels show (ex. 1.13).

Ex. 1.13: *Élegie*, opus 3 no. 1, bars 3-9



The descent covers a range of a minor tenth from the upper mediant (G flat) to the tonic (E flat) in bar 7. The background descent is diatonic, and is conjunct except for the final skip.

Melodies that are *D*-type contours consist of two parts: the first section rises, while the second falls in a manner similar to the *C*-type contour. Similarly to the previous contour type, melodic activity may occur either at the surface or background level. In many

instances there is symmetry between ascending and descending parts, both in the lengths of the sections and in the range that is covered. However, in certain other examples either the length of the sections, or the ranges covered, are asymmetrical. The concluding melody from the third of the *Études-tableaux*, opus 33, is an example of a symmetrical *D*-type contour (ex. 1.14).

Ex. 1.14: *Étude-tableau* in C, opus 33, no. 3, bars 30-39

Poco a poco agitato

6

The surface level ascent is chromatic as far as the dominant (G) in bar 4 before skipping to the upper tonic (C). The descent, by contrast, is predominantly diatonic and, at the background level, covers an octave (ex. 1.15).

Ex. 1.15: *Étude-tableau* in C, opus 33, no. 3, bars 30-39

6

The third melodic type that has been identified is the *ABC*-type structure. These melodies occur almost exclusively in large-scale works. The following observations describe the typical features of this structure, although not all may be found in each example.

Generally, melodic material that is presented in the *A* section is based on a relatively small range of pitches. The opening section often contains two sub-phrases that commence in a similar way, referred to as *Ai* and *Aii* phrases. The *B* section functions as a development within the melody, and there is usually an overall rise of pitch. Most often, the highest note reached is at the end of the *B* section, which usually features sequential treatment and a gradual shortening of phrase lengths. The *C* section descends similarly to the *C*-type contour, and is often conjunct at either surface or background levels. In melodies from later in the composer's life, however, this is not always the case. The opening subject of the Second Piano Concerto is shown below (ex. 1.16).

Ex. 1.16: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-56

Moderato

9

17

24

32

39

The *A* section comprises the first seventeen bars and consists of two phrases: both begin in a similar way, and are labeled *Ai* and *Aii*. The *B* section occurs between bars 17 and

31, and in this part of the melody there is an overall rise in pitch, as well as sequential treatment of bars 17 to 20 in bars 21 to 24. The descent in the *C* section is at the background level: this section comprises the final fifteen bars from the apex of the melody in bar 32.

There is a high level of conjunctivity in all three examples discussed above: in the theme of the *Élegie*, 80% of intervals move by step; in the melody from the *Étude-tableau* in *C*, the rate is 95%; and the rate is 87% in the theme from the Second Piano Concerto. As noted previously, the issue of melodic conjunctivity will be addressed specifically in Chapter 5.¹³⁰ The three melodies above, and those shown earlier in the Introduction, will be analysed fully in the following chapters.

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¹ Quoted in Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (Bloomington and Indianapolis: Indiana University Press, 1956), p. 235.

² Sergei Rachmaninoff, "National and Radical Impressions in the Music of To-day and Yesterday," *The Etude*, vol. 37 [October, 1919], p. 615.

³ The earliest biographies of Rachmaninoff were published during his lifetime: Oskar von Riesemann's *Rachmaninoff's Recollections told to Oskar von Riesemann* (London: George Allen & Unwin Ltd, 1934), and Watson Lyle's *Rachmaninoff* (London: William Reeves, 1939). Notable English language biographies in the decades following his death are John Culshaw's *Rachmaninov* (London: Dennis Dobson Ltd, 1949), Victor Seroff's *Rachmaninoff* (London: Cassell & Company Ltd, 1951), Robert Threlfall's *Sergei Rachmaninoff* (London: Boosey and Hawkes, 1973), Geoffrey Norris' *Rachmaninov* (London: J. M. Dent & Sons, 1976), and Patrick Piggott's *Rachmaninov* (London: Faber and Faber, 1978). More recent English language biographies of note have been Barrie Martyn's *Rachmaninoff: Composer, Pianist, Conductor* (London: Scholar Press, 1990), and Max Harrison's *Rachmaninoff: Life, Works, Recordings* (London and New York, Continuum, 2005). Books of specific interest to researchers are Bertensson and Leyda's *Sergei Rachmaninoff*, Threlfall and Norris' *Catalogue*, and David Butler Cannata's *Rachmaninoff and the Symphony* (Innsbruck, Wien: Studien Verlag, 1999).

⁴ For instance, David Cannata outlines ways in which Rachmaninoff's melodies have been appropriated for the stage in *Rachmaninoff and the Symphony*, pp. 13-14.

⁵ The observations on Rachmaninoff's melodies, and melodic theory, that follow in this part of the Introduction are presented as an overview. Detailed comment, or debate, of the opinions and attitudes expressed is beyond the scope of the present study.

⁶ A. V. Ossovsky, "S. V. Rachmaninoff," quoted in *Russians on Russian Music, 1880-1917*, Stuart Campbell, ed., (Cambridge: Cambridge University Press, 1994), p. 176.

⁷ *Podgoloski*: the melodic variants used in the accompaniment of Russian folksong in folk practice.

⁸ Boris Asafiev (Igor Glebov), "Pathways into the future. Melos, book 2" (Petrograd, 1918), quoted in *Russians on Russian Music, 1880-1917*, pp. 50-96.

⁹ Victor Belaiev, "Sergei Rakhmaninov" *Musical Quarterly* Vol. 13 (July, 1927), p. 361.

¹⁰ *Ibid.*, p. 362.

¹¹ Sergei Prokofiev, *Prokofiev on Prokofiev* (trans. G. Daniels) (London and Sydney: Macdonald General Books, 1979), p. 154.

¹² Eric Blom (ed.), *Grove's Dictionary of Music and Musicians*, 5th ed., (London: Macmillan Publishers Limited, 1954), vol. VII, p. 27.

¹³ Geoffrey Norris, "Serge Rachmaninoff" in *Grove Music Online*, ed. L. Macy (accessed 17 October, 2008), <http://www.grovemusic.com>.

¹⁴ For Rachmaninoff's attitude to Riesemann's biographical study, refer to Bertensson and Leyda, *Sergei Rachmaninoff*, pp. 299-300.

¹⁵ Riesemann, *Rachmaninoff's Recollections*, p. 221.

¹⁶ *Ibid.*, p. 221.

¹⁷ *Ibid.*, p. 176.

¹⁸ Rachmaninoff, "National and Radical Impressions," p. 615.

¹⁹ Ellon D. Carpenter, "Russian Music Theory: A Conspectus" in *Russian Musical Thought in Music* (Gordon McQuere, ed.), (Ann Arbor, Michigan: UMI Research Press, 1983), p. 16.

²⁰ *Ibid.*, p. 16.

²¹ John Culshaw, *Sergei Rachmaninov*, p. 50.

²² Patrick Piggott, *Rachmaninov: Orchestral Music* (London: British Broadcasting Corporation, 1974), p. 31.

²³ *Ibid.*, p. 33.

²⁴ Martyn, *Rachmaninoff*, p. 211.

²⁵ Harrison, *Rachmaninoff*, p. 136.

²⁶ *Ibid.*, p. 74.

²⁷ Joseph Yasser, "The Opening Theme of Rachmaninoff's Third Piano Concerto and its Liturgical Prototype," *Musical Quarterly*, Vol. 55 (1969), pp. 313-328. Yasser's term is "somnigenic."

²⁸ *Ibid.*, p. 315.

²⁹ *Ibid.*, p. 328. Yasser believed the somnigenic phases of creation were: "1) the gradual fading of the K-theme from R's conscious memory into his subconscious mind; 2) the splitting of this 'buried' theme into

its component motivic particles; and 3) its subsequent reintegration, with modifications, into the emerging P-theme.” See p. 326.

³⁰ Ibid., p. 325.

³¹ Ibid., p. 325.

³² Ibid., pp. 326-327. Perhaps mischievously, Yasser refers to Rachmaninoff’s searching-out of ideas in the field of liturgical music to support his argument (yet this contradicts the general ‘subconscious’ tenet of his thesis). However, this refers to preparations for the *Liturgy of Saint John Chrysostom*, opus 31, after the completion of the concerto.

³³ Admittedly, Lev Mazel’s most important and influential work dates from the early 1940s, prior to the increased strictures placed on musicologists in Russia in 1948.

³⁴ Lev Mazel, *O Мелодии [About melody]*, (Moscow: Gosudarstvennoe muzikal’noe izdatel’stvo, 1952), p. 268.

³⁵ Ibid., p. 272.

³⁶ Ibid., pp. 274-275.

³⁷ Ibid., p. 276.

³⁸ Ibid., p. 276.

³⁹ There is also a reference to the central part (*B*) of the first movement second subject of the Third Piano Concerto on page 277 yet Mazel does not relate it to its place in the full statement of that melody. See, also, the discussion of the first movement second subject of the Second Piano Concerto, on p. 130.

⁴⁰ V. Yakovlev, “S.V.Rachmaninoff. Russian Olden Times,” in *Russians on Russian Music, 1880-1917*, Campbell (ed.), p. 184. Yakovlev also comments on the influence of Taneev’s teachings, writing: “the painstaking study of counterpoint, on which his teaching was based, resulted in his pupils being able to compose beautiful part-writing without putting the young composers’ abilities to write melodies under any strain - indeed, his system allowed their individuality to manifest itself the more successfully.” p. 182.

⁴¹ Boris Asafiev, “Izbrannye trudy” [Selected Works], quoted in Natalia Challis, *The Singer’s Rachmaninoff* (New York: Pelion Press, 1989), p. 41.

⁴² Starting with Dargomyzhsky, and continuing with composers of The Five, Musorgsky is arguably the most successful of the composers who adopted this approach. This is especially evident in early works, such as his incomplete opera, *Marriage*. For further information, see Francis Maes, *A History of Russian Music: from Kamarinskaya to Babi Yar* (trans. Arnold J. Pomerans and Erica Pomerans), (Berkeley: University of California Press, 1996), p. 94.

⁴³ Challis, *Singer’s Rachmaninoff*, p. 132.

⁴⁴ Rachmaninoff, “National and Radical Impressions,” p. 615.

⁴⁵ Challis, *Singer’s Rachmaninoff*, quoting from *Literaturnoye nasledie* [Collected Literature], (Z. Apetyan, ed.), p. 134.

⁴⁶ “Melody, *n.*” *The Oxford English Dictionary*, 2nd ed. 1989, OED Online, Oxford University Press. Accessed 4 Jan. 2006, <http://dictionary.oed.com>.

⁴⁷ “Melody” *The Concise Oxford Dictionary of Music, Third Edition* (Michael Kennedy ed.), (Oxford: Oxford University Press, 1980), p. 410.

⁴⁸ Eric Blom (ed.), *Everyman’s Dictionary of Music* (London: J. M. Dent & Sons, 1977), p. 421.

⁴⁹ Alexander L. Ringer, “Melody,” *Grove Music Online*, ed. L. Macy (accessed 4 January, 2006), <http://www.grovemusic.com>.

⁵⁰ Ferruccio Busoni, *The Essence of Music and Other Papers* (trans. Rosamund Ley), (New York: Dover Publications, 1957), p. 33. While concise, this definition appears to disallow repeated notes.

⁵¹ Paul Hindemith, *Craft of Musical Composition Vol. 1, Theory* (trans. Arthur Mendel), (New York: Schott, 1942), p. 175.

⁵² Ibid., p. 176.

⁵³ Ibid., p. 176.

⁵⁴ Imogen Holst, *Tune* (London: Faber & Faber, 1962); Bence Szabolcsi, *A History of Melody* (trans. C. Jolly and S. Karig), (London: Barrie and Rockliff, 1965).

⁵⁵ Ringer, “Melody” in *New Grove*.

⁵⁶ Arnold Schoenberg, *Foundations of Musical Composition* (London: Faber & Faber, 1967), p. 102.

⁵⁷ Ibid., p. 8.

⁵⁸ Ibid., pp. 114-115.

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- ⁵⁹ Jonathon Dunsby and Arnold Whittall, *Music Analysis in Theory And Practice* (London: Faber Music, 1988), p. 82.
- ⁶⁰ Ernst Toch *The Shaping Forces In Music: An Inquiry Into The Nature Of Harmony, Melody, Counterpoint, Form* (New York: Criterion Music Corp., 1948), p. 81.
- ⁶¹ *Ibid.*, p. 86.
- ⁶² *Ibid.*, p. 95.
- ⁶³ *Ibid.*, p. 116.
- ⁶⁴ *Ibid.*, p. 118.
- ⁶⁵ *Ibid.*, p. 120.
- ⁶⁶ *Ibid.*, p. 106.
- ⁶⁷ Paul Cooper, *Perspectives in Musical Theory: An Historical-Analytical Approach* (New York: Harper & Row, 1973), p. 42.
- ⁶⁸ Jan LaRue, *Guidelines for Style Analysis, second edition* (Michigan: Harmonie Park Press, 1992), p. 3.
- ⁶⁹ *Ibid.*, p. 80.
- ⁷⁰ *Ibid.*, p. 83.
- ⁷¹ Arthur C. Edwards, *The Art of Melody*, (New York: Philosophical Library, 1956), pp. 55-64.
- ⁷² Robert Erikson, *The Structures of Music: A Listener's Guide* (Connecticut: Greenwood Press, 1955), p. 27.
- ⁷³ Quoted in Ian Bent (with William Drabkin), *The New Grove Handbooks in Music: Analysis* (London: Macmillan Press Ltd., 1980), p. 90.
- ⁷⁴ William Rothstein, *Phrase Repetition in Tonal Music* (New York: Schirmer Books, 1989), p. 5.
- ⁷⁵ *Ibid.*, p. viii.
- ⁷⁶ Bent, *The New Grove Handbooks in Music: Analysis*, p. 55. Bent writes of “the relation of harmonic resources to the time scale of the whole music.”
- ⁷⁷ Dunsby and Whittall, *Music Analysis in Theory and Practice*, p. 66.
- ⁷⁸ Robert Snarrenberg, “Heinrich Schenker,” in *Grove Music Online*, ed. L. Macy (accessed 18 October, 2008), <http://www.grovemusic.com>.
- ⁷⁹ Dunsby and Whittall, *Music Analysis in Theory and Practice*, p. 88.
- ⁸⁰ Dunsby and Whittall add: “Such analysis may seem to authorise an alarming freedom in determining which notes of a theme represent an underlying motif; even three decades after this study, Epstein needed to emphasise the arbitrary nature of the approach, especially when it is taken so far as to allow ‘the mere existences of two notes relevant to a theme....as proof that they generate key relations on the same roots,’” p. 91.
- ⁸¹ Bent, *The New Grove Handbooks in Music: Analysis*, p. 87.
- ⁸² Sergei Taneev’s most important work was his theory on ‘moveable counterpoint.’
- ⁸³ Quoted in Andrey Olkhovsy. *Music Under the Soviets: the Agony of Art* (London: Routledge & Kegan Paul Ltd., 1955), p. 41, from K. Sezhenski’s *Kratkii Slovar’ suzykal’mykh terminov* [Short Dictionary of Musical Terms], 2nd corrected and enlarged ed., (Moscow-Leningrad, 1950), p. 34.
- ⁸⁴ Gordon D McQuere (ed.), “The Theories of Boleslav Yavorsky,” in *Russian Theoretical Thought in Music*, p. 113.
- ⁸⁵ Quoted in Gordon D McQuere (ed.), “Boris Asafiev and Musical Form as Process,” in *Russian Theoretical Thought in Music*, p. 236.
- ⁸⁶ *Ibid.*, p. 237.
- ⁸⁷ *Ibid.*, p. 249.
- ⁸⁸ Alistair Borthwick, *Music Theory and Analysis: the Limitations of Logic* (New York and London: Garland Publishing, 1998), p. 117.
- ⁸⁹ *Ibid.*, p. 116.
- ⁹⁰ For example, slow movement melodies from the Third Piano Concerto, opus 30, are discussed in Chapter 2, p. 67.
- ⁹¹ Borthwick, *Music Theory and Analysis*, p 96.
- ⁹² Jonathon Dunsby, “Jean-Jacques Nattiez,” in *Grove Music Online*, ed. L. Macy (accessed 18 October, 2008), <http://www.grovemusic.com>.
- ⁹³ Bent, *The New Grove Handbooks in Music: Analysis*, p. 97.
- ⁹⁴ Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (London: The MIT Press, 1983), p. 5.

⁹⁵ Ibid., p. xii.

⁹⁶ Ian Bent and Anthony Pople, "Analysis," in *Grove Music Online*, ed. L. Macy (accessed 18 October, 2008), <http://www.grovemusic.com>. They state that the "theory arose from the desire of composers and theorists to find a way of identifying any combination of evenly tempered pitches without invoking the bias towards local pitch centres implied by tonal terminology."

⁹⁷ Robert Gjerdingen, "The Psychology of Music," in *The Cambridge Theory of Western Music History* Thomas Christensen (ed.), (Cambridge: Cambridge University Press, 2002), p. 956.

⁹⁸ James F. Bell, C. Truesdell/Murray Campbell, "The Age of Helmholtz," in *Grove Music Online*, ed. L. Macy (accessed 18 October, 2008), <http://www.grovemusic.com>.

⁹⁹ Robert Snarrenberg, "Heinrich Schenker," in *Grove Music Online*, ed. L. Macy (accessed 10 October, 2008), <http://www.grovemusic.com>.

¹⁰⁰ Diana Deutsch, et al, "Perception and Cognition," in *Grove Music Online*, ed. L. Macy (accessed 10 October, 2008), <http://www.grovemusic.com>.

¹⁰¹ Dunsby and Whittall, *Music Analysis in Theory and Practice*, p. 98.

¹⁰² Ibid., p. 95.

¹⁰³ Leonard B Meyer, *Explaining Music* (Berkeley: University of California Press, 1973), p. 114.

¹⁰⁴ Gjerdingen, "The Psychology of Music," p. 976.

¹⁰⁵ Ibid., p. 976.

¹⁰⁶ Information on the 'MIDI Toolbox' may be downloaded at <http://www.jyu.fi/musica/miditoolbox>.

¹⁰⁷ Cunningham, "Harmonic Prolongation in Selected Works of Rachmaninoff, 1910-1931."

¹⁰⁸ I have set all musical examples in this study using *Sibelius 5* software.

¹⁰⁹ The recapitulation statement is four bars before fig. 26. There are, however, some very minor changes in articulation.

¹¹⁰ An example is the first movement second subject of the First Symphony, opus 13, discussed on p. 156.

¹¹¹ The point of view being taken here is similar to the definitions of 'theme' and 'motif' in *Grove Music Online*, where it states "Theme and motif have usually been contrasted, theme being viewed as a self-contained idea, as opposed to the elemental, incomplete nature of the motif." William Drabkin, "Motif," *Grove Music Online*, ed. L. Macy (accessed 18 October, 2008), <http://www.grovemusic.com>.

¹¹² At 9 before fig 27; at 9 before fig. 29; at fig. 30; and at fig. 37.

¹¹³ See p. 67.

¹¹⁴ While the earliest songs, such as У врат обители святом [*At the gate of the holy abode*] and Я тебе ничево не скажу [*I shall tell you nothing*] from 1890 show traits that are characteristic of the Moscow School, songs from 1893 – such as Песня разочарованного [*Song of the Disillusioned*] and Увал цвиенок [*The flower has faded*] – are more typical of Rachmaninoff's later vocal style.

¹¹⁵ Maes, *A History of Russian Music*, p. 94. A definition of the characteristics of the St Petersburg School is outlined in reference to Aleksandr Dargomyzhsky.

¹¹⁶ Unless otherwise indicated, all references within analytical paragraphs are to the specific bar number of the example and not to the bar number in the complete work.

¹¹⁷ Patrick Piggott makes a further comment about the absence of melody, especially in the late *Études-tableaux*, opus 39, where he writes that these works are "less concerned with melody than with experiments in texture and sonority and with the creation of mood." Piggott, *Rachmaninov: Orchestral Music*, p. 7.

¹¹⁸ "Structure" n. *The Oxford English Dictionary*, 2nd ed. 1989, OED Online, Oxford University Press. Accessed 4 Jan. 2006, <http://dictionary.oed.com>. "The mutual relation of the constituent parts or elements of a whole as determining its peculiar nature or character."

¹¹⁹ Cooper, *Perspectives in Music Theory: An Historical-Analytical Approach*, p. 41. He writes "melodic contour refers to shape and to the physical placement of pitches." He also provides examples that visually indicate contour.

¹²⁰ The use of the word 'background' in this context is quite distinct from how it is used by Schenker. In Schenkerian terms, most issues dealt with in this study occur at the 'foreground.'

¹²¹ MIDI (Musical Instrument Digital Interface): created in 1983 as a method for communication of musical data.

¹²² For example, in the central octave of the piano keyboard Middle C (C4) = 261.6Hz = 60, C sharp = 277.2Hz = 61, D = 293.7Hz = 62, D sharp = 311.1Hz = 63, E = 329.6Hz = 64, F = 349.2Hz = 65, F sharp = 370.0Hz = 66, G = 392.0Hz = 67, G sharp = 415.3Hz = 68, A = 440.0Hz = 69, A sharp = 466.2Hz = 70, B = 493.9Hz = 71, and C 5 = 523.3Hz = 72.

¹²³ All graphs in this study have been created using Excel spreadsheets in Microsoft's Word:mac 2003. The appearance in certain graphs of a very small "1" figure is an unavoidable feature of the software, and has no bearing on the data.

¹²⁴ A minor second is equivalent to a semitone; a major second is equivalent to a tone.

¹²⁵ B to D flat, therefore, is considered an enharmonic major second.

¹²⁶ It is also possible to write a Macro that will function in software, such as Microsoft's Excel, to analyse numerical pitch data.

¹²⁷ The lower case 'm' indicates a minor interval, and the upper case 'M' indicates major intervals. The letter 'P' denotes perfect intervals, the letter 'T' a tritone.

¹²⁸ In formulating percentages, repeated notes are not included.

¹²⁹ Percentage rates have been rounded up to one decimal place in this study.

¹³⁰ See p. 223.

CHAPTER 2: C-TYPE CONTOURS

The focus of this study now turns to detailed analysis of the *C*-type contour. As has been outlined in the Introduction, the *C*-type contour is an element in both *D*-type melodies and *ABC*-type structures, as well as being a specific entity in its own right. Consequently, it is the most commonly identified melodic element in Rachmaninoff's music. For the reason that its inherent traits impact on those other types, it is necessary to address it first; certain issues raised in this chapter will, therefore, recur in later discussions. The chapter will concentrate initially on occurrences of the *C*-type contour that are close to the surface level, analysing examples from the composer's first works through to melodies of his later years. Following an examination of *C*-type contours at the background level, attention will turn to examples of Rachmaninoff's motivic writing, showing that in certain works the *C*-type contour functions as a unifying aspect within movements and entire compositions. Finally, the tendency for descent-based conclusions in Rachmaninoff's compositions will be documented in a study of *C*-type contours in coda sections. Archetypal elements of Rachmaninoff's melodic style are found in many of the small works that date from early in his career. While some of the composer's later, more extended melodies – such as *ABC*-type structures – will be shown to evolve over a period of years, there is a comparatively high degree of conformity to the traits of the *C*-type contour in the examples of this chapter.

* * * * *

Written in 1892, the *Elégie* is the first piece in the collection of *Morceaux de Fantaisie*, opus 3, for piano. It contains two melodies, both of which are *C*-type contours that share similar structural elements at the background level. At the surface level, however, the connection between the two is not immediately apparent. The first of the two melodies is shown in example 2.1. The descent is not entirely at the surface level as there is a downward leap of a fourth in bar 4 and a small amount of ornamentation. In the penultimate bar of the example there is also a rapid ascent to the upper subdominant (A flat), a neighbour note to the mediant (G flat), to which the melody falls. A second

Ex. 2.1: *Elégie*, opus 3, no. 1, bars 3-9

The image shows a musical score for the first system of Ex. 2.1, covering bars 3-9. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Moderato'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *cresc.* (crescendo) in the third bar, *dim.* (diminuendo) in the fifth bar, *p* (piano) in the sixth bar, and *pp* (pianissimo) in the eighth bar. There are also articulation marks such as slurs and accents. A triplet of eighth notes is marked with a '3' in the eighth bar. The bass line features a prominent rising triplet of quavers in the eighth bar.

statement of the theme follows. As the rising triplet quavers do not appear after the third statement of the melody, nor after the final statement at the end of the piece (bars 39 and 98 in the score), they are viewed here as linking bars, and for this reason are not essential to the underlying melodic contour. The relationship between the background and surface levels is indicated below, with the top staff showing the theme without surface level activity (ex. 2.2).

Ex. 2.2: *Elégie*, opus 3, no. 1, bars 3-9

The image shows a musical score for the second system of Ex. 2.2, covering bars 3-9. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The top staff shows a single melodic line with a long slur over it, representing the theme without surface level activity. The bottom staff shows the accompaniment from the previous system, including the rising triplet of quavers in the eighth bar.

The background descent covers a minor tenth. Common to each statement of the theme, it is not completely scalic as the supertonic (F) is omitted in the final two bars. While many C-type descents are entirely scalic, some notes may occasionally be skipped.

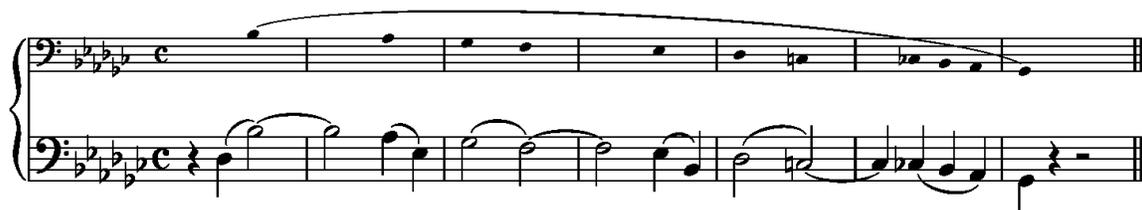
The central *più vivo* section moves to the key of the relative major (G flat major) and a new melody commences in the left hand (ex. 2.3). After an initial rising major sixth,

Ex. 2.3: *Elégie*, opus 3, no. 1, bars 41-47



two sequential descending patterns follow, based on the intervals of a falling perfect fourth, a rising minor third, and a falling second (bars 2 to 3 and 4 to 5). The final two bars of the melody descend by step.¹ The correlation of the melody and its background level is shown below (2.4).

Ex. 2.4: *Elégie*, opus 3, no. 1, bars 41-47



The background descent of the second theme covers a tenth, also ranging from the upper mediant (B flat) to the tonic (G flat). As the melody has changed tonality, however, the interval is now a major tenth. The background descent is completely scalic in this instance, including the chromatic note C natural between the dominant and subdominant. The similarity of the range and background descents therefore indicates a structural connection between the two melodies, despite their differences in character.

There are two further significant descending contours within this short piece and, as they foreshadow aspects of melodic writing covered in detail later in the chapter, they will be

addressed briefly now. In many instances where *C*-type contours are prominent, similar contours may often be found in non-thematic areas, such as in central development sections or in codas. This is the case with the melodic line at the climax of the *Elégie* (ex. 2.5).

Ex. 2.5: *Elégie*, opus 3, no. 1, bars 70-82



Entirely at the surface level, the descent covers a range of over two and a half octaves. In the final bars, the rate of descent slows, and it becomes more chromatic. Similarly, a *C*-type contour features at the conclusion of the work (ex. 2.6).

Ex. 2.6: *Elégie*, opus 3, no. 1, bars 104-106



Again, the descent is scalic, excepting the final skip to the tonic: as the descending pitches are played in thirds, however, the final notes of the penultimate bar are accompanied by a lower G flat and F and the skip is somewhat bridged. The coda descent is the most far-reaching in the piece, and covers a range of over four octaves.² The occurrences of *C*-type contours in both thematic areas, and at structurally significant places, are seen here to unify this short piece.

The Ten Preludes, opus 23, date from the beginning of Rachmaninoff's central composing period. The theme of the first prelude, in F sharp minor, is also a *C*-type contour (ex. 2.7).³ Excepting the lower chromatic neighbour note in the fourth bar, the descent is at the surface level.

Ex. 2.7: Prelude in F sharp minor, opus 23, no. 1, bars 1-7

The musical score for Ex. 2.7 is presented in three systems. The first system (bars 1-2) features a piano (pp) accompaniment in the left hand and a melody in the right hand starting with a mezzo-forte (mf) dynamic. The second system (bars 3-5) continues the piano accompaniment and melody, with dynamics ranging from pp to mf and ending with a dim. (diminuendo) marking. The third system (bars 6-7) shows the piano accompaniment and melody concluding with a final descending contour.

As with the earlier *Elégie*, a descending contour features at the climax of the prelude, and the recapitulation of the theme follows directly from it. Importantly, the melody in the final statement is extended so as to reach the tonic (F sharp) at its close. As a result, the recapitulated theme (bars 7 to 10 in the following example) covers a range of an octave. In extending the melodic line in this way, the climax and recapitulation together create a concluding melodic statement that covers a more expansive range. This section, and its corresponding background level, is shown in example 2.8.

The background descent is not completely scalar: prior to the recapitulation of the melody in bar 7 of the example, the dominant (C sharp) is skipped, while the theme is arpeggiated in the final two bars. Despite the incomplete background descent, the wider scope of the final C-type contour, and the role it plays in closing the piece, is typical not only of numerous small piano works, but of many melodies from large-scale compositions throughout Rachmaninoff's career, as this thesis will show.

Ex. 2.8: Prelude in F sharp minor, opus 23, no. 1, bars 24-33

Appearing at the later end of Rachmaninoff's central composing period, the small keyboard work *Fragments* dates from 1917, making it one of the last melodies written by the composer in Russia.⁴ In this melody, the C-type contour is further from the surface level than previous examples (ex. 2.9).

Ex. 2.9: *Fragments*, bars 1-9

As indicated at the background level (ex. 2.10), the first four bars of the melody (viewed as the uppermost voice) are relatively static, as the mediant (C) is drawn out. There is a greater amount of surface level movement as the melody steps down to the supertonic (B

flat in bars 5 and 6), while from bar 7 the descent is more clear. Similarly to the final thematic statement in the Prelude in F sharp minor, shown previously, the background descent covers an octave. As the leading note (G) is skipped, the background descent is partially disjunct. The leading note, however, is a prominent feature at the surface level of the melody in bars 4 to 6.

Ex. 2.10: *Fragments*, bars 1-9

* * * * *

In the previous four examples, the *C*-type contour has been identified as being close to the surface level. In the following examples, the descending contour is more fundamentally a background level feature. Again, the first melodies discussed are taken from Rachmaninoff's earliest works, with the opening example being the theme of the *Sérénade*, the fifth of the *Morceaux de Fantaisie*, opus 3 (ex. 2.11).

The theme comprises two fourteen-bar phrases, with the second phrase a variant of the first. Both phrases are *C*-type contours, the first descending an octave while the second descends by a fifth. Both descending contours are apparent at the background level, which is shown in example 2.12. The background descent occurs at the structural level (essentially the first note of each bar, albeit with some repetition), while the final background pitches are drawn out at the end of each phrase.

Ex. 2.11: *Sérénade*, opus 3, no. 5, bars 35-62

Musical score for Ex. 2.11: *Sérénade*, opus 3, no. 5, bars 35-62. The score is in 3/8 time, marked *Sostenuto* and *mf*. It consists of four systems of two staves each. The first system starts at bar 35. The second system starts at bar 42 and includes markings *dim.*, *rit.*, and *cresc.*. The third system starts at bar 49 and includes a marking *f*. The fourth system starts at bar 56 and includes markings *dim.*, *rit.*, and *p*.

Ex. 2.12: *Sérénade*, opus 3, no. 5, bars 35-62

Musical score for Ex. 2.12: *Sérénade*, opus 3, no. 5, bars 35-62. The score is in 3/8 time and consists of two systems of two staves each. The first system starts at bar 35. The second system starts at bar 42 and includes a marking *8* at the beginning.



Additionally, the pitches at the background level move in pairs, both at the beginning of each phrase (bars 1 to 4 and 15 to 18) and at the end (bars 6 to 8 and 20 to 23). In the first of the phrases, the descent is not complete as there is a skip of a fourth from bar 8 to bar 9. However, the ‘missing’ notes appear at the surface level in the elongation of the phrase in bars 10 to 13, where B flat, A flat and G flat precede the second low F. The background level of the melody may be simplified further, this highlighting the overall contour of each phrase and the difference in ranges (ex. 2.13).

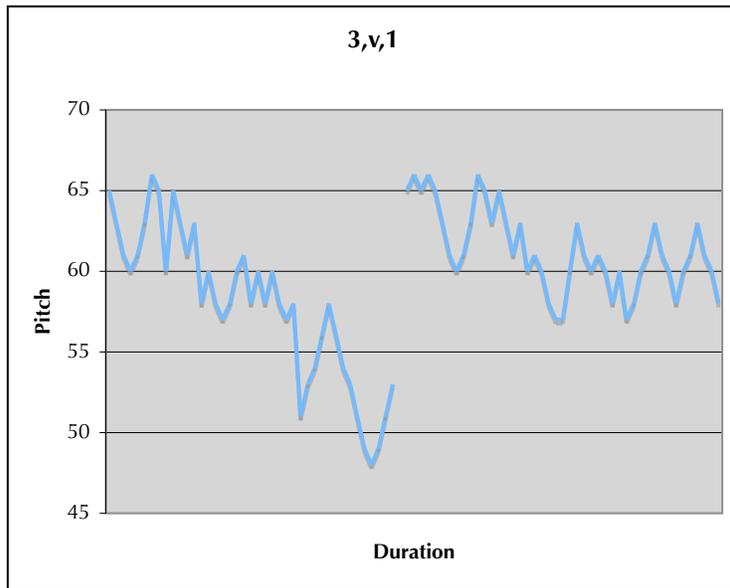
Ex. 2.13: *Sérénade*, opus 3, no. 5, bars 35-62 (simplified)



Contour graphs will feature prominently in commentary on *D*-type contours and *ABC*-type structures in Chapters 3 and 4. In the present instance, however, it is useful to compare the simplified contour of the *Sérénade* with a graphic representation of the surface level of the melody. As the graph in figure 2.1 shows, the overall descent in each phrase is clear, despite the high amount of surface level activity.

The vocal melodies in many of Rachmaninoff’s songs are often similar to recitative, as has been noted in the Introduction.⁵ As these melodies result from the setting of text, they tend to follow speech patterns and incorporate aspects associated with word painting.

Fig. 2.1: *Sérénade*, opus 3, no. 5, bars 35-62



Consequently, more significant melodic patterns are frequently found in accompaniment passages. The song *Не пой, красавица* [*Sing not to me, beautiful maiden*], opus 4, no. 4, is a setting of Pushkin contemporaneous with melodies from the *Morceaux de Fantaisie*, discussed above. In this song, commentators have noted the influence of Alexander Borodin.⁶ The melody of the piano introduction is shown below (ex. 2.14).

Ex. 2.14: *Не пой, красавица* [*Sing not to me, beautiful maiden*], opus 4, no. 4, bars 1-8

There is a background level C-type contour in the first four bars of the upper-voice melody (ex. 2.15). Also shown is the counter melody from the lower voice of the right hand which, too, is a C-type descent, albeit closer to the surface level in this instance.

Ex. 2.15: Не пой, красавица [*Sing not to me, beautiful maiden*], opus 4, no. 4, bars 1-8

The image displays a musical score for the first eight bars of the piece. It consists of two systems of staves. The first system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line begins with a C-type contour, starting on a high note and descending. The piano accompaniment features a counter-melody in the right hand that also descends chromatically. The second system continues the vocal and piano parts, with the vocal line extending further and the piano accompaniment providing harmonic support. The score is written in a standard musical notation with a treble clef and a common time signature.

After the tonic (A) is reached in bar 4, the upper-voice melody is extended for a further four bars, including a brief reference to the flattened leading note (G natural). While the higher melody is static at the background level, the chromatically-moving counter voice continues its descent, which covers an octave.

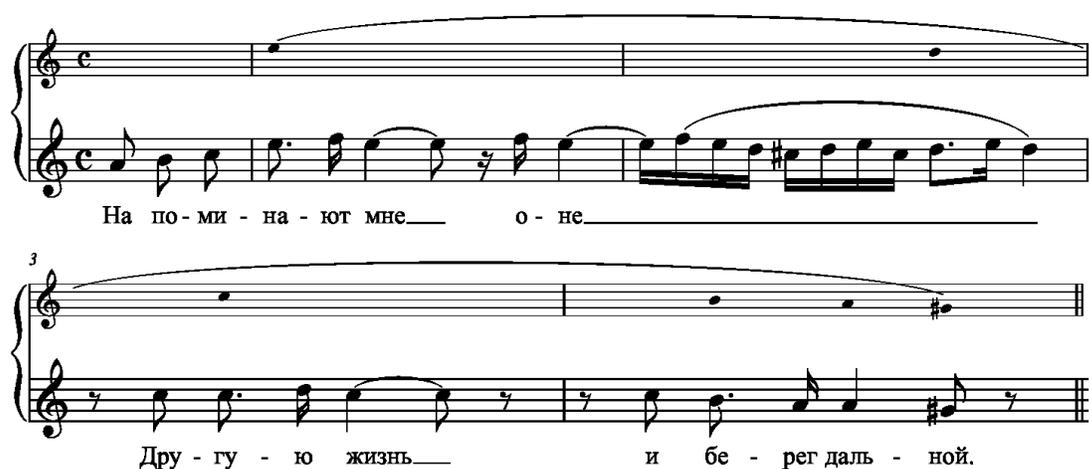
As a connection can be shown with the contour of the introduction of the song, melodic writing in the vocal part will now be discussed. The flattened leading note (G) features in the first vocal phrase (ex. 2.16), which is also a background C-type descent. As the melody continues, it is initially similar to the introduction, before diverging in the final bars. Again, there is a background C-type contour (ex. 2.17). As is typical in many of Rachmaninoff's songs, there is little repetition of vocal phrases. There is, however, a

Ex. 2.16: Не пой, красивица [*Sing not to me, beautiful maiden*], opus 4, no. 4, bars 9-12



Музыкальный фрагмент, состоящий из двух систем. Первая система содержит ноты для голоса (верхняя часть) и фортепиано (нижняя часть). Вторая система также содержит ноты для голоса и фортепиано. Под нотами для голоса указаны русские слова: "Не пой, кра са - ви - ца, при мне Ты пе - сен Гру зи - и пе - чаль ной;"

Ex. 2.17: Не пой, красивица [*Sing not to me, beautiful maiden*], opus 4, no. 4, bars 10-13



Музыкальный фрагмент, состоящий из двух систем. Первая система содержит ноты для голоса (верхняя часть) и фортепиано (нижняя часть). Вторая система также содержит ноты для голоса и фортепиано. Под нотами для голоса указаны русские слова: "На по - ми - на - ют мне о - не Дру - гу - ю жизнь и бе - рег даль - ной."

Ex. 2.18: Не пой, красивица [*Sing not to me, beautiful maiden*], opus 4, no. 4, bars 17-19



Музыкальный фрагмент, состоящий из одной системы нот для фортепиано.

recurring motif in the piano part. This phrase (ex. 2.18) is used by Rachmaninoff to separate the stanzas of the text, and is also a *C*-type contour.⁷ The brief phrase is not entirely scalic, yet it includes the interval of an augmented second (G sharp to F), a prominent feature in melodies from a number of Rachmaninoff's early works, including the *Danse orientale* for cello and piano, opus 2, no. 2. The interval will also be commented on in discussion of themes from the First Symphony, opus 13.⁸

The repeated descending contours in this song – a setting, admittedly, of a mournful text – serve to unify the work. One final example is of interest, as its inclusion highlights Rachmaninoff’s use of descending contours at the conclusion of works (ex. 2.19).

Ex. 2.19: Не пой, красавица [*Sing not to me, beautiful maiden*], opus 4, no. 4, bars 39-42

На - по - ми - на - ют мне о - не — дру - гу - ю жизнь и бе - рег дал - ной.

The last phrase of the vocal line begins its descent from the highest note of the song and, moving chromatically, leads downward to the mediant (C).⁹ Sung to the accompaniment of the opening piano melody, the vocal line is also an ornamented doubling of the inner voice of the piano part (as shown in example 2.14). The issue of descending contours serving to unify works will be examined further in this chapter in analysis of the final movement of *The Bells*, opus 35, and in commentary on the Third Piano Concerto, opus 30, and the Second Piano Sonata, opus 36.¹⁰

Continuing with examples of background level C-type contours, attention turns to works of Rachmaninoff’s maturity. In the Prelude in B minor, opus 32, no. 10, the background descent is again evident in the structure of the melody (ex. 2. 20).

Ex. 2.20: Prelude in B minor, opus 32, no. 10, bars 1-10

Lento

A musical score for piano, consisting of two systems of two staves each. The first system starts at measure 5 and ends at measure 7. The second system starts at measure 8 and ends at measure 10. The music is in B minor (one sharp) and common time. It features a descending melody in the upper voice and a counter-melody in the lower voice. Dynamic markings include *mf* and *dim.* in the first system, and *p*, *mf*, *dim.*, and *pp* in the second system. Trills and triplets are indicated throughout the piece.

The melody (the uppermost voice in both staves) descends in the first three bars, and a counter melody at the end of each phrase adds further to the contour. A reduction of the melody is shown below (ex 2.21), including the counter voice.

Ex. 2.21: Prelude in B minor, opus 32, no. 10, bars 1-10

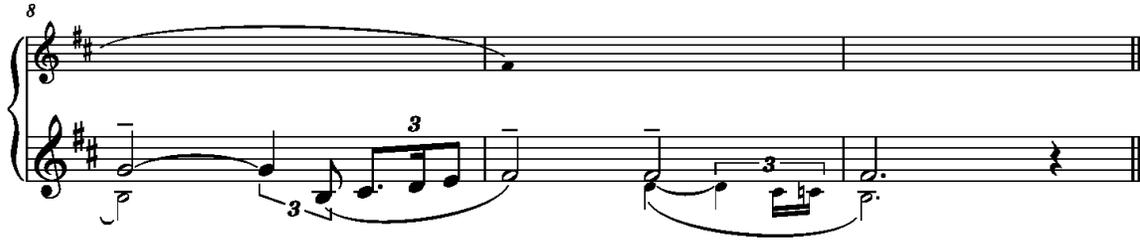
A musical score for piano, consisting of three systems of a single staff. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-10. The music is in B minor (one sharp) and common time. It features a descending melody with a counter voice. Dynamic markings include *mf* and *pp*. Trills and triplets are indicated throughout the piece.

Of the three phrases in the work, the first and second are four bars long and the final phrase is two bars. Each of these phrases outline a gradual background descent (ex. 2.22). In the initial statement of the melody, the descent covers a range of a major seventh, although there is a small degree of pitch duplication in bars 5 and 6.

Ex. 2.22: Prelude in B minor, opus 32, no. 10, bars 1-10

In the recapitulation of the theme at the end of the prelude, however, the melody is altered, allowing the background descent to cover an octave (ex. 2.23). As will be shown throughout this thesis, the highest level of conformity to the identified melodic types, and the most characteristic examples, occur most often in final, or recapitulated, statements.

Ex. 2.23: Prelude in B minor, opus 32, no. 10, bars 48-58



The final background descent is also entirely scalic, although the supertonic is chromatically altered (C sharp to C natural). While the melody ends on the dominant (F sharp), the counter voice reaches the tonic (B).

The theme of the contemporaneous Prelude in G sharp minor, opus 32, no. 12, is also a background level C-type contour, yet in this instance there is a greater amount of surface level activity. The opening bars are shown below, with the melody appearing in the uppermost voice of the left hand (ex. 2.24).

Ex. 2.24: Prelude in G sharp minor, opus 32, no. 12, bars 1-8



At the surface level, the upper dominant (D sharp) is stated repeatedly as the melody leads downward to the tonic (G sharp). In bars 5 and 6 the descent is more clear, although the melody descends in pairs of thirds. In the final three bars, the descent is disrupted as the melody reaches up to the mediant (B), before an arpeggiation of the tonic triad leads down again to the lower dominant.

Ex. 2.25: Prelude in G sharp minor, opus 32, no. 12, bars 3-8



At the background level (ex. 2.25), the descent reaches as far as the submediant (E) in bar 4, and resolves to the lower dominant in bar 6.¹¹ Despite the high level of surface level movement, the melody descends overall. Again, the background range is an octave.

* * * * *

Background C-type contours are also found in melodies of Rachmaninoff's final composing period, which has been defined as those works completed after his move from

Russia.¹² In the case of the following melody, however, there is strong evidence that material existed in sketch-form prior to this time.¹³ Structurally, the first movement of the much-revised Fourth Piano Concerto, op. 40, is a modified first-movement-sonata form, where the order of first and second subjects is reversed in the recapitulation.¹⁴ The opening phrase is a background *C*-type contour (ex. 2.26).¹⁵

Ex. 2.26: Fourth Piano Concerto, op. 40, first movement: *Allegro vivace (alla breve)*, bars 102-106

The image displays a musical score for piano, consisting of two systems of staves. The first system is marked 'Moderato' and 'mf cantabile'. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes slurs and triplets. The second system is marked 'p' and 'dim.'. It continues the melody and accompaniment with similar rhythmic patterns and triplets. The score is written in a key signature of two flats and a 4/4 time signature.

There is a significant amount of surface level ornamentation, including embellishment in descending pairs of thirds and chromatic neighbour notes, as the correlation of the background and surface levels shows (ex. 2.27).

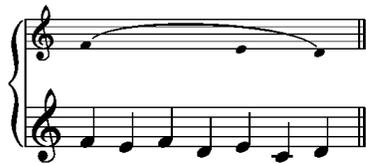
In the first two bars, the melody rises and falls a semitone before a downward leap of a fourth. Previous commentators have noted the close similarity with the opening of this melody to the first phrase of the Prelude in F major, opus 32, no. 7.¹⁶ The background level descent reaches as far as the mediant (D) in bar 3, where it is prolonged, before descending to the tonic in the final bar. The descent again covers a range of an octave, and a slightly modal effect is created through the inclusion of flattened sixth and seventh degrees in the second bar.

Ex. 2.27: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 102-106



The pattern of descending in pairs of thirds, as noted in the second bar of this example and earlier in the Prelude in G sharp minor, is also found in Rachmaninoff's most frequently recurring phrase, the *Dies irae* motif. Rachmaninoff would doubtless have been aware of the ancient plainchant through its appearance in compositions by Franz Liszt and Hector Berlioz, and also by way of Tchaikovsky in his *Manfred Symphony*, among other works.¹⁷ Its appearance in Rachmaninoff's compositions, however, is usually limited to its opening phrase. As the occurrences of the passage are numerous, it is appropriate to note here that it is also a background C-type contour (ex. 2.28).¹⁸

Ex. 2.28: *Dies irae* motif (plainchant)



In addition, there is a high level of conjunctivity in the motif, and, as the upper stave shows, at the background level the small phrase moves entirely by step. Regarding the high instance of conjunct movement in Rachmaninoff's melodies, the extra-musical associations of the title may not have been a singular attraction.

The *Variations on a Theme of Corelli*, opus 42, date from 1931, and the work marks Rachmaninoff's return to composition after the two early, yet unsuccessful, versions of the Fourth Piano Concerto. Although the melody is not by Corelli, the popular *La Folía*, was used by him in his Twelfth Violin Sonata.¹⁹ The two eight-bar phrases of the theme outline *D*-type contours, and further melodies from the work will be analysed in Chapter 3.²⁰ Despite the *D*-type contours of the theme, the melody of the seventeenth variation is a background *C*-type contour, and incorporates further patterns of descending pairs of thirds (ex. 2.29).

Ex. 2.29: *Variations on a Theme of Corelli*, opus 42, variation xvii, bars 1-19

The musical score for Variation XVII is presented in five systems, each with a treble and bass clef staff. The tempo is marked 'Meno mosso'. The key signature has one flat (B-flat) and the time signature is 4/4. The score includes various dynamic markings: *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *mf* again. There are several trills and triplet markings (indicated by a '3' in a box) throughout the piece. The melody in the treble clef consists of descending pairs of thirds, while the bass clef provides a rhythmic accompaniment with similar triplet patterns.



The opening four notes of the melody comprise a rising second and a falling third, these notes also appearing in the opening of the theme.²¹ Together, repeated statements of the pattern at successively lower pitches form the C-type contour at the background level. This method of melodic construction – replication of patterns at lower pitches – is not a singular occurrence, as discussion of *Les larmes*, opus 5, no. 3, and the opening and closing sections of the first movement of the *Symphonic Dances*, opus 45, will show.²² Despite the high instances of thirds in the surface level of the melody, the background descent is relatively scalic (ex. 2.30).

Ex. 2.30: *Variations on a Theme of Corelli*, opus 42, variation xvii, bars 2-20



Ex. 2.32: Third Symphony, opus 44, third movement: *Allegro*, fig. 72+4 - fig. 73



* * * * *

With the exception of the example from the *Variations on a Theme of Corelli*, the melodies analysed so far are treated thematically within each work: that is, they are repeated, or recapitulated, substantially in the same format as they first appear. As the focus of this study turns gradually toward melodic writing in motivic works – where melodic statements are more varied, and frequently derive from a single, short motif – the following group of four melodies are taken from formally-constructed works that feature strong motivic elements. In these examples, the background C-type contour is common to both the motif and the melodies created from them.

The theme of *Les larmes*, the third piece in the *Fantaisie (Tableaux) pour deux pianos*, opus 5, is stated a number of times, yet it is based on a small descending motif heard in the opening bar. Both the melody and the motif it stems from share the same contour. The descending nature of the melodic material seems apt, as it also reflects the work's title.²⁵ The motif as it first appears is shown below (ex. 2.33).

Ex. 2.33: *Les larmes, Fantaisie (Tableaux) pour deux pianos*, opus 5, no. 3, bar 1



The descent is not completely scalar, as three notes step from the mediant (B flat) to the tonic (G) but the final note skips a third to the submediant. In some instances, the final skip is a fourth. Similarly to the example from the *Variations on a Theme of Corelli*, the melody is formed by repeating the motif at successively lower pitches (ex. 2.34).

Ex. 2.34: *Les larmes, Fantaisie (Tableaux) pour deux pianos*, opus 5, no. 3, bars 7-10

The image shows two systems of musical notation for piano. The first system is marked 'Largo di molto' and 'mf'. It features a complex rhythmic pattern with many triplets and slurs. The second system is marked 'dim.' and continues the same complex rhythmic pattern with triplets and slurs.

Taking the first notes of each motivic cell, a C-type contour is formed at the background level of the melody (ex. 2.35). The background descent is entirely scalic, and covers a range of a minor sixth in this instance.

Ex. 2.35: *Les larmes, Fantaisie (Tableaux) pour deux pianos*, opus 5, no. 3, bars 7-10

The image shows a single system of musical notation for piano. The top staff has a long, smooth melodic line. The bottom staff has a complex rhythmic pattern with many slurs.

The opening subject of the final movement of the Second Piano Concerto, opus 18, has similarly strong motivic elements, despite its formal construction (ex. 2.36).

Ex. 2.36: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, bars 43-51

The image shows two systems of musical notation for piano. The first system is marked 'Allegro scherzando' and 'mf'. The second system is marked 'mf'. Both systems feature complex rhythmic patterns with many slurs.

A musical score for piano, measures 4-6. The score is in 3/4 time and B-flat major. The right hand (RH) starts with a complex chordal texture in measure 4, then moves to a more melodic line in measures 5 and 6. The left hand (LH) provides a steady accompaniment with eighth notes in measure 4, and a more active line in measures 5 and 6. Dynamics include *f* and *p*.

There is a small amount of surface level movement in the opening four bars, while at the background level the tonic (C) is held in bars 5 and 6 (ex. 2.37). However, the descent continues and covers a ninth, from the submediant (A flat) to the lower dominant (G).

Ex. 2.37: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, bars 43-51

A musical score for piano, measures 5-6. The score is in 3/4 time and B-flat major. The right hand (RH) features a long, sustained melodic line with a wide interval. The left hand (LH) provides a steady accompaniment with eighth notes. Dynamics include *f* and *p*.

Although the descent is not entirely scalar, the skipped notes – the leading note and the raised submediant (B natural and A natural) – are prominent at the surface level in bars 5 and 6, albeit in a reversed order. Viewing the opening A flat as an upper auxiliary note, the descent covers an octave. The motif to which this melody is firmly connected, shown below, also mirrors the C-type descent (ex. 2.38).

Ex. 2.38: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, fig. 34



Additionally, a background C-type descent is evident in the later fugato subject based on the motif (ex. 2.39). The range of the descent is the same as the opening theme.

Ex. 2.39: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, fig. 34

Of particular interest, the second movement of the contemporaneous Sonata for Piano and Cello, opus 19, has much in common with the final movement of the concerto: not only are the key signature, overall character, and the use of fast moving triplet quavers (although with a different time signature) the same, the opening motif also contains a background C-type contour (ex. 2.40).

Ex. 2.40: Sonata for Piano and Cello, opus 19, second movement: *Allegro scherzando*, bars 1-3

Allegro scherzando

The descent from the submediant (A flat) to the tonic (C) in the second and third bars of the example also occurs in the theme of the right hand melody of the piano part in bars 3

to 5 of the following example (ex. 2.41). The descending motif permeates much of the writing, and the descent from submediant to tonic also appears at the whimsical conclusion of the movement (ex. 2.42).

Ex. 2.41: Sonata for Piano and Cello, opus 19, second movement: *Allegro scherzando*, bars 3-7



Ex. 2.42: Sonata for Piano and Cello, opus 19, second movement: *Allegro scherzando*, bars 231-233



The final movement of Rachmaninoff's Fourth Piano Concerto shares a number of similarities with the fore-mentioned movement of the Second Piano Concerto. The most prominent of these relates to structure, as both movements do not contain a recapitulation of the principal subject.²⁶ There are similarities in the treatment of the opening subjects in both movements, with motifs being drawn from each, and the opening melody of the Fourth Concerto is also a background C-type contour (ex. 2.43). Despite the high amount of surface level movement in the later part of the melody, the lower dominant (D), reached in the ninth bar, is extended at the background level until the end.

Ex. 2.43: Fourth Piano Concerto, opus 40, third movement: *Allegro vivace*, bars 27-39



Musical score for piano, measures 4-12. The score is in 3/4 time and B-flat major. It consists of four systems of two staves each. The first system (measures 4-6) features a complex melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 7-9) continues the melodic development, with a dynamic marking of *p* (piano) in measure 8. The third system (measures 10-11) shows further melodic elaboration. The fourth system (measures 12-13) concludes with a dynamic marking of *perdendo* (diminuendo) and a final *pp* (pianissimo) marking. A circled number 8 is placed above the first measure of the fourth system.

A simplification of the first part of the melody is shown below, with the background level indicated on the upper staff (ex. 2.44).

Ex. 2.44: Fourth Piano Concerto, opus 40, third movement: *Allegro vivace*, bars 27-35

Simplified musical score for piano, measures 27-35. The score is in 3/4 time and B-flat major. It consists of two systems of two staves each. The first system (measures 27-31) shows a simplified melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 32-35) continues the simplified melodic line in the right hand and the supporting bass line in the left hand. A circled number 6 is placed above the first measure of the second system.

After the opening leap of an octave to the upper tonic (G), the background descent initially outlines the harmonic minor scale as far as the dominant in the fourth bar, and becomes more chromatic in bars 5 to 8. The descent covers a range of an eleventh, although there is a leap between the final two notes at the background level. The G flat may be viewed as an enharmonic F sharp, as this note has a more significant relationship with the dominant harmony that underpins the final part of the melody. While the four examples that have been discussed in this section have motivic associations, they have also featured in formally-constructed compositions. In the following section, melodies from motivically-based compositions will be discussed.

* * * * *

A connection was noted in the song Не пой, красивица [*Sing not to me, beautiful maiden*] between different melodic phrases that share the same contour type. Examples in this section are taken from works where a more substantial connection between C-type motifs and the melodies that derive from them can be made: in the *Étude-tableau* in G minor, opus 33, no. 8, similarly shaped motivic cells combine to create a melody of the same contour type; the slow movement melodies of the Third and Fourth Piano Concertos share a similar motif-based approach; while the final movement of *The Bells*, opus 35, combines different melodic and motivic elements on a large scale.

Despite the expansive lyricism in the *Étude-tableau* in G minor, analysis of the work indicates that it is built on motifs and is not thematic.²⁷ Furthermore, the opening melody is revealed to be a collection of various C-type cells. The entire melody appears below (ex. 2.45).

Ex. 2.45: *Étude-tableau* in G minor, opus 33, no. 8, bars 1-19



The first motif (marked *i* in bar 2 of the complete melody) comprises the first eight notes (ex. 2.46).

Ex. 2.46: *Étude-tableau* in G minor, opus 33, no. 8, bars 2-4

The background descent is from the mediant (B flat) to the tonic, and passes through the lowered supertonic (A flat). The tonic is reinforced by the raised leading note at the end. An extended variant of this motif features in bars 5 to 8 of the complete melody, where it rises a third above the B flat before descending again to the tonic. The second motif (marked *ii* in ex. 2.45) is an important feature of the development section of the etude (ex. 2.47).

Ex. 2.47: *Étude-tableau* in G minor, opus 33, no. 8, bars 4-5



The descent is also from the mediant, yet the supertonic is not lowered in this instance (A natural instead of A flat). The third motif (*iii*) is structurally important to the central section, and later provides a direct link to the coda (ex. 2.48).

Ex. 2.48: *Étude-tableau* in G minor, opus 33, no. 8, bars 8-9



The descent is again from the mediant, although in this instance the leading note is not raised. The final motif (*iv*) is more similar in rhythmic structure to the opening melody (ex. 2.49).

Ex. 2.49: *Étude-tableau* in G minor, opus 33, no. 8, bars 10-12



Here, the descent is no longer from the mediant, but commences on the supertonic. The motif is now entirely chromatic, incorporating the flattened supertonic (which featured in the first motif) and the raised leading note. In bar 13 the third motif is stated again, while

in bar 14 the second motif is extended in its descent, reaching as far as the low C in bar 16, which in turn leads to the cadence. Accompanying this, a further extension of descending material in the right hand completes the section (ex. 2.50).

Ex. 2.50: *Étude-tableau* in G minor, opus 33, no. 8, bars 16-18



In this, its most extended, form the melodic line now reaches down from the submediant (E flat) and, while skipping the dominant, continues again through the lowered supertonic before ending on the raised leading note.

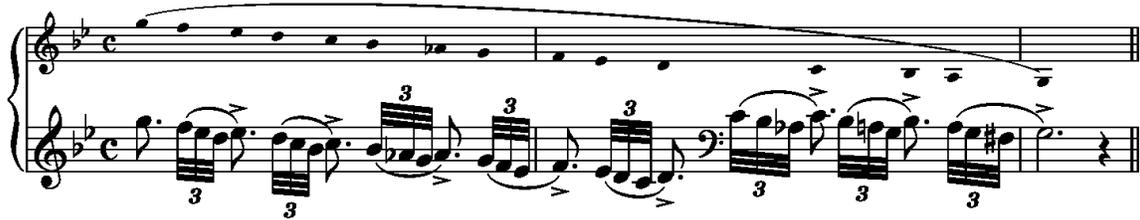
The descending contour is prevalent throughout the piece, and also serves as a unifying factor. A climax is reached in the development section in the twenty-sixth bar and, similarly to the *Elégie*, discussed previously, a long, stepwise descent follows.²⁸ Although the passage is accompanied by rapid demisemiquavers, the most prominent notes produce a descending scale when viewed separately (ex. 2.51).

Ex. 2.51: *Étude-tableau* in G minor, opus 33, no. 8, bars 26-30



Another C-type contour features in the coda section, where it covers a range of two octaves and is again completely scalar. As the accompanying background level in the following example shows (ex. 2.52), the incorporation of the flattened supertonic, and the inclusion of both raised and lowered leading notes, indicates a significant degree of connection with the motifs profiled in the analysis above. Moreover, as the previously discussed *Elégie* similarly ended with a far-ranging descent, further structural similarities with that work may be noted.

Ex. 2.52: *Étude-tableau* in G minor, opus 33, no. 8, bars 41-43



As outlined briefly in the introductory chapter, melodies from the second movement of the Third Piano Concerto, opus 30, are wrought largely from a small motif (ex. 2.53).²⁹ Despite the variations in the melodic material, a degree of unity is achieved through the similar contour of the numerous phrases.

Ex. 2.53: Third Piano Concerto, opus 30, second movement: *Adagio*, bars 1-2



The motif comprises a falling minor second and a major third. In the longer woodwind melody that follows, the opening interval is altered to a major second and is followed by a minor third (ex. 2.54).

Ex. 2.54: Third Piano Concerto, opus 30, second movement: *Adagio*, bars 2-9



The melody consists of two four-bar phrases, both of which are C-type contours at the background level (ex. 2.55). In the opening phrase, both descents cover a perfect fourth.

Ex. 2.55: Third Piano Concerto, opus 30, second movement: *Adagio*, bars 2-9

The motif is further developed in the string section entry at figure 24. Here, the first four-bar phrase is restated, but this time it continues at a lower pitch and is extended by six bars (ex. 2.56).

Ex. 2.56: Third Piano Concerto, opus 30, second movement: *Adagio*, fig. 24

At the background level of the string melody, the first four-bar phrase again descends by a perfect fourth, yet in the extended phrase that follows the range is a minor tenth. The melody is further varied at the entry of the piano, and in this instance it is eight bars long (ex. 2.57).

Ex. 2.57: Third Piano Concerto, opus 30, second movement: *Adagio*, seven bars before fig. 26

The image displays a musical score for the piano and string parts of the second movement of the Third Piano Concerto, Opus 30, by Sergei Rachmaninoff. The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano part is shown on the bottom two staves, and the string part is on the top two staves. The piano melody consists of a series of eighth notes with triplet markings, while the string part features a long, sweeping melodic line with a background descent. The score is divided into two systems, each with a repeat sign at the end.

There are similarities between the piano melody and the extended string melody of the orchestral introduction (shown in ex. 2.54). However, the piano melody is simplified, and the background descent covers a major tenth.

Rachmaninoff skilfully interweaves a melody derived from the motif with material from the principal subject of the first movement at the *più vivo* after figure 27. The motivic material is given to the piano and the first movement theme is heard in the upper strings. Treated sequentially, the small phrase from the first movement is transformed into a background C-type contour, while a background descent also occurs in the motivic writing in the piano part. Both melodies, and their background levels, are shown in example 2.58, with the piano melody on the two top staves and the melodic material from the first movement on the staves below.

The background descent is scalic in the string melody, although a number of notes are skipped in the more chromatic descent of the piano part, which covers a wider range.

Ex. 2.58: Third Piano Concerto, opus 30, second movement: *Adagio*, six bars after fig. 27

The musical score for Ex. 2.58 consists of two systems of staves. The first system includes a grand staff for piano (treble and bass clefs) and a single staff for violins. The piano part features a melodic line with a descending contour, marked *piano* and *8va*, and a bass line with triplet patterns. The violin part has a similar melodic line. The second system continues the piano part with more triplet patterns and a final triplet figure, while the violin part continues its melodic line.

A further descending contour follows directly from this passage in the left hand of the piano part (ex. 2.59).

Ex. 2.59: Third Piano Concerto, opus 30, second movement: *Adagio*, fig. 28

The musical score for Ex. 2.59 shows the piano part of the score. It is marked *Meno mosso (Adagio)* and *mf cantabile*. The score is in 3/4 time and features a complex melodic line with multiple triplet patterns. The piano part is written for both the right and left hands, with the left hand playing a descending contour. The score includes dynamic markings such as *mf* and *mf cantabile*.

3

3

3

p

dolce

mf

3

3

5

dim.

pp

3

3

The descent covers a range of an octave, although it is not completely scalic as both the B flat and G flat are skipped. A scalic background descent, however, occurs in the first four bars in the treble.

The C-type contour appears at both surface and background levels in this movement, and has a unifying effect on the numerous melodic phrases. While a detailed exploration of ways in which Rachmaninoff matches melodic structures with specific areas within works will be undertaken in Chapter 4,³⁰ a link can be made between this slow movement and that of the Fourth Piano Concerto. Here, the melodies in the main thematic area also derive from a motif stated in the opening bars, and their contours similarly correspond to the shape of the motif (ex.2.60).

Ex. 2.60: Fourth Piano Concerto, opus 40, second movement: *Largo*, bar 6

Largo

There is, however, great contrast in the material that Rachmaninoff draws from the two motifs. The more classical approach to melody in the slow movement of the Fourth Piano Concerto is typical of his later compositions, although the paired-back mode of writing has found fewer admirers than his earlier, fully-blown melodic style.³¹ Contrast is achieved through variations in the harmonisation of the short phrases that stem from the motif, which range between two and eight bars in length. These phrases are also C-type contours, although their scope is increased, as the following example shows (ex. 2.61).

Ex. 2.61: Fourth Piano Concerto, opus 40, second movement: *Largo*, bars 26-30

The image shows a musical score for the second movement of the Fourth Piano Concerto, opus 40, by Rachmaninoff, specifically bars 26-30. The score is written for piano and violin. The piano part is in the lower register, featuring a background descent with chromatic intervals and several triplet figures. The violin part is in the upper register, mirroring the piano's melodic lines. Dynamic markings include *mf*, *dim.*, *p*, and *pp*. The tempo is *Largo*.

The background descent is scalic and covers a ninth, incorporating a number of chromatic intervals. The more vigorous central *agitato* section brings about an abrupt change in mood, although the orchestral melody is again derived from the motif (ex. 2.62).

Ex. 2.62: Fourth Piano Concerto, opus 40, second movement: *Largo*, bar 49

L'istesso tempo, ma agitato

The image shows a short musical phrase for the piano, bar 49. It is written in the bass clef and features a triplet of eighth notes. The dynamic marking is *sf*. The tempo is *L'istesso tempo, ma agitato*.

As indicated by this short phrase, the range of the motif is reduced and now covers an enharmonic major second. A true contrast in melodic style, however, does not occur until the end of the movement, where a melody intended for use in an *Étude-tableau* is introduced. This melody – which was used to exemplify symmetrical D-type contours in the Introduction – will be analysed in the following chapter.³²

Melodic unification within a movement through repeated occurrences of similarly shaped contours is achieved in Rachmaninoff's 1913 masterpiece, *The Bells*, opus 35. This four movement work, scored for large orchestra, vocal soloists and choir, differs from Rachmaninoff's symphonies in many ways, the most important of these being that a text is incorporated as its basis. Accordingly, formal structures such as first-movement-sonata-form do not appear. Rather, all four movements are based on motifs. The melody of the orchestral opening of the final movement takes the form of an extended solo given to the *cor anglais* (ex. 2.63). It consists of three similar phrases, all of which are C-type contours, indicated with numbers *i-iii* below.³³

Ex. 2.63: *The Bells*, opus 35, fourth movement: *Lento lugubre*, bars 1-21

The image displays a musical score for the fourth movement of Rachmaninoff's *The Bells*, opus 35, titled *Lento lugubre*. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It is divided into three systems, each representing a phrase of the *cor anglais* melody, labeled *i*, *ii*, and *iii*. The piano accompaniment is divided into *upper strings* and *lower strings*. The first system (bars 1-5) shows the *cor anglais* melody starting with a *mf* dynamic, featuring a triplet of eighth notes and a quintuplet of sixteenth notes. The piano accompaniment includes *pp* dynamics for the lower strings and *f* for the upper strings. The second system (bars 6-11) continues the *cor anglais* melody with a *mf* dynamic, including a triplet of eighth notes and a triplet of sixteenth notes. The piano accompaniment features *pizz.* (pizzicato) for the lower strings and *pp* dynamics. The third system (bars 12-21) concludes the *cor anglais* melody with a *mf* dynamic, including a triplet of eighth notes and a triplet of sixteenth notes, ending with a *dim.* (diminuendo) marking. The piano accompaniment continues with *mf* dynamics and *dim.* markings.

17

Похо - ронный слы нянь звонь,

The first phrase is four bars long, and the opening rising leap similarly begins each of the subsequent phrases in the introduction. This leap is a prominent characteristic of the motif, which is identified here as the first five notes. After the leap, there is a gradual background descent. The melody is extended in the following two seven-bar phrases, both of which are background C-type contours. The relationship of surface and background levels is shown below (ex. 2.64).

Ex. 2.64: *The Bells*, opus 35, fourth movement: *Lento lugubre*, bars 2-18

7

11



The background descent in the first phrase covers a range of a fifth, while in the second and third phrases it is more extended, covering an octave and an eleventh respectively. There is a small amount of chromaticism in the final bars of the first phrase, and this is further developed at the end of the following phrases (bars 12 to 13 and 19 to 20).

Descending contours are also evident in the vocal writing in this movement. Shown in example 2.65 is the first melodic line of the baritone solo, which follows immediately after the recitative-style exclamation at the conclusion of the orchestral introduction (shown in example 2.63).

Ex. 2.65: *The Bells*, opus 35, fourth movement: *Lento lugubre*, fig. 102 + 4



The characteristic rising leap of the motif is absent from the vocal melody, however, and the descent now covers a tenth at the background level. A point of structural significance is reached where the baritone solo and chorus first sing together. Again, a C-type contour occurs (ex. 2.66). The opening leap is still absent, although the descent is now closer to the surface level and covers an octave. In the next vocal phrase, shown in example 2.67, the opening leap is restored. The background descent again covers an octave, and there is a higher rate of surface level movement. An upward leap of an octave appears at the end of the example, although this forms the upbeat to the following section.

Ex. 2.66: *The Bells*, opus 35, fourth movement: *Lento lugubre*, fig. 105

И ры - да - емь, - вспо - ми - на - емь, -
- Что и мы гла - за сме - жимь.

3

3

3

Ex. 2.67: *The Bells*, opus 35, fourth movement: *Lento lugubre*, fig. 106

Не - из - мин - но мо но - тон - рый, Э-тотъ
воз - глазъ от - да лен - ный, По хо - рон - ный тяж кий звонъ, -

Росо più mosso

3

Ex. 2.68: *The Bells*, opus 35, fourth movement: *Lento lugubre*, fig. 122

3

3 3

3

As with previous examples, the final melodic statement in the coda features a conclusive expression of the contour type (ex. 2.68). The melody, now returned to the orchestra, has a scalar background descent of an octave.

Octave-based descending phrases are especially common in works from this period, and it is interesting to consider whether Rachmaninoff had developed a particular association with them. Witness, for example, similarities with the opening phrase of the contemporaneous song *Диссонанс* [*Dissonance*], opus 34, no. 13 (ex. 2.69). A majority of phrases in this song conclude with octave-based descending contours, as does the final vocal line, shown in example 2.70.

Ex. 2.69: *Диссонанс* [*Dissonance*], opus 34, no. 13, bars 3-9

Non allegro agitato

Пусть по во-ле су - деб, — я раз - ста - лась сто - бой,
5 Пусть дру - гой — об - ла - да - ет мо - ей кра - со - той!

Ex. 2.70: *Диссонанс* [*Dissonance*], opus 34, no. 13, bars 77-80

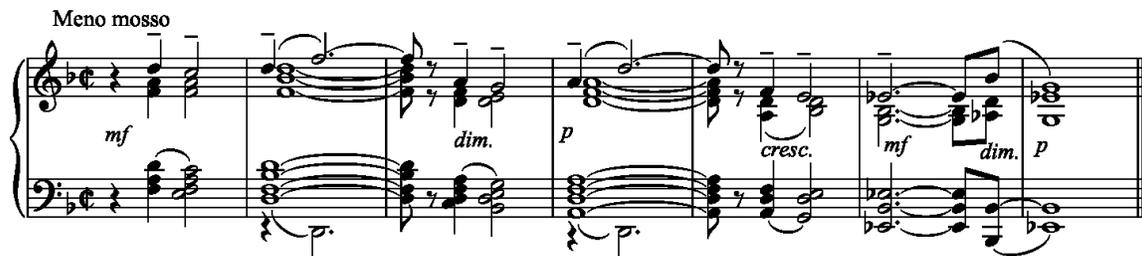
Пусть вла де — ет он жал - кой мо - ей кра - со - той! —

* * * * *

In the following section, analysis of works with multiple *C*-type contours continues, although the focus moves to two works that contain a number of different motifs of the same contour type. In the first part, melodies from the opening movement of the First Piano Sonata, opus 28, will be discussed. This will be followed by analysis of melodic material from all three movements of the Second Piano Sonata, opus 36.

According to a letter from the composer to Nikita Morozov, the First Piano Sonata was conceived originally as a symphony.³⁴ So it is perhaps unsurprising that, similarly to the symphonies, much of the thematic material in the sonata is derived from motifs heard in the opening page. The most prominent of these is based on the interval of a perfect fifth: this interval opens the work, and recurs in thematic material and accompaniment patterns in all three movements. A short descending melody from the opening page of the sonata, below, returns later in the first movement, and in the final movement (ex. 2. 71).

Ex. 2.71: First Piano Sonata, opus 28, first movement: *Allegro moderato*, bars 15-21



At the background level, the series of three short phrases combine to form a C-type contour (ex. 2.72). The background descent covers a range of a major seventh.

Ex. 2.72: First Piano Sonata, opus 28, first movement: *Allegro moderato*, bars 15-21



A purely scalar descending contour is introduced immediately after the exposition and the pattern is developed extensively, forming almost the entirety of the development section. The first statement is shown below (ex. 2.73).

Ex. 2.73: First Piano Sonata, opus 28, first movement: *Allegro moderato*, bars 132-134



Ex. 2.77: First Piano Sonata, opus 28, first movement: *Allegro moderato*, bars 228-238

Musical score for Ex. 2.77, First Piano Sonata, opus 28, first movement: *Allegro moderato*, bars 228-238. The score is in bass clef with a key signature of two flats and a 3/4 time signature. It consists of three staves. The first staff shows measures 228-230 with various chords and notes. The second staff shows measures 231-233 with similar notation. The third staff shows measures 234-238, featuring a descending flourish of eighth notes with slurs and accents.

Written in 1913 and heavily revised in 1931, the Second Piano Sonata features numerous C-type motifs and melodies in all three movements.³⁵ A descending flourish opens the work and leads directly to the principal subject area. The motif-like theme is a C-type contour, and is heard in the second and third bars. The background level is indicated on the lower staff in this instance (ex. 2.78).

Ex. 2.78: Second Piano Sonata, opus 36, first movement: *Allegro agitato*, bars 1-5

Musical score for Ex. 2.78, Second Piano Sonata, opus 36, first movement: *Allegro agitato*, bars 1-5. The score is in treble and bass clefs with a key signature of two flats and a 4/4 time signature. It consists of three staves. The first staff shows measures 1-5 with a *veloce* marking and a *ff* dynamic. The second staff shows measures 1-5 with a *rit.* marking and a *dim.* dynamic. The third staff shows measures 1-5 with a *dim.* marking. The score features complex rhythmic patterns, including triplets and slurs.

4 a tempo
p 3 3 cresc. 3 3 3 3 3 3 ff

After the initial motif-like descent, the phrase continues and reaches the lower submediant (G flat), from which a second, harmonically altered statement of the melody begins. The initial chromatic downward steps fill-in an arpeggiation of the B flat minor tonic chord, and characterise the motivic writing later in the first and second movements. This recurring motif is shown separately, below (ex. 2.79).

Ex. 2.79: Second Piano Sonata, opus 36, first movement: *Allegro agitato*, bars 2-3

These descending chromatic notes are also found in the opening of the second subject, where more than one C-type contour is evident. In the first of these, shown below, a descending perfect fourth is covered at the surface level in the first bar (ex. 2.80).

Ex. 2.80: Second Piano Sonata, opus 36, first movement: *Allegro agitato*, bar 37

Meno mosso
mf p

At the background level of this melody, however, the opening bars are relatively static. The most significant descending contour occurs at the end of the second main phrase,

which begins in a similar way to the earlier example. This phrase, which is metrically altered in the later revision of the sonata, is shown below (ex. 2.81).

Ex. 2.81: Second Piano Sonata, opus 36, first movement: *Allegro agitato*, bars 43-49

The image displays a musical score for piano, consisting of three systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system (bars 43-45) shows a descending melodic line in the right hand, starting on a high note and moving down stepwise, with a final half-note on a higher pitch. The left hand provides a rhythmic accompaniment of eighth notes. The second system (bars 46-48) continues the descending line in the right hand, which is slurred over the entire system. The left hand continues with eighth notes. The third system (bar 49) shows the final descending line in the right hand, ending with a double bar line. The left hand concludes with a few final notes and rests.

In the main, the descent is close to the surface level, although two expressive minor sevenths feature prominently in the penultimate bar. The descent is also wide-ranging, covering just under two octaves. Remarks have been made regarding the alteration, or modification, of melodies in later statements, indicating that these frequently express most fully the underlying traits of the contour type.³⁶ The current example is such a case with Rachmaninoff stating only the second, more completely descending phrase in the recapitulation.

As with the First Piano Sonata, the development section features numerous descending contours. The section concludes with a series of scalic descents, redolent of bells in this instance. This forceful passage further indicates ways in which the C-type contour may serve a unifying role within a movement. Accompanying semiquavers have been removed from the following example, and the chordal texture reduced (ex. 2. 82).

Ex. 2.82: Second Piano Sonata, opus 36, first movement: *Allegro agitato*, bars 111-120

The image shows three staves of musical notation for Ex. 2.82. The top staff is in treble clef and contains five phrases, each marked with a bracket and the number '4'. The middle staff is in treble clef and contains six phrases, each marked with a bracket and the number '4'. The bottom staff is in bass clef and contains four phrases, each marked with a bracket and the number '4'. The music consists of eighth and sixteenth notes, with some accidentals (sharps and flats).

A short, seven-bar phrase which is unrelated to earlier thematic material links the three movements of the sonata.³⁷ At the background level, all voices in this chorale-like phrase are C-type contours (ex. 2.83).³⁸

Ex. 2.83: Second Piano Sonata, opus 36, second movement: *Non allegro*, bars 1-7

The image shows two staves of musical notation for Ex. 2.83. The top staff is in treble clef and contains four measures of music. The bottom staff is in bass clef and contains four measures of music. The music is in 3/4 time and features a melodic line in the upper voice and a harmonic accompaniment in the lower voice. Dynamic markings include *mf*, *espr.*, *dim.*, and *p*. The key signature has one sharp (F#).

The relationship between surface and background levels in the uppermost voice is shown in example 2.84. Although it is perhaps the most expressive note of the phrase, the G in the first bar is an upper auxiliary to the F sharp. At the background level, the descent is typical and covers an octave.

Ex. 2.84: Second Piano Sonata, opus 36, second movement: *Non allegro*, bars 1-7

The structure of the second movement is unique among Rachmaninoff's compositions, as its short theme is heard five times in relatively close succession in the exposition yet is absent from the end of the movement, where only the mood of the opening is recapitulated. Additionally, and as noted previously, the central section is based primarily on the descending motif from the first movement (shown in example 2.79). Of the five statements of the theme, the first four are linked by a rising phrase, shown in the final bar of example 2.85. A similar short rising phrase linked statements of the main theme of the *Elégie*, discussed at the beginning of the chapter.³⁹

Ex. 2.85: Second Piano Sonata, opus 36, second movement; *Lento*, bars 8-11

Ex. 2.86: Second Piano Sonata, opus 36, second movement: *Lento*, bars 8-11

The image shows the musical score for Ex. 2.86, bars 8-11. It consists of two systems of staves. The first system has a treble clef staff with a whole note chord and a bass clef staff with a melodic line. The second system has a treble clef staff with a whole note chord and a bass clef staff with a melodic line that includes a fingering '5' above a note.

Excepting the linking bar, a small background descent is evident in the theme (ex. 2.86). The fourth statement of the melody is significantly elaborated, being overlaid with a continuous quaver pattern. Each bar also contains smaller descending contours in addition to the main background descent (ex. 2.87). The lesser descents are shown in small note-heads.

Ex. 2.87: Second Piano Sonata, opus 36, second movement: *Lento*, bars 28-31

The image shows the musical score for Ex. 2.87, bars 28-31. It consists of two systems of staves. The first system has a treble clef staff with a whole note chord and a bass clef staff with a complex melodic line. The second system has a treble clef staff with a whole note chord and a bass clef staff with a complex melodic line that includes a 'cresc.' marking.

In the fifth and final statement, the linking bar is removed and the melody, which is further evolved, is passed to the left hand. Importantly, it is extended and now reaches the tonic (ex. 2.88), indicating again that a final statement of a theme expresses most fully the qualities of the contour type.

Ex. 2.88: Second Piano Sonata, opus 36, second movement: *Lento*, bars 32-35

The image shows two systems of musical notation for piano. The first system consists of a treble clef staff with a long melodic line and a bass clef staff with a rhythmic accompaniment. The second system consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 12/8.

At the climax of the second movement, Rachmaninoff again incorporates descending scalar passages (ex. 2.89).

Ex. 2.89: Second Piano Sonata, opus 36, second movement: *Lento*, bars 68-72

The image shows four systems of musical notation for piano. The first three systems are in the treble clef and feature descending scalar passages. The fourth system is in the bass clef and features a descending scalar passage. The key signature is one sharp (F#) and the time signature is 12/8.

Despite the absence of the theme in the recapitulation section of the second movement, a background C-type contour still occurs (ex. 2.90). The rhythm is initially reminiscent of the theme, but the background melodic contour is very different. In the first six bars, the background descent arpeggiates the tonic triad (E major), while in the final four bars the descent is scalar at the surface level, covering a range of over three octaves. Significantly, and as has been noted in earlier examples, the most extended melodic descent occurs at the conclusion of this movement.

Ex. 2.90: Second Piano Sonata, opus 36, second movement: *Lento*, bars 78-88

The musical score for Ex. 2.90 is presented in three systems, each with two staves (treble and bass clef). The key signature is E major (three sharps) and the time signature is 12/8. The first system (bars 78-83) features a long melodic line in the right hand and a descending arpeggiated line in the left hand. The second system (bars 84-87) continues the melodic line in the right hand and a scalar descent in the left hand. The third system (bars 88-88) shows the final melodic line in the right hand and a scalar descent in the left hand.

Prior to the commencement of the third movement, the bridge passage, previously discussed, is restated in a slightly modified form. The final C-type example discussed in this section is the principal subject matter of the last movement (ex. 2.91). This material consists of three parts: the first is a descending arpeggiated run in triplet quavers; the second consists of repeated chords (bars 3 to 8 of the example); while the third (bars 9 to 12) is more melodic and distinctive. In the inner voice of the repeated chord section is a further small background descending line (bars 7 and 8).

Ex. 2.91: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 1-12

The musical score for Ex. 2.91 consists of three systems of music. The first system (bars 1-6) shows a right-hand melody with triplets and a left-hand accompaniment with chords and triplets. Dynamics include *ff*. The second system (bars 7-9) features a right-hand accompaniment with chords and a left-hand melody with triplets. Dynamics include *p* and *cresc.*. The third system (bars 10-12) shows a right-hand accompaniment with chords and a left-hand melody with triplets. Dynamics include *ff*.

The relationship between the surface and background levels of the C-type part of the theme is shown below (ex. 2.92). The descent is relatively small, covering a major sixth. The scalic contour includes chromatic notes not common to the key of the tonic (B flat major), although the tonality of G flat major – which harmonises the descent – is the relative major of the home key of the sonata (B flat minor).

Ex. 2.92: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 3-12

The musical score for Ex. 2.92 shows a right-hand melody with a descending line and a left-hand accompaniment with triplets. The tempo is *Allegro molto*.

To summarise, there are numerous C-type contours in the melodies and motifs of Rachmaninoff's Second Piano Sonata. These include the opening subject of the first

movement (both motif and theme), the second subject, the bridge passage on either side of the slow movement, the slow movement theme, and the first subject of the final movement. Additionally, descending contours have been documented in the development and climax sections of both first and second movements. The remaining theme of the sonata is the lyrical second subject of the final movement, and this *ABC*-type melody – which also concludes with a descent – will be discussed in detail in Chapter 4.⁴⁰

* * * * *

A number of the works with multiple *C*-type contours that have been discussed have also concluded with descents, these including the *Elégie*, opus 3, no. 1, the *Étude-tableau* in G minor, opus 33, no. 8, and the final melody of *The Bells*, opus 35. In the last part of this chapter, six further coda section *C*-type descents will be analysed.

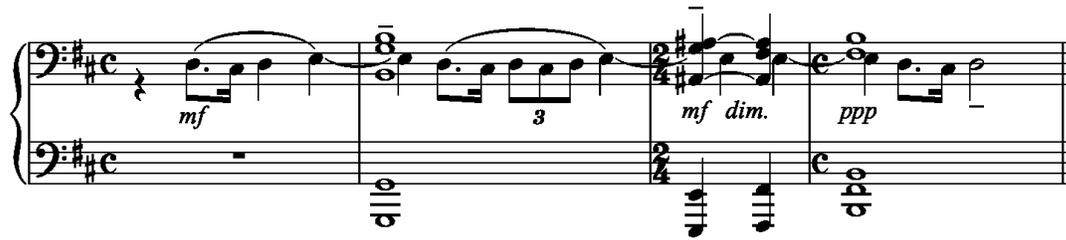
Written in 1896, the *Six moments musicaux*, opus 16, are among the final compositions of Rachmaninoff's first composing period. A short coda of nine bars concludes the third piece in the set, the first five bars of which are shown below (ex. 2.93).⁴¹

Ex. 2.93: *Moment musical* in B minor, opus 16, no. 3, bars 45-49



A similar descending phrase stands at the end of the central section of this tripartite work, but in the coda it is extended. Within each of the two main phrases are three successively shorter surface level descents. The first and second reach as far as the mediant (D in bars 1 and 2), and the third reaches the supertonic (C sharp in bar 2). The combined descent of the two main phrases covers two octaves. The actual conclusion of the piece is reached via a restatement of the opening motif (ex. 2.94).

Ex. 2.94: *Moment musical* in B minor, opus 16, no. 3, bars 49-53



In the second bar, the uppermost voice of the right hand concludes the descent commenced in the previous passage, reaching the tonic (B). The background level of the entire coda section is shown below (ex. 2.95).

Ex. 2.95: *Moment musical* in B minor, opus 16, no. 3, bars 45-53



A C-type coda descent also occurs in the fourth piece of the set, the *Moment musical* in E minor. It is similarly related to material heard previously, in this instance from the end of the exposition. The entire passage is shown in example 2.96.

Here, the melody is shared between both hands of the piano part in canonic imitation. A simplified version is shown in example 2.97. Although the raised leading note (D sharp)

Ex. 2.96: *Moment musical* in E minor, opus 16, no. 4, bars 68-75

The musical score is presented in eight systems, each with a grand staff (treble and bass clefs). The key signature is E minor (one sharp) and the time signature is 3/4. The first system is marked **Prestissimo** and **fff**. The score includes various dynamic markings: **8va** (octave up) in the first system, **8va** in the second system, and **sfff** (sustained fortissimo) in the eighth system. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. There are also some rests and slurs throughout the piece. The piece concludes with a final chord in the eighth system.

is reached at the end of each of the two three-bar phrases at the surface level, its resolves to the tonic, creating a background descent of just under two octaves. The two bars of figuration that follow the melodic descent (bars 7 to 9 of example 2.96) complete the downward trend, and reach the bottom octave of the piano.

Ex. 2.97: *Moment musical* in E minor, opus 16, no. 4, bars 68-73

A coda descent completes the Prelude in D major, opus 23, no. 4. The harmonisation of the final note of the theme with the submediant chord (B minor, shown in the first bar of the example) necessitates the continuation of the melodic line (shown with upward stems). As the accompanying background level shows, the coda descent covers an octave, reaching the tonic (D) after an extended cadence in bars 5 to 7 (ex. 2.98). In this instance, the scalar descent is at the surface level of the melody.

Ex. 2.98: Prelude in D major, opus 23, no. 4, bars 70-78

The theme of the second movement of the First Piano Sonata is an *ABC*-type melody, and will be discussed in detail in Chapter 4.⁴² A coda section, however, is added to the final descending part of the melody (a passage that was shown in the Introduction as an example of surface level descents⁴³), which further consolidates the theme through the incorporation of its dotted-rhythm motif (ex. 2.99).

Ex. 2.99: First Piano Sonata, opus 28, second movement: *Lento*, bars 148-157

The musical score for Ex. 2.99 is presented in three systems. The first system (bars 148-152) shows the beginning of the passage with a *mf* dynamic. The second system (bars 153-156) includes a *dim.* marking and continues the descending line. The third system (bars 157-159) features a *rit.* marking, a *mf* to *p* dynamic change, and a *pp* dynamic marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

The descending line is passed between both hands, and is chromatic as far as the mediant (A, bar 7). The frequent octave displacements are rationalised in example 2.100, revealing that the scalic background descent reaches the tonic in the final bars.

A *C*-type coda descent occurs at the conclusion of the slow movement of the Second Piano Concerto, the theme of which is an *ABC*-type melody that will be discussed in Chapter 4.⁴⁴ In this instance, there are two descending contours: the first is at the background level of the chordal piano writing; the second is in the melody of the upper strings. The background levels are indicated above and below the melodic lines in example 2.101.

Ex. 2.100: First Piano Sonata, opus 28, second movement: *Lento*, bars 148-157

Musical score for Ex. 2.100, First Piano Sonata, opus 28, second movement: *Lento*, bars 148-157. The score is in 3/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system shows the right hand with a long, sustained note and the left hand with a rhythmic pattern. The second system continues the piece, featuring a complex left-hand passage with a quintuplet (marked '5') and a final cadence.

Ex. 2.101: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 144-150

Musical score for Ex. 2.101, Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 144-150. The score is in 3/4 time and A major. It consists of two systems of piano accompaniment and violin parts. The piano part features a long, sustained note in the right hand and a rhythmic pattern in the left hand. The violin part features a long, sustained note. The score is marked 'Piano' and '8va'.

The background descent of the piano melody covers a range of a minor seventh, yet it returns upward to the lower mediant (G sharp) in the final bar of the example. The descent of the string melody, however, reaches the tonic, covering a range of a fifth. Arguably, the descent from the upper tonic (E) of the piano part resolves in the string part, neatly covering an octave. However, the music continues for a number of bars and the G sharp remains, quite exquisitely, as the final note (ex. 2.102).

Ex. 2.102: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 150-154



In the final example of this chapter, attention turns to Rachmaninoff's last large-scale composition, the *Symphonic Dances*, opus 45. The introduction to the first movement incorporates a passage that pre-dates the work's completion by a large number of years, evidence of which exists in a sketchbook carried by the composer when he left Russia.⁴⁵ The upper voice of this passage is a background C-type contour (ex. 2.103).

Ex. 2.103: *Symphonic Dances*, opus 45, first movement: *Non allegro*, bars 10-16



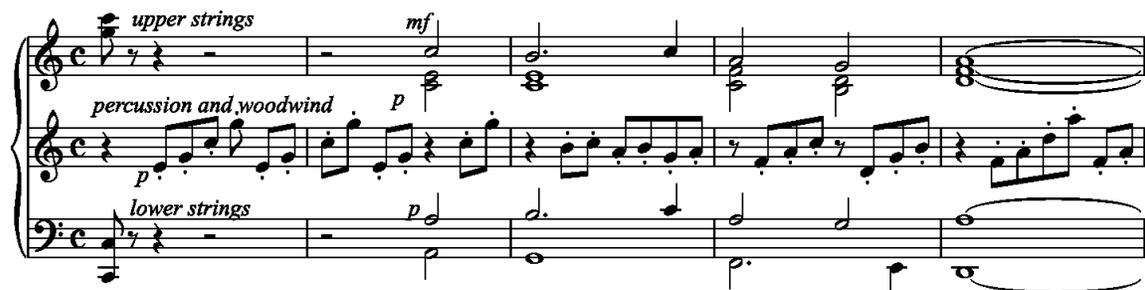
The first part of the example consists of two two-bar phrases, the second of which is the same as the first but transposed down a fifth. The background level is shown below (ex. 2.104). While there is a high degree of surface level movement, the chromatic background descent covers just over an octave until bar 4. In the final three bars, the phrase is extended, however, and repetitions of the tonic (C) indicate that the lower leading note (B natural) is auxiliary. The background range, therefore, covers an octave.

Ex. 2.104: *Symphonic Dances*, opus 45, first movement: *Non allegro*, bars 10-16



While the introductory material is largely unconnected to the thematic content of the movement, it has a significant connection to the coda section. This final passage includes references to the *Dies irae* and, famously, the opening theme of the First Symphony, opus 13 (ex. 2.105).⁴⁶

Ex. 2.105: *Symphonic Dances*, opus 45, first movement: *Non allegro*, fig.27-3 - fig. 28



Musical score for piano, measures 6-10. The score is written for piano and consists of two systems. The first system (measures 6-8) features a treble clef with a melodic line and a bass clef with a supporting line. The second system (measures 9-10) continues the melodic line in the treble clef, marked with *dim.* and *p*, and the bass clef with a supporting line. The music concludes with a final chord in the bass clef.

The short phrase is also a C-type contour at the background level. Indicating further its relationship with the introduction, the descent covers an octave, tonic to tonic. While the descent is largely tonal and contrasts with the dissonance of the opening, it also balances, and neatly concludes, the movement.

Ex. 2.106: *Symphonic Dances*, opus 45, first movement: *Non allegro*, fig.27-3 - fig. 28

Musical score for piano, measures 7-10. The score is written for piano and consists of two systems. The first system (measures 7-8) features a treble clef with a melodic line and a bass clef with a supporting line. The second system (measures 9-10) continues the melodic line in the treble clef and the bass clef with a supporting line. The music concludes with a final chord in the bass clef.

* * * * *

A significant number of melodies have been examined in this chapter on *C*-type contours, ranging from simple surface level descents through to more complex background level reductions. In works such as the slow movement of the Third Piano Concerto, opus 30, a strong connection has been shown between *C*-type motifs and the melodic material drawn from them. While the *C*-type contour has been analysed primarily as a singular entity, the interconnection of various descending contours, such as in the Second Piano Sonata, opus 36, has been viewed as a unifying factor. In this regard, the first example of the chapter, the *Elégie*, opus 3, no. 1, is archetypal in many ways. The range of background descents has frequently covered an octave, although longer descents have been documented in melodies that appear at ends of works and movements, and in development and coda sections. As the descending contour is the second part of *D*-type melodies, the following chapter further explores a number of issues that have arisen so far.

-
- ¹ The final descent to the tonic is implied, as the G flat is indicated as a bass note.
- ² A final arpeggiation, however, returns to the middle of the keyboard, ending on the dominant (B flat).
- ³ A connection is noted with the first of the *Morceaux de Fantaisie*, opus 3, which begins similarly.
- ⁴ The manuscript is dated “15 November, 1917.”
- ⁵ See p. 19.
- ⁶ Richard Taruskin, “Borodin” in *Grove Music Online*, ed. L. Macy (accessed 10 October, 2008), <http://www.grovemusic.com>.
- ⁷ A similar, although simplified, phrase occurs before the final section of text, left hand piano part at bar 33.
- ⁸ For example, this interval is prominent in the first movement second subject, discussed on p. 156.
- ⁹ The highest note (A) is first reached at the climax of the song in bar 30.
- ¹⁰ These three works are discussed in Chapter 2. See, respectively, pp. 73, 67 and 80.
- ¹¹ The relationship between E and D sharp is significant; the interval is also at the opening of the melody.
- ¹² The composing periods have been outlined in the Preface, p. xviii.
- ¹³ See David Cannata *Rachmaninoff and the Symphony*, pp. 55-56, for a description of sketch material related to this work.
- ¹⁴ In this instance, the recapitulation statement is quite reduced. In regard to Rachmaninoff’s editing processes, it is curious to consider whether a more complete version once stood in the recapitulation.
- ¹⁵ The final version of the Fourth Piano Concerto, opus 40, is quoted in this analysis. This concerto exists in a number of formats: issues regarding revisions to it are discussed in detail on p. 197.
- ¹⁶ Martyn, *Rachmaninoff: Composer, Pianist, Conductor*, pp. 300-301. The inclusion of material from the *Études-tableaux*, opus 33, suggests that the genesis of the concerto dates from before 1917.
- ¹⁷ The *Dies irae* is found in Berlioz’s *Symphonie fantastique*, opus 14, and Liszt’s *Totentanz*, S. 126.
- ¹⁸ David Cannata highlights further appearances in *Rachmaninoff and the Symphony*, p. 80.
- ¹⁹ The exact origins of the ‘*La Folía*’ theme are unknown. Its earliest use dates from 15th century Portugal.
- ²⁰ See p. 124.
- ²¹ The theme is shown on p. 124.
- ²² *Les larmes* is discussed on p. 57; the *Symphonic Dances*, on p. 96.
- ²³ See p. 212.
- ²⁴ Late works are discussed in Chapter 5 from p. 240.
- ²⁵ The motif may derive from St Sofia’s Cathedral in Novgorod. See Harrison, *Rachmaninoff*, p. 118. *Larmes* is French for tears.
- ²⁶ There is a very brief motivic recapitulation following in the development section. The theme is recapitulated somewhat more thoroughly in bar 347 of the original version of the concerto.
- ²⁷ The term ‘thematic’ is used here in accordance with my definition of it on p. 16.
- ²⁸ For discussion of the similar passage from the *Elégie*, see p. 38.
- ²⁹ See p. 18.
- ³⁰ Note, for example, the similarity in opening subjects in the piano concertos, discussed on p. 145.
- ³¹ British critics commented that the theme resembled *Three Blind Mice*. Also refer to Threlfall, *Rachmaninoff*, p. 52.
- ³² See p. 104 for analysis of the *Étude-tableau* in C major, opus 33, no. 3.
- ³³ The orchestral reductions that appear throughout this study include only the most significant material.
- ³⁴ Rachmaninoff’s comments regarding this appear in Threlfall and Norris, *Catalogue*, p. 92.
- ³⁵ The original version is used in this analysis.
- ³⁶ The first example of this referenced the Prelude in F sharp minor, opus 23, no. 1, on p. 39.
- ³⁷ The second statement is essentially the same, despite being written in a different time signature and key.
- ³⁸ The opening version is shown here.
- ³⁹ See p. 36.
- ⁴⁰ Refer to p. 206.
- ⁴¹ A similar, shorter phrase occurs at the end of the *B* section (bar 26).
- ⁴² See p. 184.
- ⁴³ This passage was shown on p. 22.
- ⁴⁴ See p. 173.
- ⁴⁵ For further information, see Cannata *Rachmaninoff and the Symphony*, pp. 55-56.
- ⁴⁶ The *Dies irae* was discussed on p. 53.

CHAPTER 3: D-TYPE CONTOURS

As has been described in the Introduction, *D*-type melodic contours are comprised of two parts. The first of these is an ascending section, while the subsequent descending section generally conforms with the attributes of the *C*-type contour, discussed in the previous chapter.¹ Similarly to *C*-type examples, *D*-type contours occur at both surface and background levels of melodies. The *C*-type contour has been shown to be a prominent element in many of Rachmaninoff's compositions, yet *D*-type melodies, while significant, occur in fewer instances. Importantly, the descending sections of *D*-type contours discussed in this chapter add to the body of Rachmaninoff's melodies that conclude with a descent. A further correlation will be shown between contour traits in the ascending parts of certain *D*-type melodies and the central, building sections of *ABC*-type structures, discussed in the next chapter.

The ascending and descending parts of *D*-type melodies may be either symmetrical in length and range, or asymmetrical, as has been previously outlined.² The melodies discussed in the initial part of this chapter are examples of symmetrical *D*-type contours, and analysis begins with an examination of these at the surface level. The focus then turns, as before, to melodies where the contour is at the background level. In the second half of the chapter, examples of asymmetrical *D*-type contours will be discussed. In the final pages, an example of a *D*-type contour from a non-thematic area will be analysed, highlighting an aspect of melodic development that links directly to the melodic structures discussed in Chapter 4.

* * * * *

The previous chapter began with an example from one of Rachmaninoff's earliest piano pieces and this chapter also commences with an early work, showing that archetypal elements of the *D*-type contour type similarly appear in compositions from the composer's youth. The theme of the third piece in the *Morceaux de Fantaisie*, opus 3, the *Mélodie*, is a surface level, symmetrical *D*-type contour (ex. 3.1).³

Ex. 3.1: *Mélodie*, opus 3, no. 3, bars 1-9

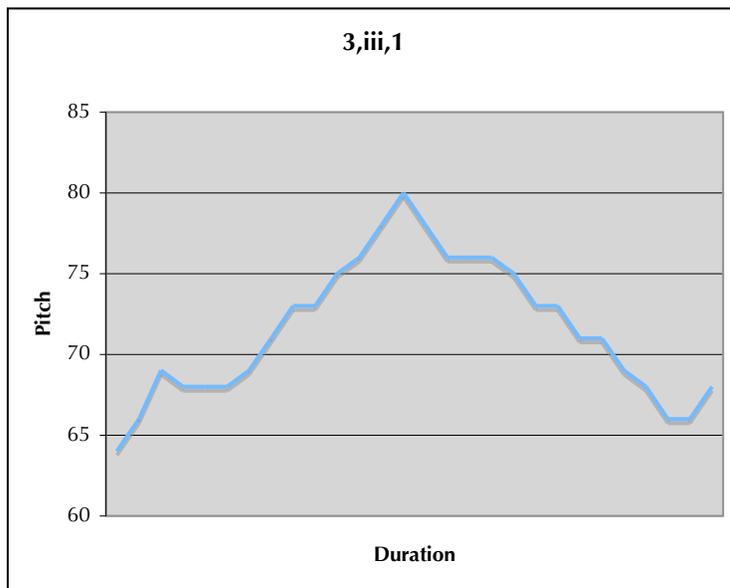
The ascending and descending parts of the contour are balanced in length, with the apex (G sharp) reached in the fifth bar and the lowest note of the descent reached in the ninth bar. The D-type contour is close to the surface level as there is only a minor degree of ornamentation: in the second bar a rising minor third to the subdominant (A) emphasizes the G sharp in the third bar, to which it is an upper neighbour note, and there are repeated notes in the third, sixth and ninth bars. The background level is shown in example 3.2. While there is symmetry in the lengths of each section, the range of the diatonic ascent – a major tenth – is wider than the descent, which covers an octave. The descent also includes a chromatic interval (A sharp) between the dominant and subdominant in the penultimate bar.

In the previous chapter, a line graph was used to highlight an aspect of melodic contour in the *Sérénade*, opus 3, no. 5.⁴ In the present chapter, line graphs will appear frequently as they offer a visual point of reference and allow for objective comparisons of the various examples. The line graph in figure 3.1 indicates that there is a peaked quality in

Ex. 3.2: *Mélodie*, opus 3, no. 3, bars 2-9



Fig. 3.1: *Mélodie*, opus 3, no. 3, bars 2-9



the melodic contour. It also shows the symmetry in the lengths of the sections, and the narrower range in the second part of the melody.

In a number of examples from the previous chapter, recapitulated melodic statements have been shown to conform more closely to the identified contour traits. In the *Mélodie*, the theme is recapitulated after a central development section. The theme is presented initially as it was in the opening bars, before a second, divergent phrase continues the

descent to the tonic (E). This final step is absent from the earlier statements, where the melody returns upward to the mediant (G sharp). The final ten bars are shown below (ex. 3.3). The opening of the phrase does not ascend further than the upper dominant (B) in the second bar, while the descent to the tonic is further extended; this small phrase is reiterated at successively lower pitches, and eventually reaches the lowest E on the keyboard.

Ex. 3.3: *Mélodie*, opus 3, no. 3, bars 50-60

In the Introduction, a melody from the *Étude-tableau* in C, opus 33, no. 3, was used as an example of a surface level, symmetrical *D*-type contour.⁵ This melody has an unusual provenance, the details of which perhaps reflect Rachmaninoff's recognition of its finely nuanced, expressive qualities. As is widely known, the melody also appears in the second movement of the Fourth Piano Concerto, opus 40, having been originally withdrawn from

its intended publication in the set of *Études-tableaux*, in which it now commonly appears.⁶ In both settings the melody appears toward the end, and in the case of the etude it creates a tranquil contrast to the darker C minor tonality that begins the work. The melody is shown again below (ex. 3.4).

Ex. 3.4: *Étude-tableau* in C, opus 33, no. 3, bars 30-39

The melody (right hand downward stems) is accompanied by a counter voice (right hand upward stems), and a *D*-type contour is evident in both. The main melody is shown separately, below, with the background level on the upper stave (ex. 3.5).

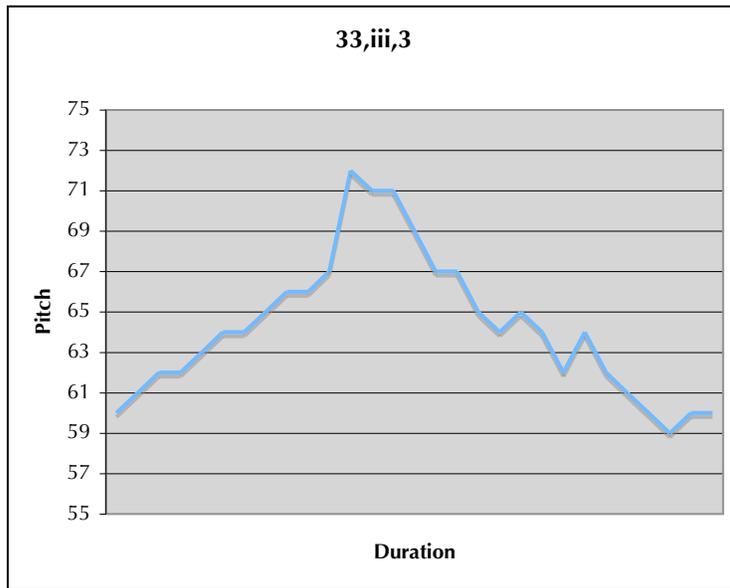
Ex. 3.5: *Étude-tableau* in C, opus 33, no. 3, bars 30-39

The ascending and descending phrases are of similar length, although the apex is reached slightly before the mid-way point. The first four bars rise chromatically at the surface level from the lower tonic (C) to the dominant (G) before a leap of a perfect fourth reaches the upper tonic in bar 4. The fractionally longer descent is diatonic, although a passing C sharp is added between the supertonic (D) and the lower tonic in the eighth bar. At the surface level, the descent passes through the tonic and reaches the leading note (B) in the ninth bar, forming a cadence in the final bar. The range of the two sections is also symmetrical, with the background level of each covering an octave.

The *D*-type contour in the counter voice is shown below (ex. 3.6). This subsidiary line initially mirrors the contour of the main melody and also reaches an apex in the fourth bar. The descent is not as close to the surface level as the order of the pitches are reversed in the fifth bar. The end of the melodic line is slightly different, however, as a very small sub-phrase returns upward to the supertonic and reaches a cadence in the final bar.

Ex. 3.6: *Étude-tableau* in C, opus 33, no. 3, bars 30-39

Fig. 3.2: *Étude-tableau* in C, opus 33, no. 3, bars 30-39



The line graph in figure 3.2 represents the main melody (as shown in example 3.5). The steep rise prior to the apex of the contour line corresponds with the leap to the upper tonic in the fourth bar. The more jagged quality in the descent matches the higher degree of surface level activity.

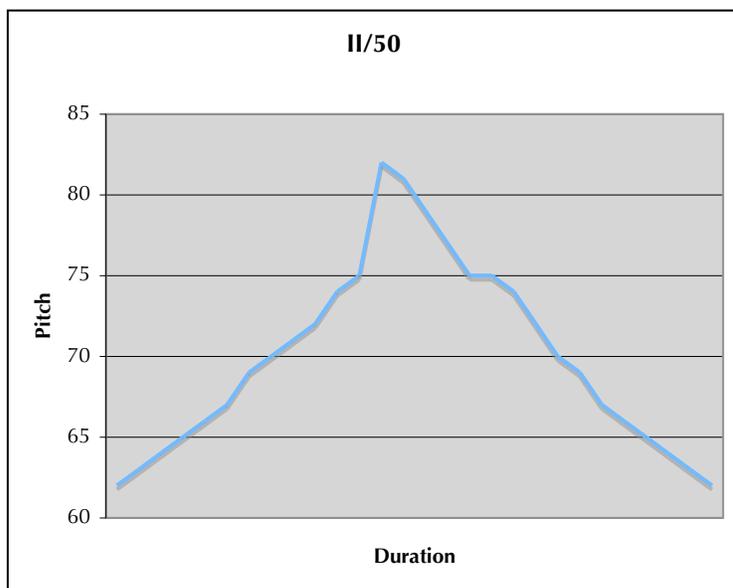
A remarkably similar contour appears in the melody that begins and ends the song *У врат обители святом* [*At the gate of the holy abode*]. The song is a setting of Lermontov and dates from 1890.⁷ As has been previously remarked, melodies in works with text portray a different aspect of Rachmaninoff's style: as with the following work, the most significant examples of melody often occur in the accompaniment (ex. 3.7).⁸ The *D*-type contour is again at the surface level and, apart from the leap at the apex, it is entirely scalic. Prior to the leap, the partially chromatic ascending section covers a range of a ninth. Indicating a further likeness to the previous melody, the descent is more varied, and is diatonic until the penultimate bar. The line graph in figure 3.3 shows the similarity in the overall shape of the two examples.

The song *О, не грусти* [*O, do not grieve*], opus 14, no. 8, is a setting of Apukhtin written some six years later than the previous song. As it also begins and ends with a *D*-type

Ex. 3.7: У врат обители святом [*At the gate of the holy abode*], bars 1-6



Fig. 3.3: У врат обители святом [*At the gate of the holy abode*], bars 1-6



contour in the accompaniment, it is structurally comparable to the earlier work. The opening bars of the song are shown in example 3.8. The *D*-type contour is again close to the surface level, and the ascending and descending parts of the melody are similar in length. A series of short, scalic patterns leads to the apex, which is shared between the third and fourth bars. While there is no upward leap to the highest note, there is a leap of a minor sixth downward to the tonic (F) and immediately back to the D flat.

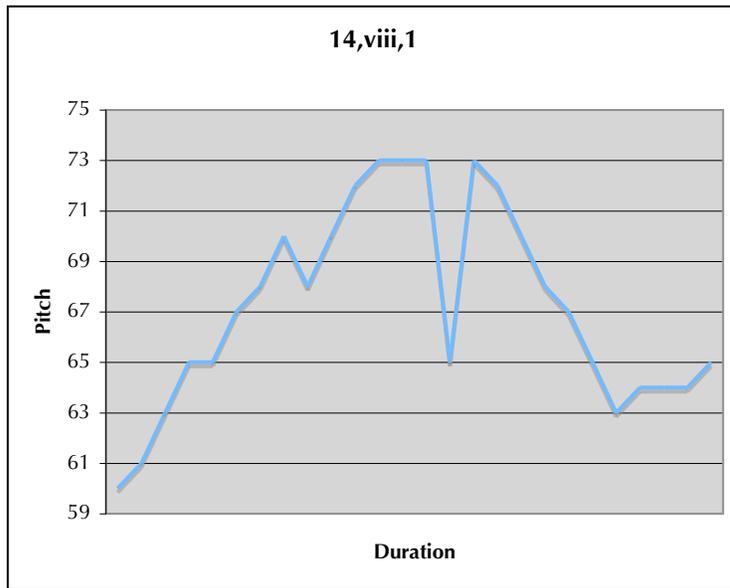
Ex. 3.8: О, не грусти [*O, do not grieve*], opus 14, no. 8, bars 1-7

The descent is scalar and more direct. Although there is symmetry in the lengths of each section, the range of the ascent in this instance is wider than the descent: a minor ninth is covered in the first three bars, while at the background level the descent covers a minor sixth (ex. 3.9).

Ex. 3.9: О, не грусти [*O, do not grieve*], opus 14, no. 8, bars 1-7

The line graph in figure 3.4 shows the variation to the *D*-type contour in this example, where the four high D flats in the centre of the melody diminish the peaked quality that has been evident in the earlier melodies. Instead, a more rounded background shape is formed. Despite the interruption of the contour at the apex, however, the overall shape is similar to the three previously discussed examples.

Fig. 3.4: O, не грусти [*O, do not grieve*], opus 14, no. 8, bars 1-7



* * * * *

The melodies analysed so far have been examples of surface level contours; in the following section, attention turns to examples where the *D*-type contour occurs at the background level. The first of these is the theme from the middle section of the first of the *Six moments musicaux*, opus 16 (ex. 3.10).⁹

Ex. 3.10: *Moment musical* in B flat minor, opus 16, no. 1, bars 38-40

A high degree of surface level activity is evident in the numerous small changes in the direction of the melodic line. A leap of a minor seventh at the apex of the phrase in the second bar corresponds with similar leaps in earlier examples, and the melody also begins with a leap of a minor seventh. The ascending and descending parts of the melody are relatively balanced, although the descent is two beats longer (ex. 3.11).

Ex. 3.11: *Moment musical* in B flat minor, opus 16, no. 1, bars 38-40

The range of the melody is a compound sixth, which is comparatively wide. Prior to the leap at the apex in the ascending section, the range is also a minor seventh, covering exactly the interval outlined in the opening downward leap (C to B flat). At the background level, the descending part of the melody is entirely scalic, and includes a wider range of notes.

Shown in figures 3.5 and 3.6 are two line graphs: the first represents the contour of the melody at the surface level, while the second shows the background level of the melody.¹⁰ A peaked quality is evident at the apex in both graphs, yet in the first the more jagged contour line represents the higher degree of surface level activity. The overall shape of the second graph is consistent with the melodies discussed in the earlier part of this chapter, and is particular similar to the example from the song У врат обители святом [*At the gate of the holy abode*].

Fig. 3.5: *Moment musical* in B flat minor, opus 16, no. 1, bars 38-40

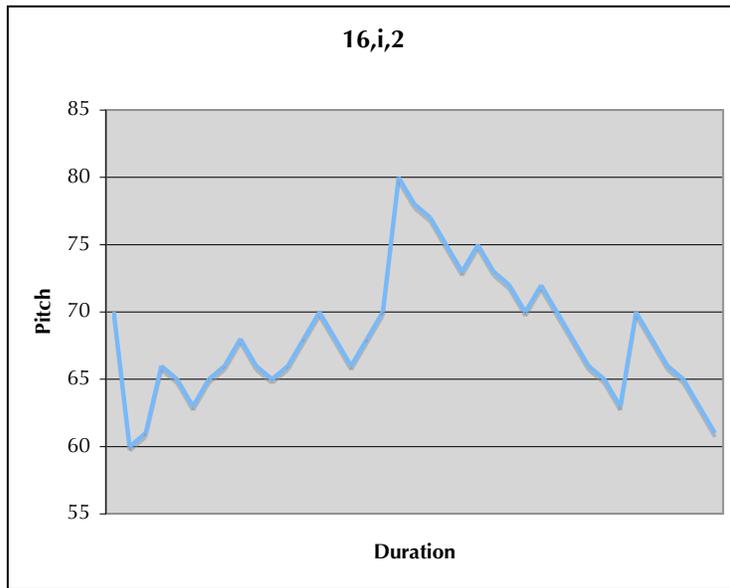
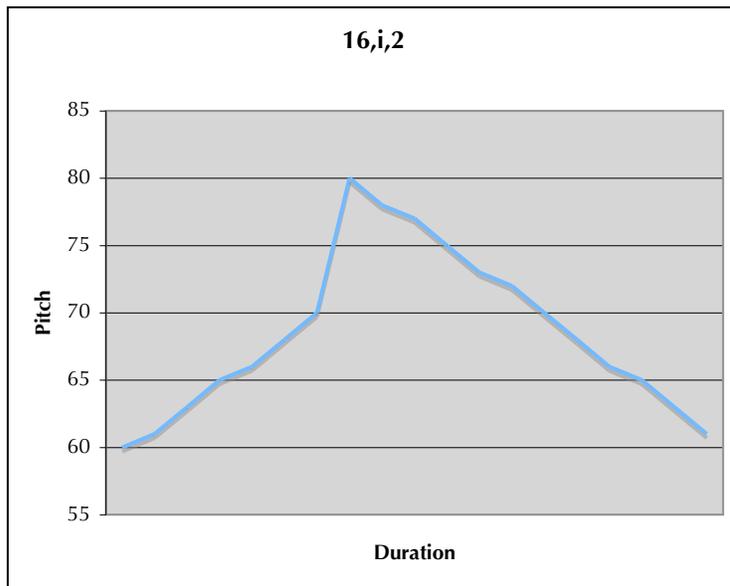


Fig. 3.6: *Moment musical* in B flat minor, opus 16, no. 1, bars 38-40



The Prelude in G major, opus 32 no. 5, is a more mature work, dating from 1910. The theme is presented in three small, similar phrases, all of which are *D*-type contours. While the ascending sections of each are close to the surface level, in the first two statements the descents are at the background level. The first statement of the melody is shown in example 3.12.

Ex. 3.12: Prelude in G major, opus 32, no. 5, bars 1-10

There are two distinctly different characters in this melody: the ascent is intensely lyrical and moves in slower note values, while much of the descent is overlaid with demisemiquaver figuration. After the three-note upbeat, the melody reaches the upper submediant (E) in bar 4. Initially, the descent is similar in style, yet the more rapid patterns appear to interrupt the line. This passage, however, encloses a melodic descent that reaches the lower mediant (B) in the penultimate bar. A further small descent to the dominant (D) is echoed in the bass clef in bars 9 and 10. The lyrical and faster-moving

sections are balanced in length, although the descent (beginning before the change in character) is longer. The background reduction of the melody shows that the ascent is conjunct and reaches the apex in the third bar (ex. 3.13). The descent is less scalic, with two notes skipped immediately prior to the figuration pattern.

Ex. 3.13: Prelude in G major, opus 32, no. 5, bars 2-9

The musical score for Ex. 3.13 is presented in three systems. The first system covers bars 2-4, the second system covers bars 5-6, and the third system covers bars 7-9. The right hand (treble clef) plays the melody, which begins with a conjunct ascent to an apex in bar 4 (E4). The left hand (bass clef) provides a piano accompaniment consisting of a series of triplet patterns in the right hand and a steady eighth-note pattern in the left hand. The score is in G major (one sharp) and common time.

The note at the apex of the melody (E, bar 4) may be viewed as an upper neighbour note to the following D. However, Rachmaninoff makes much of the uppermost notes in the subsequent phrases.¹¹ In the second statement, the phrase is drawn higher, reaching an F sharp, and it rises further to an A in the final statement. As outlined previously, final statements of melodies are of particular interest in this study, and the *D*-type contour is more typical at the conclusion in this example (ex. 3. 14). Here, the demisemiquaver figuration is absent and, instead, the melody descends in a manner more characteristic of the opening lyricism. As the highest note is reached in this statement of the melody, the range is also wider. The descent, which is derived from the pattern of notes in bar 4, is more direct at the background level.

Ex. 3.14: Prelude in G major, opus 32, no. 5, bars 28-34

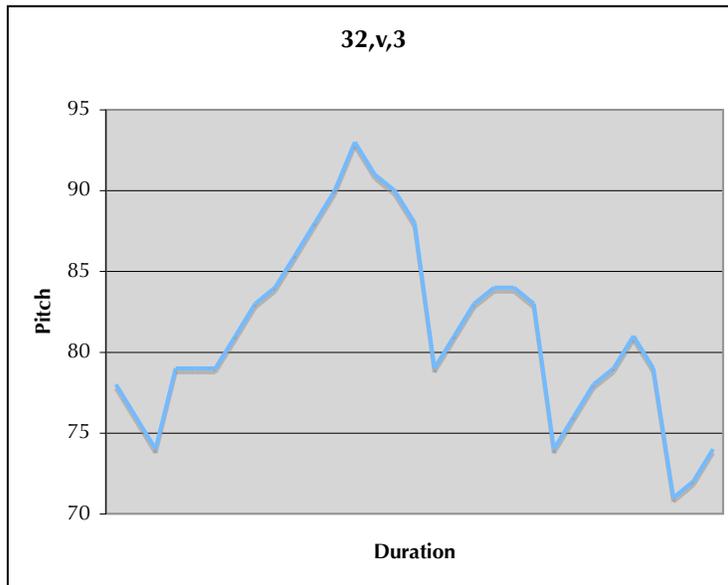
Ex. 3.15: Prelude in G major, opus 32, no. 5, bars 35-41

As the arrival on the dominant (D) in the final bar seems somehow unresolved, the final section of the prelude warrants further investigation. In a similar way, the small left hand

phrase that followed the first statement of the melody (shown in example 3.12) also ends on a D, and the accompaniment (shown in the opening bars) emphasizes D and its upper auxiliary, E. Resolution is found in the short coda, where the melodic line – based on the opening notes of the theme – reaches the upper tonic (G). The tonic is again restated in the last bars (ex. 3.15).

The line graph, below, shows the surface level of the melody in the final statement. While surface level activity alters the contour in the descending section, the peaked quality at the apex of the melody is typical of previous examples (fig. 3.7).

Fig. 3.7: Prelude in G major, opus 32 no. 5, bars 28-34



As has been remarked earlier, a lower rate of conjunctivity has been observed in melodies from the later years of Rachmaninoff's life.¹² This is the case with the *D*-type subject of the second movement of the *Symphonic Dances*, opus 45 (ex. 3.16). A degree of imbalance in the lengths of each section is evident, with the ascending part comprising the first eight bars and the descent the final six. The lower rate of conjunctivity is not restricted to surface level movement, as the background level is also more disjunct (ex. 3.17).

Ex. 3.16: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 32 - fig. 34-5

The image displays three systems of musical notation for the second movement of *Symphonic Dances*, opus 45, by Scott Davie. The tempo is marked *Andante con moto*. The first system (measures 1-6) features a *cor anglais* part starting with a *p espressivo* dynamic, a *strings* part with *pp* and *pizz.* markings, and an *oboe* part with a *poco cresc.* dynamic. The second system (measures 7-10) shows the *cor anglais* with a *mf* dynamic, the *strings* with *mf* and *dim.* markings, and the *oboe* with a *p* dynamic. The third system (measures 11-14) features the *cor anglais* with *p* and *dim.* markings, the *strings* with *dim.* and *mf* markings, and the *oboe* with *p* and *dim.* markings. The score is in 6/8 time and B-flat major.

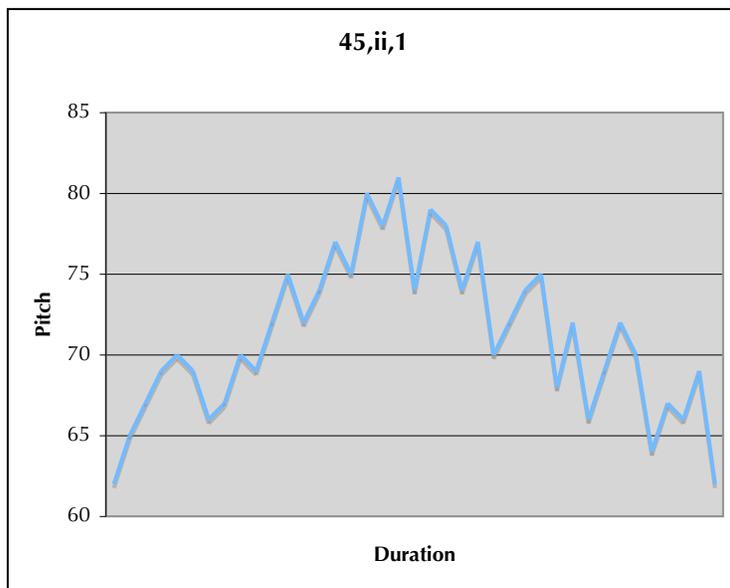
At the background level, the ascent covers a compound fifth, which is a comparatively wide range, and includes a number of thirds. The descent is initially scalic from bar 9, although there is a skipped note in bar 11. In the final two bars, there is a downward leap of a fifth to the lower dominant (D), the pitch on which the melody begins.

Even though the background level is more varied, the symmetry in the range of sections is typical of earlier *D*-type examples, as the line graph shows (fig. 3.8). The particularly jagged peaks in the contour line represent the extent of the surface level activity.

Ex. 3.17: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 32 - fig. 34-5



Fig. 3.8: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 32 - fig. 34-5



Following a second statement of the theme, new melodic material is introduced. A background *D*-type contour is also evident, although in this instance the differences between the ascending and descending parts are more pronounced (ex. 3.18).

Ex. 3.18: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 36-2 - fig. 36+5



The mainly chromatic ascending section is scalic and close to the surface level, while the descent is longer in length and at the background level. In terms of range, the descent is narrower, moving only a few steps at the background level from the apex (C sharp, bar 3) to the upper tonic (G, bar 8). Significantly, the second half of the melody is similar to the opening theme.

The recapitulation statement of this melody provides a typically definitive expression of the contour type. At this point in the work, Rachmaninoff combines the opening theme and the second melody to create a *D*-type contour that is more expansive (ex. 3.19).

The melody begins as it did in the exposition, and the first bar of the original descent still stands in the ninth bar. However, from the following bar there is a change in the overall direction of the melody, where it builds using progressively shorter sub-phrases, and is based on sequential treatment. As has been outlined in the Introduction, these are chief characteristics of building patterns in the *B* sections of *ABC*-type melodic structures.¹³ The apex of the melody is reached in bar 17, and the new descent is based on material derived from the second melody. In contrast to the earlier example, the background descent, shown in example 3.20, is now scalic: this will be shown to be typical of many of the descents that follow *B* sections in the following chapter.

Ex. 3.19: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 47-8 - fig. 49-4

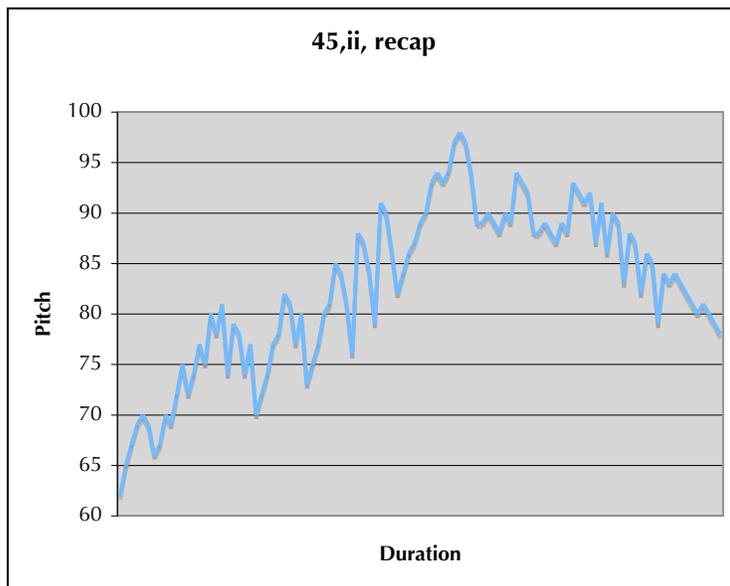
Musical score for Ex. 3.19, measures 1-23. The score is written in a single system with five staves. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The notation includes various rhythmic values, accidentals, and dynamic markings. A 'Squ' marking is present above measure 13. Measure numbers 8, 13, 18, and 23 are indicated at the start of their respective staves.

Ex. 3.20: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 47-8 - fig. 49-4

Musical score for Ex. 3.20, measures 1-12. The score is written in a grand staff with two systems, each containing a piano (left) and treble (right) staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 7 and 12 are indicated at the start of their respective staves.

The image shows a musical score for the second movement of 'Symphonic Dances, opus 45'. It consists of three systems of music, each with a treble and bass clef staff. The first system starts at measure 16 and includes a '8va' marking above the treble staff. The second system starts at measure 20 and includes a circled '8' in the bass staff. The third system starts at measure 25. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the time signature is 3/8.

Fig. 3.9: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 47-8 - fig. 49-4



The line graph of the melody indicates that, although the lengths of each section are similar, the range of the descent is smaller in the final statement (fig. 3.9).

* * * * *

In the following section, two melodies that have their genesis in themes of other composers will be examined. In the first instance, the melody moves counter to the contour type of the original, while in the second it seemingly reinforces it on a larger scale. The *Variations for Piano on a Theme of Chopin*, opus 22, are based on the Prelude in C minor, opus 28, no. 20, by Frédéric Chopin. In Rachmaninoff's work, the three-line theme is reduced to two, and these form the structural basis of the ensuing variations. The overall shape of Chopin's melody has a distinct C-type quality, as can be seen in the example below (ex. 3.21). As a possible further attraction for Rachmaninoff, the theme is relatively conjunct.

Ex. 3.21: F. Chopin: Prelude in C minor, opus 28, no. 20, bars 5-8



Much of the melodic writing in the subsequent variations incorporates the C-type contour of the theme, yet the thirteenth variation departs substantially from it (ex. 3.22).¹⁴ In this melody, the lengths of each section are exactly symmetrical, with both sections comprising eight bars.

Ex. 3.22: *Variations for Piano on a Theme of Chopin*, opus 22, var. 13, bars 1-16



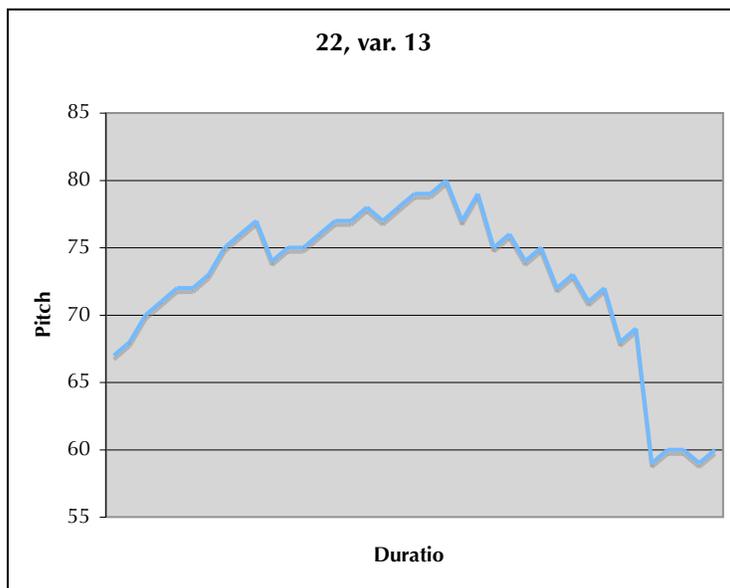
The ascending part of the *D*-type contour is close to the surface level, and contains two smaller rising phrases (bars 1 to 4 and 5 to 8). This leads to a repetition of pitches in bars 4 and 5 at the background level, but creates an overall ascent that is scalic and chromatic. There is initially a small amount of surface level embellishment of the melodic line in the descent, where pairs of thirds – similar to patterns noted in the *Dies irae* motif in the previous chapter – are evident, despite being metrically displaced.¹⁵ The rate of descent quickens in bars 13 and 14, and a downward leap to the leading note (B) draws the melodic line to the tonic (C) in the final two bars. This downward leap, however, creates an imbalance in the range of the two parts. The background level is shown in example 3.23.

The line graph of the melody indicates that the *D*-type contour is less typical in this example (fig.3.10). The peaked quality at the apex of the melody, evident in a majority of earlier examples, is absent: instead, the contour has a more rounded shape.

Ex. 3.23: *Variations for Piano on a Theme of Chopin*, opus 22, var. 13, bars 1-16



Fig. 3.10: *Variations for Piano on a Theme of Chopin*, opus 22, var. 13, bars 1-16



As noted in Chapter 2, the famous *La Folia* theme that forms the basis of the *Variations on a Theme of Corelli*, opus 42, features background level *D*-type contours.¹⁶ As the

shape of the theme impacts on the later melodic writing, it will be analysed briefly first. The theme contains two *D*-type contours and, although their ranges are small, a background ascent from the tonic (*D*) to the mediant (*F*), and a return to the tonic, occurs in each (ex. 3.24).

Ex. 3.24: *Variations on a Theme of Corelli*, opus 42, Theme, bars 1-16

In only two places in the following variations does Rachmaninoff depart substantially from the structure of the theme: the first is an *Intermezzo* between variations 13 and 14, which introduces a shift in tonality to *D* flat major and is not overtly melodic; and the second is in the coda (ex. 3.25).¹⁷

Ex. 3.25: *Variations on a Theme of Corelli*, opus 42, Coda, bars 1-17

4 *mf* *8va* 3 3 3

8 *dim.* *p* 3 3 3 3 3

12 *p* *mf* *dim.* *p* *dim.* 3 3 *pp* 3 3

Occurring at the end of the work, the coda melody is, fittingly, an expansive representation of the underlying contour of the theme, although there are substantial differences between the ascending and descending parts. While the range of the two sections is equal – the first and last notes of the melody are the same – the lengths of each section are asymmetrical: the ascent comprises the first four bars, while the longer descending section is thirteen bars long. As a further contrast, the ascent is predominantly disjunct while the descent is more conjunct. This disparity is highlighted at the background level of the melody, shown below (ex. 3.26).

Ex. 3.26: *Variations on a Theme of Corelli*, opus 42, Coda, bars 1-17

3 3 3 *8va*



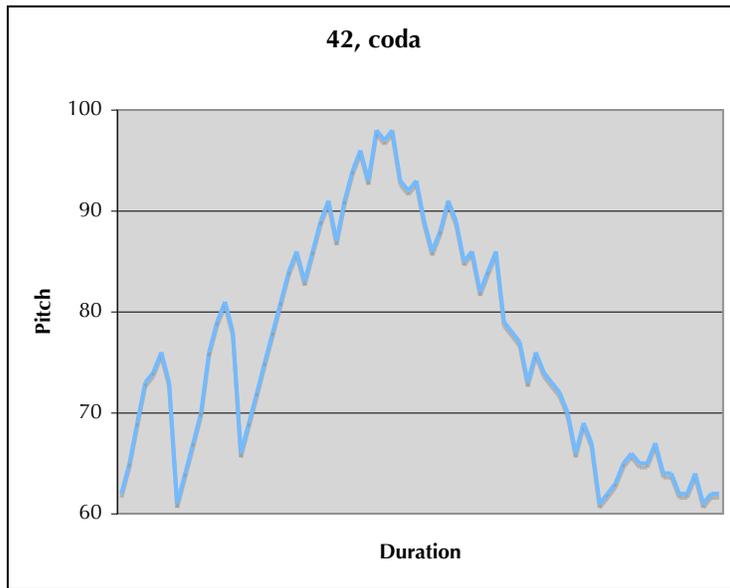
The arpeggiated pattern of the first bar is repeated in the subsequent bars of the ascent, with the concluding notes of the smaller sub-phrases reaching successively higher pitches. Accordingly, the background level is also disjunct. The arpeggiated pattern is shortened in the fourth bar, immediately preceding the apex: this is significant as, along with the sequence-like treatment of the earlier single-bar phrases, it is again characteristic of the building traits in *ABC*-type melodies, discussed in the following chapter.¹⁸

As previously noted, after an initial arpeggiation in bars 5 to 7, the descent is scalic and chromatic, reaching a final recollection of the *La Folia* theme in bar 14.¹⁹ The intervals F and F sharp both feature in the descent, highlighting the contrasting tonalities of major and minor: the tonic major, reached at the apex of the melody, reverts to the tonic minor at the end. The long descent may be viewed as typical of the *C*-type coda examples examined in the previous chapter, while the line graph representation of the melody in figure 3.11 shows similarities with earlier *D*-type contours (fig. 3.11).²⁰

* * * * *

In a number of melodies discussed so far, there has been a degree of imbalance between either the lengths of corresponding sections or their ranges. In the next section, the focus turns to examples that are more fundamentally asymmetrical. The following four melodies are very different in terms of character, yet all share similar contour traits.

Fig. 3.11: Variations on a Theme of Corelli, opus 42, Coda, bars 1-17



Ex. 3.27: Prelude in B major, opus 32, no. 11, bars 1-29

The musical score for the Prelude in B major, opus 32, no. 11, bars 1-29, is presented in three systems. The tempo is marked 'Allegretto'. The score is in 3/8 time and features a D-type contour. Dynamics include *p*, *mf*, *dim.*, and *pp*. The score is written for piano and includes a treble clef staff and a bass clef staff. The key signature is B major (two sharps). The piece begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The score is marked with various dynamics and articulations, including *dim.* and *pp*.

The D-type contour of the Prelude in B major, opus 32, no. 11, is at the background level, and the asymmetrical quality is most noticeable in the lengths of the sections (ex. 3.27).

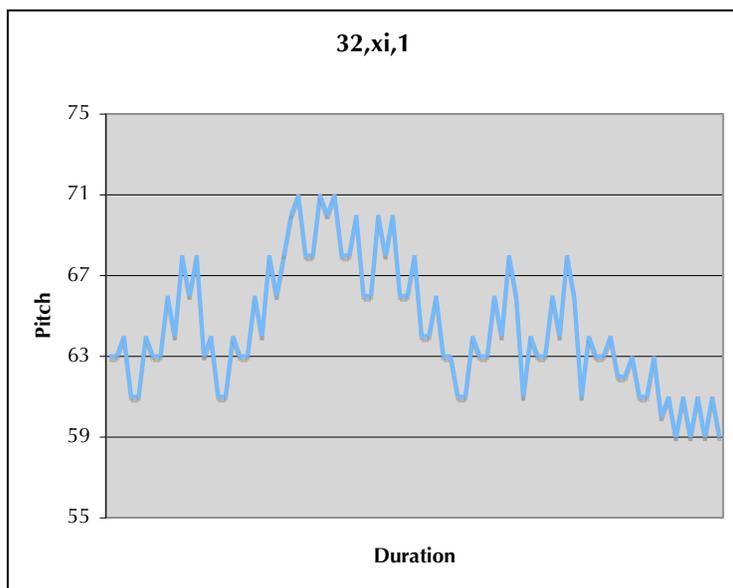
The frequent surface level embellishment of the melody with thirds initially masks the *D*-type contour, yet at the background level it is more clear (ex. 3.28). The ascending section consists of the first eight bars, of which bars 5 to 8 are a repetition of the first phrase. The descending section is significantly longer, comprising bars 9 to 29. The imbalance in the lengths of the sections is most apparent in the final part of the background descent, where the step from the supertonic to the tonic (C sharp to B) is drawn out over thirteen bars. The range of the two parts is also asymmetrical, with the first section covering a minor sixth and the descent an octave.

Ex. 3.28: Prelude in B major, opus 32, no. 11, bars 1-29

The musical score for Ex. 3.28 is presented in three systems. Each system consists of a right-hand staff (treble clef) and a left-hand staff (treble clef). The key signature is B major (two sharps) and the time signature is 3/8. The first system (bars 1-8) features an ascending melody in the right hand and a rhythmic accompaniment in the left hand. The second system (bars 9-20) features a descending melody in the right hand and a rhythmic accompaniment in the left hand. The third system (bars 21-29) features a final descending melody in the right hand and a rhythmic accompaniment in the left hand. The score includes bar numbers 11 and 21.

The line graph in figure 3.12 shows that the apex of the melody occurs a third of the way through. It also indicates the particularly high level of surface level activity. As previously stated, the issue of melodic conjunctivity will be addressed later in this study, yet the current melody presents an unusual case. While at the surface level the most common intervals are seconds (there are a total of 40), the rate of thirds (of which there are 24) is quite high. To illustrate the difference between surface and background levels, the melody is simplified in example 3.29. Excepting the three descending fourths (in bars 4, 18 and 20), the melody is almost exclusively conjunct at the structural level.

Fig. 3.12: Prelude in B major, opus 32, no. 11, bars 1-29



Ex. 3.29: Prelude in B major, opus 32, no. 11, bars 1-29, simplified

The image shows three staves of simplified musical notation for the first 29 bars of the Prelude in B major, opus 32, no. 11. The notation is in treble clef, B major (two sharps), and 3/8 time. The first staff contains bars 1-11, the second staff contains bars 12-20, and the third staff contains bars 21-29. The music consists of a single melodic line with various note values and rests, connected by slurs. The notation is simplified, focusing on the pitch contour and rhythm.

In the theme of the fifth *Moment musical*, in D flat major, the descending section is also significantly longer than the ascent (ex. 3.30). The apex is reached at the beginning of the fourth bar, while the descent continues for a further seven bars. There is further contrast between sections at the background level, as the ascent is predominantly arpeggiated and the descent is scalic (ex. 3.31). Despite the imbalance in the lengths of the sections, the background range is equal in this instance, covering an octave from the lower dominant (A flat) to the upper dominant. The asymmetry in the lengths of each section is further highlighted in the line graph (fig. 3.13).

Ex. 3.30: *Moment musical* in D flat major, opus 16, no. 5, bars 1-11

Adagio sostenuto

pp

mf

5

8

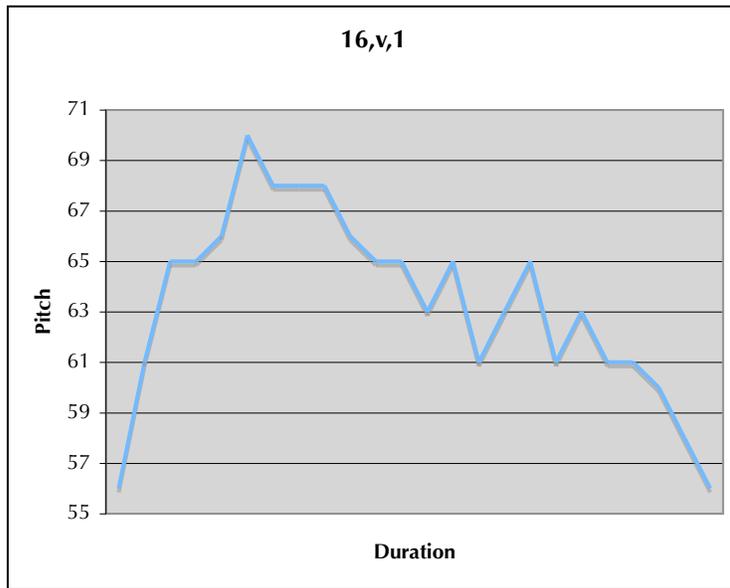
dim.

p

Ex. 3.31: *Moment musical* in D flat major, opus 16, no. 5, bars 2-11

The second subject of the first movement of the Second Piano Concerto, opus 18, similarly features a brief, arpeggiated ascent followed by an expanded, scalic descent (ex. 3.32).²¹ This melody was composed four years after the *Moment musical* in D flat major, and in this example the apex is reached in the second bar. The descent is at the background level, yet analysis of the descending part of the contour presents a problem:

Fig. 3.13: *Moment musical* in D flat major, opus 16, no. 5, bars 2-11



Ex. 3.32: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 83-93

A tempo (Tempo I)

5

8

mf

rit.

dim.

after initially being close to the surface level, two rising phrases in bars 7 and 9 interrupt the descent. One reading of the background level, shown in example 3.33, incorporates

the mediant (G) in bar 7 and concludes on the tonic (E flat) in bar 9. However, this seems at odds with the rise to the dominant (B flat) in the penultimate bar, and with the arrival on the mediant for the second statement of the melody that follows the example.

Additionally, at the background level the B flat of bar 5 and the G of bar 7 seem unresolved. The orchestral score yields an interesting solution, however, as the clarinet solo from bar 9 offers a satisfying resolution and also provides a balanced conclusion to the theme (ex. 3.34).

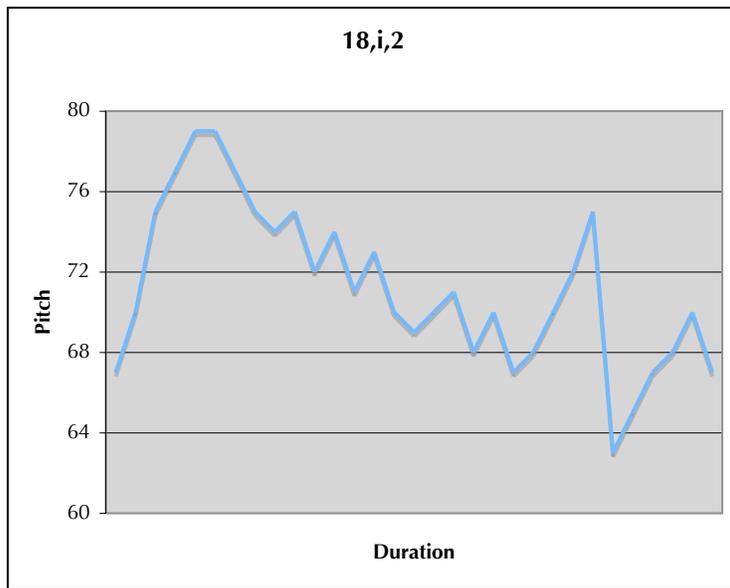
Ex. 3.33: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 83-93

Ex. 3.34: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 83-93

Although the notes of the clarinet solo sound an octave lower than the piano melody – which, incidentally, moves with a lower octave for the most part – it draws the

background pitch from the dominant to the mediant (B flat to G). In this reading of the background level, the range of the two sections is balanced and, typically, covers an octave. The line graph representation of the melody (fig. 3.14) shows a contour similar to that of the *Moment musical* in D flat major, although there are wider oscillations in the final bars.

Fig. 3.14: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 83-93



The opening subject of the Fourth Piano Concerto is similarly an asymmetrical *D*-type contour, although in this melody the ascent is entirely scalar (ex. 3.35). As with the previous example, an examination of the orchestral score will follow the analysis, showing that underlying aspects of the contour type are more fully expressed there.

Ex. 3.35: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 7-22

Allegro vivace (alla breve)
pesante

f

8

13

poco rit. - - - - -

dim.

The apex of the melody is reached in the fourth bar, while the descent continues for a further twelve bars. The ascent is entirely at the surface level, and the descent – which includes sequential treatment of sub-phrases in bars 8 and 9, and again in bars 10 and 11 – is at the background level (ex. 3.36).

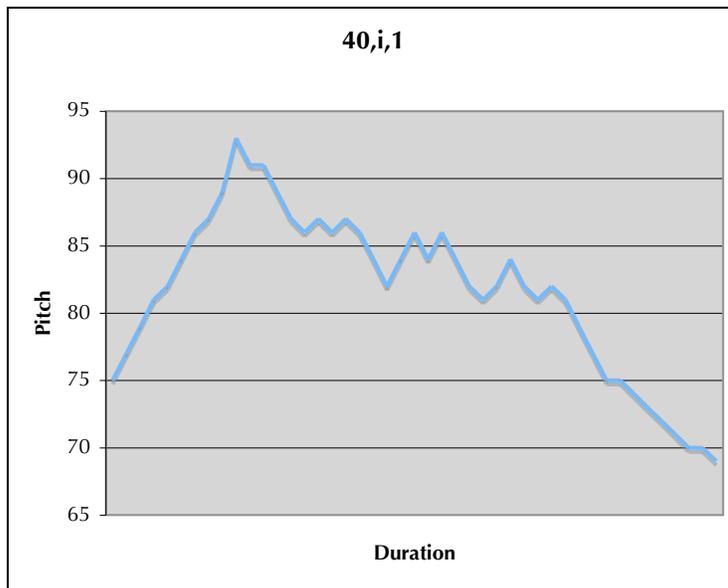
Ex. 3.36: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 7-22

7

12

The range of the two sections is asymmetrical, with the ascent covering a major tenth and the descent covering almost two octaves. The descent is diatonic until the E flat in bar 13 – the pitch on which the melody begins – yet it is chromatic in the final bars. The line graph below highlights the asymmetrical qualities of the theme (fig.3.15).

Fig. 3.15: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 7-22



Although it is quite different in terms of its rhythm and character, when viewed together with the theme, the six bar introduction to the melody creates a larger structure that is typical of earlier *D*-type contours (ex. 3.37). An arpeggiation of the dominant triad underpins the first three bars of the orchestral passage, before a short series of chords lead to an E flat, the note on which the piano melody begins in bar 5, albeit in a lower octave (shown in smaller note-heads in the final bar of example 3.37).

As the background depiction of this larger-view melody shows, it is now more symmetrical and comparable to *D*-type examples from the beginning of the chapter (ex. 3.38). The ascent is ten bars long, while the descent is marginally longer at twelve bars. As the larger-view melody begins and ends on the same pitch (an A, again displaced by an octave), a further connection between the two sections may be made.

Ex. 3.37: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 1-7

Allegro vivace (alla breve)

p *cresc.*

4

f *sf* *sf*

Detailed description: This musical score for the first seven bars of the Fourth Piano Concerto, Opus 40, first movement, is in 3/4 time. It begins with a piano introduction marked *p* and *cresc.*. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and triplets. The tempo is *Allegro vivace (alla breve)*. The score includes dynamic markings *f* and *sf* starting at bar 4. The key signature has one flat, and the piece concludes with a double bar line.

Ex. 3.38: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 1-22

5

11

17

Detailed description: This musical score covers bars 1 through 22 of the same piece. It continues the piano introduction from the previous section. The right hand has a long, sweeping melodic line with slurs and triplets. The left hand features a rhythmic accompaniment with triplets and chords. The tempo remains *Allegro vivace (alla breve)*. The score is divided into systems, with bar numbers 5, 11, and 17 clearly marked. The piece ends with a double bar line.

* * * * *

In the final part of this chapter, a melody from the central section of the last movement of the Third Piano Concerto, opus 30, will be discussed. The E flat major scherzo section is built on a motif derived from the second subject of the first movement.²² Although the example below is not thematic, the extended melodic writing shows Rachmaninoff in a typically lyrical vein (ex. 3.39).

Ex. 3.39: Third Piano Concerto, opus 30, third movement: *Finale: Alla breve*, fig. 52+2 – fig. 54

The image displays a musical score for piano, consisting of four systems of music. The first system is marked "Meno mosso" and "mf". The second system is marked "2". The third system is marked "3", "cresc.", and "marcato il basso". The fourth system is marked "4". The score features complex melodic lines with many accidentals and dynamic markings.

5 *poco accel.*

6 *ff* *rit.* *dim.*

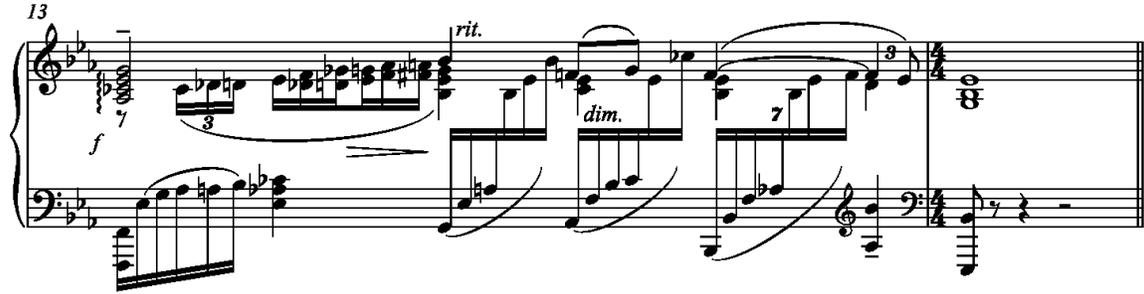
7 *mf*

9 *tr.*

11

12 *cresc.*

Detailed description: This page of a musical score contains six systems of piano music, numbered 5 through 12. Each system consists of a grand staff with a treble and bass clef. System 5 (measures 5-6) features a 'poco accel.' marking. System 6 (measures 7-8) includes 'ff', 'rit.', and 'dim.' markings. System 7 (measures 9-10) is marked 'mf' and contains several triplet markings. System 8 (measures 11-12) includes a 'tr.' (trill) marking. System 9 (measures 13-14) features a 'tr.' marking. System 10 (measures 15-16) includes a 'tr.' marking. System 11 (measures 17-18) includes a 'tr.' marking. System 12 (measures 19-20) is marked 'cresc.'. The score is written in a key signature of two flats and a 3/4 time signature.



Of specific interest is the surface level movement in the ascending part of the example. The first bar is treated sequentially in the second bar, and a four-beat reduction of this is further developed at the time-signature change in the third bar and in the following three bars. This surface level movement creates a gradual scalic ascent at the background level (ex. 3.40). The resulting ascent is entirely chromatic and covers a range of a minor tenth.

Ex. 3.40: Third Piano Concerto, opus 30, third movement: *Finale: Alla breve*, fig. 52+2 - fig. 54

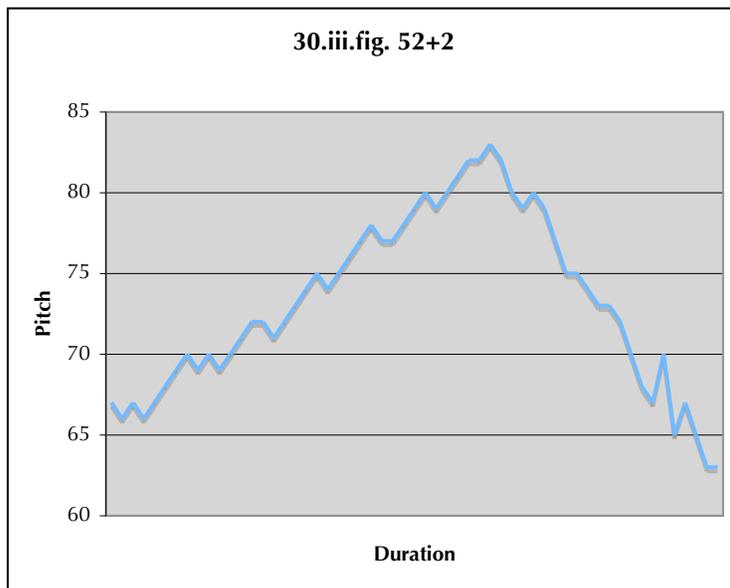


The descent begins in bar 7 and is closer to the surface level. By contrast, it is almost completely diatonic, reaching the tonic (E flat) in the final bar. A further contrast between

sections may be noted in the full-score, where the orchestral restatement of the scherzo motif begins at the apex of the piano melody in bar 7.

The following line graph shows a contour that is typical of the later sections of *ABC*-type structures (fig. 3.16). The numerous small peaks in the ascending section indicate the sequence patterns. Similar contours will be shown in many of the melodic structures examined in detail in the following chapter.

Fig. 3.16: Third Piano Concerto, opus 30, third movement: *Finale: Alla breve*, fig, 52+2 - fig. 54



* * * * *

Although symmetry has not been essential in defining the *D*-type contour, balance in ascending and descending sections, allied with stepwise surface level movement, has been typical of examples discussed in the opening pages of this chapter, such as the early *Mélodie*, opus 3, no. 3, and the *Étude-tableau* in C, opus 33, no. 3. At the background level, similar contours have featured in diverse works, such as the short Prelude in G major, opus 32, no. 5, for piano, and the second movement of the large-scale, orchestral *Symphonic Dances*, opus 45, both examples more fully expressing traits of the contour

type in final statements. In the second half of the chapter, a number of asymmetrical melodies have been examined, with analysis showing that at the background level examples such as the *Moment musical* in D flat major, opus 16, no. 5, and the second subject of the first movement of the Second Piano Concerto, opus 18, are quite similar. In a small number of melodies, ascending sections have been shown to function as areas of melodic build-up, such as in the coda melody from the *Variations on a Theme of Corelli*, opus 42, the recapitulation statement of the melody from the *Symphonic Dances*, opus 45, and in the extended example of melodic writing from the Third Piano Concerto, opus 30. As noted, these building characteristics correspond directly to the central *B* sections of *ABC*-type melodies, and it is to the wider area of melodic structure that the focus of this study now turns.

¹ Refer to p. 27.

² See p. 27.

³ The original version of the *Mélodie* is used in this study.

⁴ The line graph appears on p. 44.

⁵ Refer to p. 27.

⁶ Publication details for the *Études-tableaux*, opus 33, are outlined in Threlfall and Norris, *Catalogue*, p. 105.

⁷ The song is among a number of early works in this genre published posthumously and without opus number. In graphs, works without opus number are termed according to their classification in Threlfall and Norris' *Catalogue*.

⁸ In the introduction, a further two bars harmonising tonic and subdominant chords occur before the entry of the vocal part. At the conclusion, a further four bars are added.

⁹ It is noted that there are also *ABC*-type elements in this melody: a second phrase (*Aii*) leads to a section with shorter phrase lengths and an overall rise in pitch. A descending passage follows but it does not end the melody, however, with the *Ai* and the beginning of the *Aii* phrase recapitulated.

¹⁰ The two small-note ornaments are not included in the line graph.

¹¹ Witness, also, the expansive agogic accents in Rachmaninoff's recording of this work.

¹² A melody from the final movement of the Third Symphony, opus 44, was shown to be extremely disjunct at the surface level on p. 56.

¹³ The chief characteristics of *B* sections in *ABC*-type melodies are outlined on p. 28.

¹⁴ The setting of this variation is prescient of the fourth variation in the *Variations on a Theme of Corelli*, opus 42.

¹⁵ See p. 53.

¹⁶ Refer to p. 54.

¹⁷ An example from this melody – the descending part of its contour – has previously been shown in the Introduction to outline aspects of background level activity, on p. 22. The *C*-type melody is discussed on p. 54.

¹⁸ The building traits of *B* sections are discussed in the Introduction, on p. 28.

¹⁹ The descending part of this melody was shown in the Introduction as an example of a background contour. See p. 26.

²⁰ The high number of notes in the opening bars of figuration distort the asymmetry in the lengths of sections in this example to a certain extent.

²¹ As noted in the Introduction, Lev Mazel chose to comment specifically on the shape of this theme in his chapter devoted to Rachmaninoff's melodies. See p. 7.

²² The second subject from the first movement of the concerto is discussed on p. 152.

CHAPTER 4: ABC-TYPE STRUCTURES

ABC-type melodies are tripartite constructions in which each section has distinguishing characteristics. As has been outlined in the Introduction, the *A* section contains an exposition of melodic material, frequently featuring two similar sub-phrases, and is based on a comparatively narrow range of notes in most examples.¹ The *B* section is a building section which usually rises in overall pitch, and often features sequential treatment or progressive reductions in phrase lengths. Similarly to the *C*-type contours of previous chapters, the *C* section is a descending phrase at the conclusion of the melody, which is usually scalic at either the surface or background level. *ABC*-type melodic structures have been identified in compositions spanning Rachmaninoff's career as a composer. Unlike many of the previous melodies, *ABC*-type structures are typically found in large-scale works, and are more substantial in length. Many *ABC*-type melodic structures are identified in this chapter, with symphonies and concertos frequently containing numerous examples. In works from Rachmaninoff's central composing period, melodies of this type usually conform strongly to the identified characteristics. *ABC*-type melodies from earlier works, however, appear sometimes in an embryonic state, while substantial modification of the structure occurs in melodies dating from the later years of the composer's life.

A central focus of this chapter is the structural placement of *ABC*-type melodies within works, as this indicates an association between melodies and the role that Rachmaninoff gives to them. For example, *ABC*-type melodies appear as first subjects in the piano concertos but do not feature as first subjects in the symphonies. Similarly, final movement second subjects – so-called 'big tunes' – are almost routinely melodies of this type, although these end-of-work examples are frequently the most modified. In highlighting the issue of structural placement, the melodies in this chapter will be grouped together, beginning with examples from first movement opening subjects, before moving through to second, third and final movement melodies.

In the first part of this chapter, the *ABC*-type melodies that open three of Rachmaninoff's four piano concertos will be discussed, before the commentary moves to second subject

melodies from the first movements of each of his three symphonies. Generally, melodies that conform most closely with the identified type will be analysed prior to less-conforming, or exceptional, examples.

* * * * *

The Second Piano Concerto, opus 18, was one of the first works Rachmaninoff wrote when he returned to composition after a period of inactivity in the late 1890s.² Like many works of that time, it has an abundance of melodic material. Its opening theme, shown in example 4.1, has been referred to previously in the Introduction as an example of an *ABC*-type structure.³

The opening sixteen bars of the melody constitute the *A* section, which contains two similar sub-phrases, each of eight bars and marked as *Ai* and *Aii* in bars 1 and 9.⁴ The *B* section follows from bar 17 and reaches the apex of the melody in bar 32. This section rises gradually in pitch, and features sequential treatment of bars 17 to 20 in bars 21 to 24. The *C* section descent, from bar 32, is at the background level. Descending passages have been identified as a significant feature of Rachmaninoff's melodic style in the previous two chapters: accordingly, they are indicated separately throughout this chapter. The correlation of background and surface levels in the descent is shown in example 4.2.

The descent covers a range of a major ninth at the background level, although at the surface level it reaches further, forming a cadence at the leading note in bar 13 (B natural to C). The descent is initially diatonic and similar in style to the earlier melodic material, however from the dominant (G) it is chromatic and closer to the surface level. In the previous chapter, line graphs were used to demonstrate aspects of melodic contour. As the relationship between melodic contour and structure underpins much of this commentary, they appear frequently in the following pages. Additionally, they provide an objective means of comparison between the examples. The opening theme of the concerto is represented in figure 4.1. As this is a highly typical example, its basic overall shape may be viewed as emblematic of the structure type.

Ex. 4.1: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-55

Moderato

Ai
ff con passione

9 *Aii*
ff
dim.

17 *B*
p *mf* *cresc.* *f*

25 *cresc.* *ff* *C*

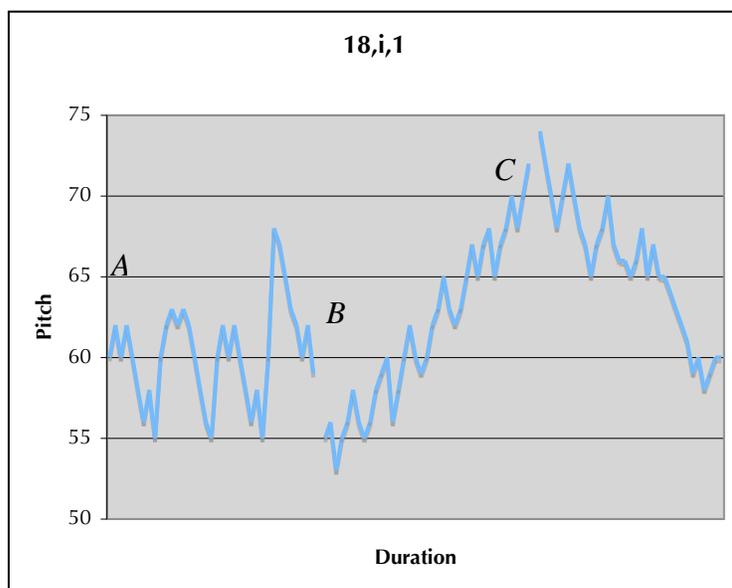
33 *dim.* *p* *dim.*

40 *dim.* *p* *mf*

Ex. 4.2: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 40-55



Fig. 4.1: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-55



The graph shows that the range of the *A* section is comparatively narrow, and a similar contour is evident in *Ai* and *Aii* sub-phrases. The *B* and *C* sections together create an overall shape that is comparable to numerous *D*-type contours discussed in the previous chapter.⁵ The jagged contour line in the central part of the graph corresponds with sequential treatment in the melody.

The Third Piano Concerto, opus 30, dates from 1909, and, despite the many stylistic differences between this work and the previous concerto, their opening melodies are similar at the structural level (ex. 4.3).⁶

Ex. 4.3: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 1-27

The musical score is presented in three systems. The first system (bars 1-3) shows the piano part with a melodic line starting on a whole note, followed by a half note, and then a quarter note. The tempo is marked 'Allegro ma non tanto' and the dynamics are 'piano p'. The second system (bars 4-6) continues the piano melody with a 'dim.' marking. The third system (bars 7-9) introduces the 'Aii' sub-phrase with a 'p' dynamic. The strings play a rhythmic accompaniment of eighth notes, with dynamics 'p' and 'pp'.

11 *B*
mf
p dolce

15
cresc. *rit. e dim.*
poco cresc. *mf* *rit.*

19 *C*
a tempo
pp *mf*

22
mf *dim.*

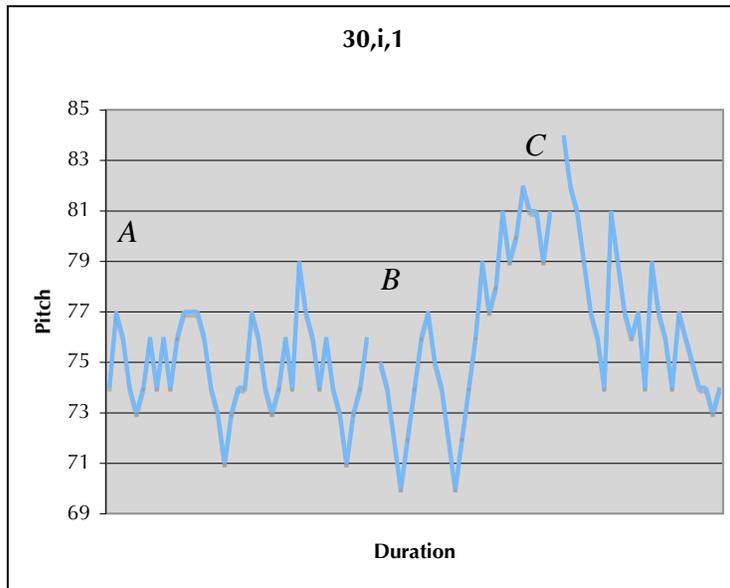
25
p *pp*

As with the melody from the Second Piano Concerto, the *A* section contains two sub-phrases, both of which begin in a similar way: the first of these (marked *Ai* in bar 3) is four bars long, and the second (*Aii*, bar 7) is slightly longer at five bars. There is a gradual rise in pitch in the *B* section (bars 12 to 18), and there is a shortening of two-bar phrase lengths to single bars from bar 16. There is also evidence of sequential treatment at this point, the rising third pattern in bars 16 and 17 relating back to the opening notes of the melody (D to F). The apex is reached in bar 18, yet the lowered leading note (C) is an upper auxiliary to the B flat that follows in bar 19, from which the *C* section begins. The *C* section descent consists of a series of smaller descents, each of which is successively shorter. The pitches on which each of the smaller descents begin form the background level, and cover a range of a minor sixth (ex. 4.4).

Ex. 4.4: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 20-27

The line graph provides a further indication of the similarity of structure between the two concerto melodies (fig. 4.2). As with the first example, it shows that the *A* section incorporates a small range of notes, the *B* section rises overall, and, despite the greater surface level movement in the *C* section, the melody ends with a descent. A point of difference between the two themes is the lower range and wider oscillation of pitches at the beginning of the *B* section.

Fig. 4.2: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 3-27



While there is a structural connection between the opening melodies of the Second and Third Piano Concertos, the opening melody of the Fourth Piano Concerto, opus 40, is a *D*-type contour, as has been documented in the previous chapter.⁷ Rachmaninoff's final work for piano and orchestra, the *Rhapsody on a Theme of Paganini*, opus 43, is based on a melody by another composer, and, as it is a substantially different type of work – theme and variations – it does not commence with an *ABC*-type melody. The opening melody of Rachmaninoff's First Piano Concerto – the original version of which was completed in 1891 – is, however, an *ABC*-type melody, albeit on a smaller, less-evolved scale (ex. 4.5).⁸

The *A* section is substantially smaller at four bars, yet it still contains two similar sub-phrases, marked *Ai* and *Aii*. In this instance, the *Aii* phrase is a restatement of *Ai* a fifth higher. In contrast to the previous two melodies, there is no overall rise in pitch in the short *B* section (bars 5 and 6). However, two small ascending contours feature at the surface level, and the second phrase is a sequence of the first. From the highest note of the melody, reached in bar 7, the *C* section descent is at the surface level, and is scalic

until the third beat of the penultimate bar. The background level of this section is shown in example 4.6.

Ex. 4.5: First Piano Concerto, opus 1, first movement: *Vivace*, bars 23-31

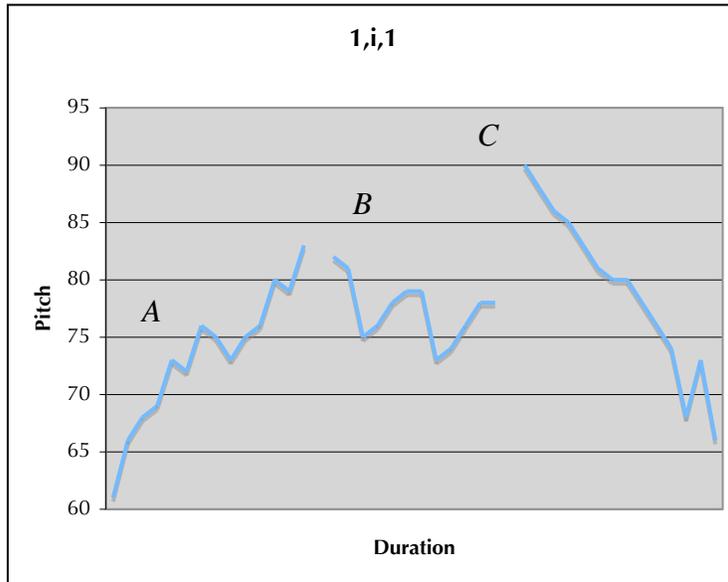
Musical score for Ex. 4.5, bars 23-31 of the First Piano Concerto, opus 1, first movement, *Vivace*. The score is in G major and 3/4 time. It consists of four systems of piano accompaniment. The first system (bars 23-24) is marked "Vivace" and "mf", with fingering numbers 5, 5, 6, 7, 6, 6, 6, 6. The second system (bars 25-26) is marked "Aii" and has a triplet of eighth notes. The third system (bars 27-28) is marked "B" and has a triplet of eighth notes. The fourth system (bars 29-31) is marked "C" and "rit.", with a triplet of eighth notes and a final measure with a fermata. The bass line consists of a steady eighth-note accompaniment pattern.

Ex. 4.6: First Piano Concerto, opus 1, first movement: *Vivace*, bars 29-31

Musical score for Ex. 4.6, bars 29-31 of the First Piano Concerto, opus 1, first movement, *Vivace*. The score is in G major and 3/4 time. It shows the background level of the piano accompaniment. The right hand has a melodic line with a fermata at the end. The left hand has a triplet of eighth notes in the first two measures and a final measure with a fermata.

The pitches between the dominant (C sharp) and the lower tonic (F sharp) in the second bar of the descent are skipped, and the overall range is two octaves. The absence of a conforming *B* section is more apparent in the line graph of the melody (fig. 4.3).

Fig. 4.3: First Piano Concerto, opus 1, first movement: *Vivace*, bars 23-31



The *A* section also differs from previous examples as it has a wider range of notes; this is a result of the transposition of the *Aii* phrase a fifth higher. In comparative terms, however, all three melodies conclude with a descent, the later example being the most direct in this regard.

* * * * *

As previously remarked, *ABC*-type melodies begin three of Rachmaninoff's four piano concertos, yet no similarly structured melodies open his symphonies. Second subject melodies in the first movements of all of the composer's symphonies are, however, *ABC*-type structures. Prior to these melodies, analysis begins with the first movement second subject of the Third Piano Concerto (ex. 4.7).⁹ The *A* section comprises the first eight bars, and contains similar *Ai* and *Aii* sub-phrases. The opening phrase stems from the motivic pattern that underpins the preceding orchestral introduction.¹⁰

Ex. 4.7: Third Piano Concerto, opus 30, first movement: *Allegro ma non tanto*, bars 106-136

A tempo
Ai *espressivo*
p

4 *poco rit.* *Aii* *a tempo e un poco cresc.*
dim. 3

7 *dim.* 3 *B* *p* *mf*

10

13 *cresc.*

16 *f* *dim.* *p* *cresc.*

Detailed description: This musical score is for the first movement of the Third Piano Concerto, Opus 30, by Frédéric Chopin. The excerpt covers bars 106 to 136. The music is in 3/4 time and B-flat major. It begins at bar 106 with a tempo marking of 'A tempo' and a dynamic of 'p' (piano). The first system (bars 106-110) features a melodic line in the right hand with slurs and accents, and a supporting bass line. The second system (bars 111-115) includes a 'poco rit.' (slightly ritardando) marking, a triplet of eighth notes, and a dynamic of 'dim.' (diminuendo). The third system (bars 116-120) contains a '3' marking, a 'B' section indicator, and dynamics of 'p' and 'mf'. The fourth system (bars 121-125) continues the melodic and bass lines. The fifth system (bars 126-130) features a 'cresc.' (crescendo) marking. The sixth system (bars 131-136) starts with a dynamic of 'f' (forte), followed by 'dim.' and 'p', and ends with a 'cresc.' marking. The score is written for piano with a grand staff (treble and bass clefs).

19 *Allargando* *f* *cresc.* *8^{va}*

21 *a tempo* *C* *8*

24 *dim.* *f*

26 *dim.*

28 *mf* *dim.*

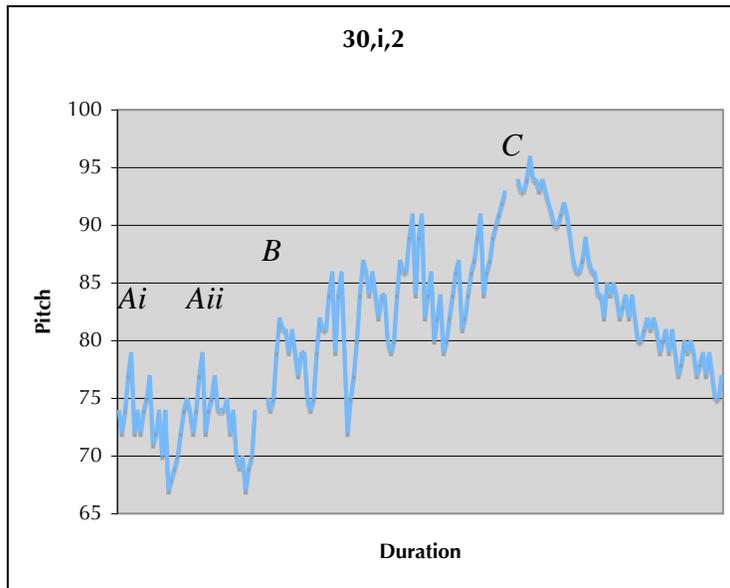
30 *rit.* *p*

The *B* section comprises bars 9 to 20, with sequential treatment of bars 9 to 12 in bars 13 to 16. Progressively shorter phrase lengths occur from bar 18, where two-bar phrases are reduced to a succession of single bars. Typically, there is also an overall rise in pitch. The apex of the melody is reached in bar 21, and a background *C*-type descent follows. The descent, however, is not entirely direct (ex. 4.8).

Ex. 4.8: Third Piano Concerto, opus 30, first movement: *Allegro ma non tanto*, bars 126-136

Rather, there is a series of shorter descents at the surface level, the first four bars covering a range of an octave, and each of the following two-bar descents covering a minor third. Together, they form a completely scalic descent at the background level. The line graph in figure 4.4 indicates similarities with melodies previously discussed. Characteristically, the range of the *A* section is narrow and there are similarities in the contour of the *Ai* and *Aii* sub-phrases. There is a clear overall rise in pitch in the *B* section, although surface level movement is more pronounced in this example. The surface level oscillations in the *C* section descent, by contrast, are narrower than in the earlier parts of the melody.

Fig. 4.4: Third Piano Concerto, opus 30, first movement: *Allegro ma non tanto*, bars 106-136



Although each of Rachmaninoff's symphonies dates from different composing periods, there are underlying similarities in the structure of their first movement second subjects. Completed in 1895, the First Symphony, opus 13, is the most ambitious work of the composer's youth. As will be shown with a number of the symphonic examples analysed in this chapter, there is a small, yet important, difference between exposition and recapitulation statements of the first movement subject. To illustrate how the later version conforms more strongly to type, the exposition version will be discussed first (ex. 4.9).¹¹

The A section is fifteen bars long and consists of two similar sub-phrases. As with the opening subject of the early First Piano Concerto, the second of the two sub-phrases is a restatement of the first transposed by a fifth, but in this instance it is lower. The long-held note in the first bars of the opening phrase is absent from the *Aii* phrase. An overall descent, comparable to a background C-type contour, features in both sub-phrases, as, too, does the interval of an augmented second. Historically, this interval evoked the Orient in many Russian works of the period, and is also prominent in the slow movement of the symphony, which will be discussed later in this chapter.¹²

Ex. 4.9: First Symphony, opus 13, first movement: *Grave - Allegro ma non troppo*, bars 89-116

The musical score is presented in five systems, each with a grand staff (treble and bass clefs).
System 1 (bars 89-100):
- **Violins:** *Ai* (first ending), *Moderato*, *mf*.
- **Woodwind:** *pp*.
- **Strings:** *mf*.
- **Lower strings:** *mf*.
System 2 (bars 101-110):
- **Violins:** *Aii* (second ending), *pp*, *mf*, *f*.
- **Woodwind:** *mf*.
- **Strings:** *mf*.
System 3 (bars 111-120):
- **Oboe B:** *pp*, *mf*, *Meno mosso*, *f*.
- **Woodwind:** *mf*.
System 4 (bars 121-130):
- **Clarinet:** *p*.
- **Brass and woodwind:** *f*, *fff*.
- **Tutti strings:** *ff*.
System 5 (bars 131-140):
- **Violins:** *f*, *mf*.
- **Violas:** *dim.*, *mf*.
- **Clarinet:** *dim.*, *p*, *pp*.
The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

The *B* section in the exposition (bars 15 to 18) conforms least strongly to the identified traits as it is comparatively brief. Additionally, there is little evidence of an overall rise in pitch or sequential writing. The highest point of the melody is reached in bar 20, marking the *C* section descent and a return to material similar to the opening phrases of the melody. The background level of the *C* section is shown below (ex. 4.10).

Ex. 4.10: First Symphony, opus 13, first movement: *Grave - Allegro ma non troppo*, bars 110-116

The image displays two systems of musical notation for piano accompaniment. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The upper staff features a long, sweeping descending scale starting on a high B-flat, with a fermata over the final notes. The lower staff has a more rhythmic accompaniment with eighth and sixteenth notes, including accents and slurs. The second system continues the descending scale in the upper staff. The lower staff features a triplet of eighth notes in the final measure, marked with a '3' above the notes.

There is a series of smaller descending scales at the background level, each of which begins from B flats in successively lower octaves, with the first and second descents covering a tenth and an eleventh respectively. The last of the smaller descents covers an octave. Despite the lack of conformity in the *B* section, the long descent at the conclusion of the melody is characteristic of melodies of this type, and the theme adds further to the body of melodic material that has been shown to conclude in this way.

As previously remarked, however, the melody is modified in the recapitulation, and the expansion of the *B* section reveals a higher degree of structural conformity (ex. 4.11).

The extension of the central section is achieved by an alteration to the two 7/4 bars, and the subsequent sequential treatment of this material in bars 16 to 17 and 18 to 19.

Ex. 4.11: First Symphony, opus 13, first movement: *Grave - Allegro ma non troppo*, bars 256-286

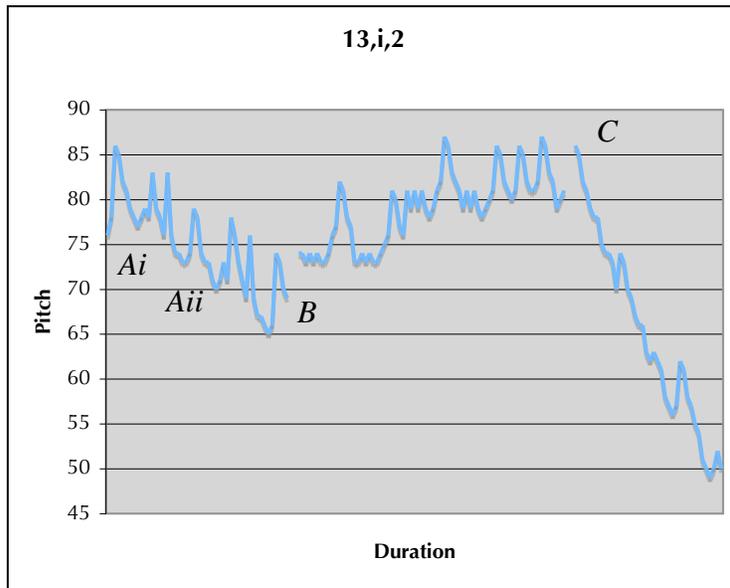
The musical score for Ex. 4.11 consists of six staves of music. The first staff (measures 16-18) is marked *Moderato Ai* and features a melody with slurs and triplets. The second staff (measures 19-20) is marked *Aii* and includes a triplet and a *rit.* marking. The third staff (measures 21-22) is marked *B Meno mosso* and contains several triplets. The fourth staff (measures 23-24) is marked *rit.* and *C Moderato*, with a triplet. The fifth staff (measures 25-26) continues the melody with a triplet. The sixth staff (measures 27-28) shows a change in time signature to 4/4 and includes a triplet.

Being more characteristic of the contour type, shortened phrase lengths also follow in the two 4/4 bars at bar 20, and the melody now moves without a break into the C section descent. The melody concludes as it did in the exposition.

As the melody is more typical of the ABC-type structure in the recapitulation, the later version is shown in figure 4.5. However, the graph shows that it still conforms less than earlier examples: while the range of the A section is small, the B section rises only marginally higher than the opening notes of the melody, despite its expansion. The appearance is further contrasted by the very long range of the final descent.

In Rachmaninoff's Second Symphony, opus 27, the first movement second subject contains two ABC-type structures on different levels. The exposition statement of the

Fig. 4.5: First Symphony, opus 13, first movement: *Grave - Allegro ma non troppo*, bars 256-286



melody is in the key of the relative major (G major), and is in two sections. The first of these is shown in example 4.12 and, despite its brevity, there are typical elements.

The *A* section contains two similar sub-phrases (bars 1 and 4), however the *B* section builds only slightly and is followed by a brief descent. The second of the two sections of the melody in the exposition, which follows directly from the example, is marginally longer, and the *C* section is the most expanded part. However, it, too, has a less substantial building section.

As with the earlier example from the First Symphony, the melody is varied in the recapitulation, and the reworked version contains the elements of the *ABC*-type structure missing from the exposition (ex. 4.13). The material originally described as a complete entity in the exposition is now viewed dually as the first section of a larger melody. In this larger-view *ABC*-type structure, the original first section is marked *Ai*, and the second section is labelled *Aii*, although it is smaller. From bar 21, there is a more characteristic *B* section, with the material in bars 21 and 22 treated in sequence in the

Ex. 4.12: Second Symphony, opus 27, first movement: *Largo - Allegro moderato*, fig. 7+6 – fig. 8+4

The image displays a musical score for the first movement of the Second Symphony, opus 27, by Franz Schubert. The tempo is marked 'Moderato' and the mood is 'dolce'. The score is divided into three systems, labeled A, B, and C. System A (measures 1-6) features oboes playing a melody, violins playing a triplet accompaniment, and lower strings. System B (measures 7-11) features violins playing a melody with dynamic markings from *mf* to *f*, woodwinds, and a flute entry with a *cresc.* marking. System C (measures 12-15) features a complex texture with multiple melodic lines in the upper staves and a *f* dynamic in the lower staves, ending with a triplet in the bass line.

following four bars. Phrase lengths are also shortened to single bars leading to the apex of the melody in bar 32. From this point, the descent is scalic and very close to the surface level (ex. 4.14). As the later statement of the melody conforms more strongly to type, it again indicates how less-developed aspects in initial thematic statements are more evolved in recapitulation statements. This will be shown to be a significant trend in a number of the *ABC*-type melodies discussed later in this chapter.

The line graph in figure 4.6 shows that the later melody is quite typical.¹³ The range of the *A* section is comparatively narrow, and the *B* section rises overall, with the similarities in the jagged contour patterns representing sequential treatment. The *C* section descent is relatively direct in this instance.

Ex. 4.13: Second Symphony, opus 27, first movement: *Largo - Allegro moderato*, fig. 20+10 - fig. 22

Moderato

7

14

21

28

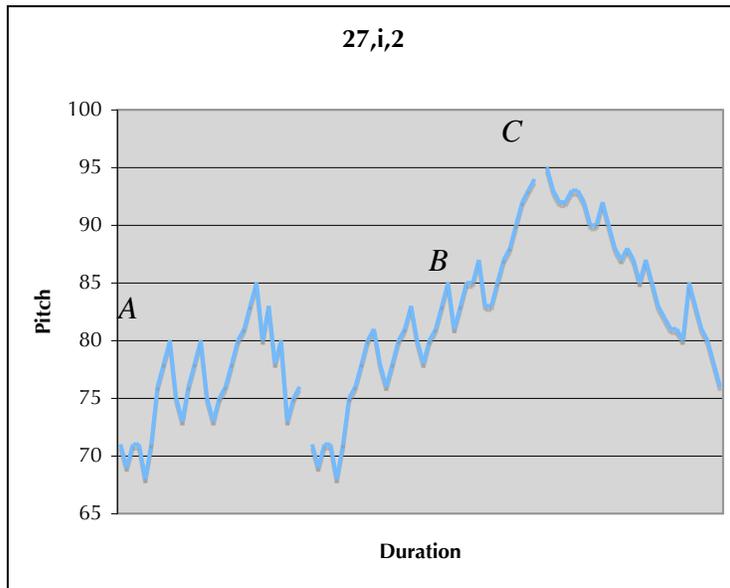
35

Ex. 4.14: Second Symphony, opus 27, first movement: *Largo - Allegro moderato*, fig. 21+17 - fig. 22

21

35

Fig. 4.6: Second Symphony, opus 27, first movement: *Largo - Allegro moderato*, fig. 20+10 - fig. 22



The second subject from the first movement of the Third Symphony, opus 44, is also an *ABC*-type structure. However, as it is a late work, a degree of structural modification is evident. As with the two previous melodies, there are differences between the exposition and recapitulation statements, with the final version, shown below, aligning most closely with *ABC*-type characteristics (ex. 4.15). Typically for Rachmaninoff's later works, the melody is substantial in length. As the melodic line is shared between a number of different instruments, it is shown on a single staff to avoid undue complexity.

Ex. 4.15: Third Symphony, opus 44, first movement: *Lento - Allegro moderato*, fig. 27+5 - fig. 35+4

The musical score is in 2/4 time and features a melodic line shared between violins and flute. The tempo is marked 'Allegro moderato' and the key signature is one flat. The score is divided into two systems. The first system shows the melodic line starting with violins and then moving to flute. The second system shows the melodic line continuing with flute. The score includes various musical notations such as notes, rests, and dynamic markings.

The image displays a musical score for an orchestral piece, consisting of eight staves of music. The notation is in treble clef with a key signature of one flat (B-flat major or D minor). The score is divided into sections labeled 'Aii', 'Bi', and 'Bii'. The instruments are: oboe (measures 12-17), flute (measures 18-23), violins (measures 24-28), brass (measures 34-36), and violins and flute (measures 39-43). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'p^{va}'. Measure numbers 12, 18, 24, 29, 34, 39, 44, 51, and 56 are indicated at the beginning of their respective staves.

In contrast to the exposition statement of the melody, the opening bars modulate to a different tonality, moving from C major to A flat major. However, once the new key is established (in bar 8), the melody proceeds as at the beginning of the movement. The *B* section initially builds by rising gradually in pitch, with shorter phrase lengths appearing from bar 27, and sequential treatment of bars 31 to 33 occurring in bars 34 to 36. Setting

this melody apart from examples analysed previously is the modification of the structure in bar 37. As was also the case in the exposition statement, a second building section is added (marked *Bii*), in which the melodic line, given to the brass, rises again from a lower pitch. In the second *B* section, the melody modulates back to the home key of the symphony, albeit to the tonic major (A major, not A minor). From the apex of the melody reached in bar 44, there is a wide-ranging, scalic descent, the element crucially lacking from the exposition statement. There, the brief descent featured a triadic arpeggiation at the background level (ex. 4.16).

Ex. 4.16: Third Symphony, opus 44, first movement: *Lento - Allegro moderato*, fig. 9 - fig. 10+5

The image displays two systems of musical notation for piano accompaniment. The first system begins with a treble clef and a piano (p) dynamic marking. It features a melodic line in the right hand that rises and then descends, and a bass line in the left hand with a triadic arpeggiation. The second system begins with a bass clef and a piano (p) dynamic marking. It continues the melodic line in the right hand and the bass line in the left hand, showing a wide-ranging scalic descent in the right hand and a triadic arpeggiation in the left hand.

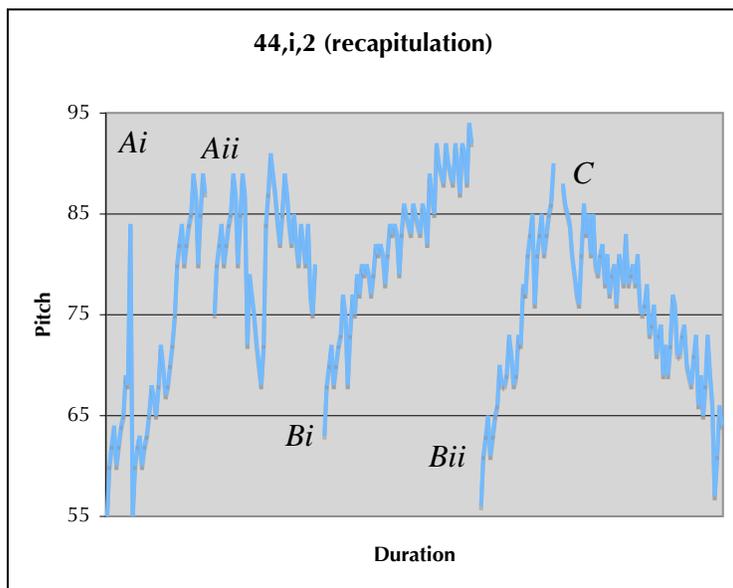
The *C* section of the recapitulated statement of the melody, however, is more substantial, and is almost entirely scalic at the background level (ex. 4.17). The expanded descent in the later version of the melody appears, therefore, to be more decisive, further indicating how such passages are not only important in concluding Rachmaninoff's melodies but in creating a more substantial end to movements as well.

The line graph in figure 4.7 shows the extent of the modification to the *ABC*-type structure in this melody. The range of both *A* sections is extremely wide, thereby lessening the effect of the rise in pitch in each of the *B* sections. Despite this, when

Ex. 4.17: Third Symphony, opus 44, first movement: *Lento - Allegro moderato*, fig. 33+2
- fig. 35+4



Fig. 4.7: Third Symphony, opus 44, first movement: *Lento - Allegro moderato*, fig. 27+5
- fig. 35+4



viewed together, the building pattern in the second of the *B* sections and the concluding descent create an arcing shape that is similar to analogous contours in previous *ABC*-type examples.

* * * * *

Rachmaninoff's Second Symphony is alone among his three works in the genre to contain four movements, with a second, faster movement appearing before the slow movement.¹⁴ As *ABC*-type structures occur predominantly in large-scale works, and as the piano concertos and sonatas consist of three movements, discussion in the following section is limited to the Second Symphony. The lyrical second subject from the first and last sections of this tripartite form stands in contrast to the energetic, motivically-based writing that makes up the remainder of the movement.¹⁵ The melody is a typical *ABC*-type structure (ex. 4.18).

Ex. 4.18: Second Symphony, opus 27, second movement: *Allegro molto*, fig. 29-8 - fig. 30-9

The musical score consists of two systems of four staves each. The first system (measures 1-5) is marked *mf molto cantabile*. The top staff is for violins, the second for oboe, the third for cellos, and the bottom for basses. Dynamics include *p*, *cresc.*, and *p*. The second system (measures 6-10) starts with a *dim.* dynamic, followed by *p*, *mf*, and *cresc.*. The first system is labeled *A i* and the second *A ii*.

11

f *dim.* *mf* *dim.*

17

B

poco a poco cresc.

p *cresc.*

22

C

f *dim.* *pp leggiero* *pp*

28

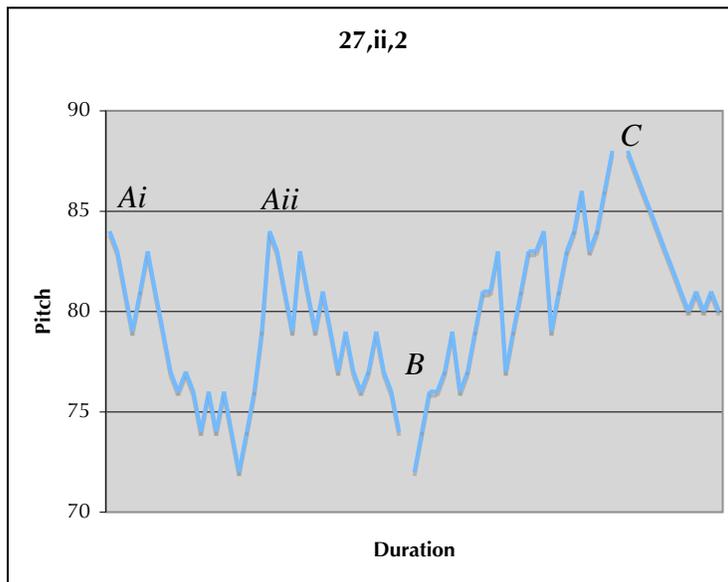
pp *pp* *pp* *pp*

34

pp *pp*

The sixteen-bar *A* section contains two sub-phrases, marked *Ai* and *Aii* in bars 1 and 9. Despite the similarity of the two eight-bar phrases – not least in their harmonisation – the material in the second phrase is a subtle reworking of the first. The *B* section follows in bar 18, and reaches the apex of the melody in bar 25. There are characteristic traits in this section, including an overall rise in pitch and sequential treatment of bars 19 to 20 in the following two bars. Unusually, there is an abrupt change in character in the *C* section: the staccato woodwind parts that underpin the melody foreshadow, and eventually lead to, a return of the opening motivic material. Despite the change in style, a scalic descent concludes the melodic line. The *C* section, which is completely chromatic and at the surface level, has a comparatively narrow range, covering a minor sixth. The structure of the melody is comparable to earlier examples, as the line graph shows (fig. 4.8).

Fig. 4.8: Second Symphony, opus 27, second movement: *Allegro molto*, fig. 29-8 - fig. 30-9



Of specific interest are the *C*-like contours in the *Ai* and *Aii* sections, both of which have a wide range. A background descent has been noted in the *A* section of the second subject from the first movement of the First Symphony,¹⁶ and similar contours will feature in the *A* sections of a number of later examples, particularly in the final movement melodies discussed at the end of the chapter.¹⁷

* * * * *

ABC-type melodies have been identified in the slow movements of three of Rachmaninoff's works for piano and orchestra, in all of his symphonies, and in his First Piano Sonata. These six melodies will be analysed in the following section.

Melodies from Rachmaninoff's earliest published collection of piano pieces, the *Morceaux de Fantaisie*, opus 3, were presented in the opening pages of Chapters 2 and 3, showing that these youthful works demonstrate innate aspects of the composer's melodic style.¹⁸ An *ABC*-type melody from the first movement of the First Piano Concerto – his opus one – has been analysed earlier in this chapter, yet in that instance the melody did not conform strongly to type. The theme of the slow movement of the concerto, however, conforms more closely (ex. 4.19). As previously, the original version of the concerto is analysed.¹⁹

The *A* section comprises the first eight bars, consisting of two equally-balanced four-bar phrases, the second being an ornamented restatement of the first a tone higher. The *B* section follows from bar 9, and the second of the short two-bar phrases (bars 11 and 12) is a sequence of the previous two bars. A further treatment of this two-bar phrase marks the apex of the melody in bar 13 and the beginning of the *C* section descent. The descent, which is scalic at the background level, is based on the falling-fourth rising-third pattern that begins the melody (ex. 4.20). As will be outlined more fully in the following chapter, expressive downward leaps at the beginning of melodies evoke comparisons with Tchaikovsky, and are more common in Rachmaninoff's early works.²⁰

A range of a minor seventh is covered at the background level of the descent, and the final step to the tonic (E to D) is reinforced at the lower octave in the final bars. Although the descent is scalic, it is not of the tonic major: rather, it is the natural minor scale. The chromatically altered notes in the descent result from a pattern of harmonic movement set up in the sequences of the *B* section, beginning in bar 9.²¹

Ex. 4.19: First Piano Concerto, opus 1, second movement: *Andante cantabile*, bars 10-27

Andante cantabile

mf *Ai* *cresc.*

5 *Aii* *f* *rit.* *a tempo* *p* *dim.*

9 *B* *pp* *crescendo*

13 *C* *mf* *dim.* *pp* *mf* *cresc.*

16 *f* *p* *pp*

Ex. 4.20: First Piano Concerto, opus 1, second movement: *Andante cantabile*, bars 22-27

mf *Ai* *cresc.*

5 *Aii* *f* *rit.* *a tempo* *p* *dim.*

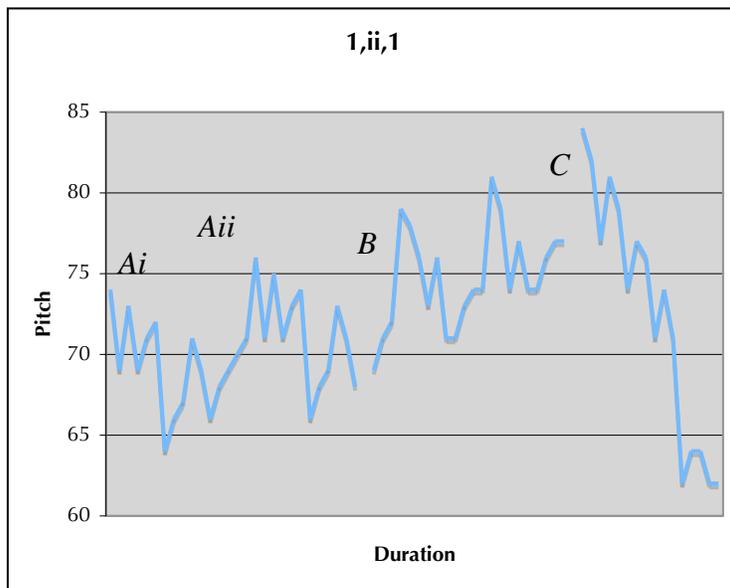
9 *B* *pp* *crescendo*

13 *C* *mf* *dim.* *pp* *mf* *cresc.*

16 *f* *p* *pp*

The following line graph shows that, despite the high degree of surface level movement, the overall shape of the melody is typical (fig. 4.9) The higher rate of disjunct movement stems specifically from the fourth and third in the opening bar, and their subsequent incorporation through the *B* and *C* sections. As the later part of the *Aii* section is highly ornamented, the phrase has been simplified to conform with the first phrase in the graph. The similar peaked contours throughout represent the numerous sequential phrases in the melody.

Fig. 4.9: First Piano Concerto, opus 1, second movement: *Andante cantabile*, bars 10-27



The theme of the slow movement of the First Piano Concerto is typical of *ABC*-type structures, yet the theme of the slow movement of the Second Piano Concerto conforms less strongly. Although certain *ABC*-type elements are evident, the central *B* section lacks an overall rise in pitch (ex. 4.21). Despite parts of the structure being less representative, its tripartite structure is consistent with earlier examples.

Encompassing only the first four bars, the *A* section is short and stands in contrast to the melodic contour of the *B* section. Compounding a sense of separation between the two sections is a change in instrumentation – the flute solo switches to clarinet in bar 5, and is

Ex. 4.21: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 9-24

Adagio sostenuto

flute A

piano *p*

4 clarinet B

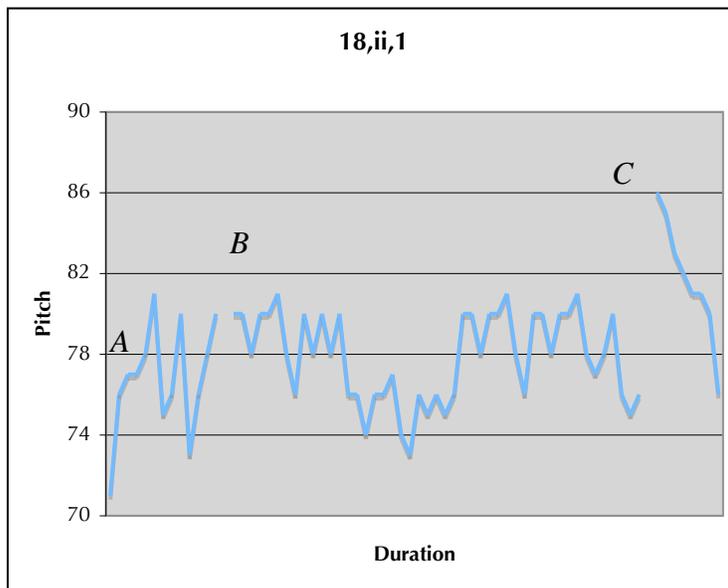
7 *mf* *p*

10 *mf* *p*

13 flute C

accompanied by the entry of the strings – and a change in the time signature. Only a minor level of development is evident in the *B* section: the first three bars are stated a third lower at bar 8, before a further statement at the original pitch. This is, therefore, sequence-like, but the section does not build in a way that is comparable to earlier examples. The brief *C* section descent commences at the apex of the melody (bar 14), and is at the surface level. The lower level of conformity in this example is evident in the line graph (fig. 4.10).

Fig. 4.10: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 9-24



The absence of a clear building section leading directly to the apex of the melody is the most varied element. While the melody diverges from type, it is also noted that it concludes with a descent. In the recapitulation statement of this theme, the descent continues, as documented in previous commentary on *C*-type codas in Chapter 2.²²

The importance of concluding descents is again highlighted in the following example, which is of particular interest as the main part of the melody is based on material of another composer. The *Rhapsody on a Theme of Paganini*, opus 43, is a collection of twenty-four variations; as such, it does not contain a specific slow movement. In terms of

Ex. 4.22: *Rhapsody on a Theme of Paganini*, opus 43, variation XVIII, bars 1-13

The image shows a musical score for Variation XVIII of Rachmaninoff's *Rhapsody on a Theme of Paganini*. The score is in 3/4 time and D-flat major. It is marked 'Andante cantabile'. The piece begins with a piano introduction (bars 1-4) featuring a triplet in the bass and a melody in the treble. The first section (A, bars 5-8) is marked 'mf' and 'p'. The second section (B, bars 9-12) is marked 'dim.' and 'p', followed by a 'cresc.' marking. The final section (bars 12-13) is marked 'f' and 'mf', ending with a 'rubato' marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

structural placement, however, the most lyrical variation – the famous eighteenth – occurs at the end of a collection of slower variations which function in a similar manner. The less-authentic creative process does not pose an exception to Rachmaninoff's melodic approach, however: rather, it appears to consolidate it. The melody does not follow exactly the format of previous examples, as the *C* section occurs only after a number of *A-B* statements. As previous commentators have pointed out, Rachmaninoff recognised the potential of Niccolò Paganini's melody early, inverting and transposing it to D flat major in his first sketches for the work.²³ That this also results in a theme with a *B* section which functions in a style inimical to his own is remarkable. The opening of the variation is shown above (ex. 4.22).

As is common in melodies of this type – and despite its shared authorship – the *A* section consists of two similar sub-phrases, with the *Ai* sub-phrase occurring in bar 2 and the *Aii* phrase in bar 4. The *B* section comprises the upbeat to bar 6 through to bar 13, following which the orchestra continues with a further restatement of the theme. In the *B* section, sequential treatment of bars 6 to 8 occurs in bars 8 to 10, and there are shorter phrase lengths in bars 10 and 11.

Rachmaninoff ends the variation with material entirely of his own creation, adding a descending phrase which further indicates the importance of this contour in concluding melodies. Following a final restatement of *A* section material, the *C* section is given to the upper strings (ex. 4.23). The descent is scalic at the background level, including two chromatic passing notes. Indicating a further connection with previous scalic descents, it covers an octave.²⁴

Ex. 4.23: *Rhapsody on a Theme of Paganini*, opus 43, variation XVIII, bars 28-33



ABC-type melodies in works for piano and orchestra are limited to these three examples, as the slow movements of the Third and Fourth Piano Concertos incorporate motivic writing, as has been previously described.²⁵ Beginning the discussion on *ABC*-type slow movement melodies from Rachmaninoff's three symphonies, attention turns again to the First Symphony. Melodic material from early compositions has usually been shorter than in middle and late period works, and this is especially the case in this compact theme (ex. 4.24).

While the *A* and *B* sections are extremely brief in this melody, the *C* section descent is more extended. The *A* section comprises the first three bars of the example, with *Ai* and *Aii* sub-phrases occurring in bars 1 and 3. There is an overall rise in pitch in the *B* section,

Ex.4.24: First Symphony, opus 13, third movement: *Larghetto*, bars 5-18

Musical score for Ex. 4.24, showing bars 5-18 of the first movement of the First Symphony, opus 13, third movement, in *Larghetto*. The score is in 3/4 time and features a melody in the clarinet and flutes, with accompaniment from violas and brass. The score is divided into sections A, B, and C. Section A (bars 5-7) starts with a piano (*p*) dynamic. Section B (bars 8-10) starts with a mezzo-forte (*mf*) dynamic. Section C (bars 11-18) starts with a forte (*f*) dynamic. The score includes various dynamics such as *ppp*, *pp*, *p*, *f*, *sf*, and *cresc.* (crescendo). There are also markings for accents and triplets (3).

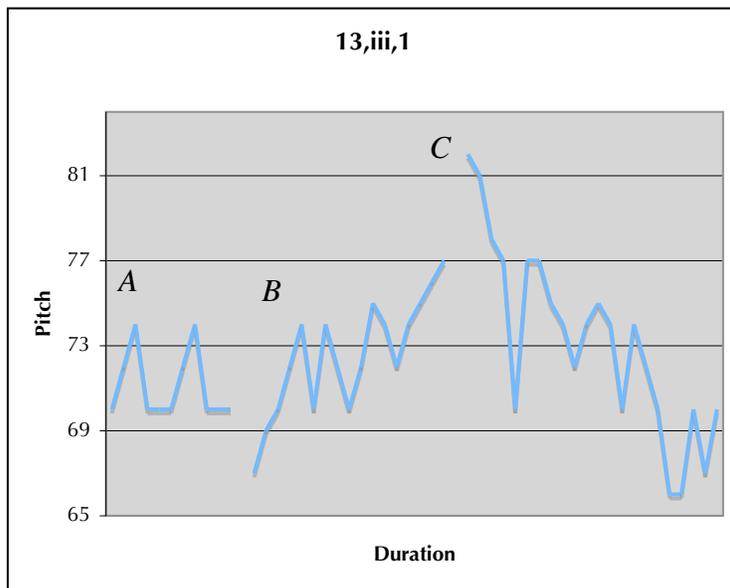
and, while not including a sequence, there is a degree of similarity in the contour of bars 5 and 6, the second pattern stated a tone higher. The C section begins at the apex of the melody in bar 8 and reaches to the end of the example, with the descent at the background level (ex. 4.25).

Ex. 4.25: First Symphony, opus 13, third movement: *Larghetto*, bars 11-18

Musical score for Ex. 4.25, showing bars 11-18 of the first movement of the First Symphony, opus 13, third movement, in *Larghetto*. The score is in 3/4 time and features a melody in the clarinet and flutes, with accompaniment from violas and brass. The score includes various dynamics such as *p*, *sf*, and *cresc.* (crescendo). There are also markings for accents and triplets (3).

The descent covers a range of an octave and includes the flattened submediant (G flat). The resultant interval is an augmented second (A to G flat). Augmented seconds, as previously remarked, are more common in Rachmaninoff's earlier works, and the interval has been noted in analysis of the second subject from the first movement of this symphony.²⁶ The line graph, below, shows that, despite the brevity and narrow range of the melody, the overall shape is relatively typical (fig. 4.11). Although the descent is longer than in earlier examples, the narrow range of the A section, and the background arcing shape of the B and C sections, are characteristic.

Fig. 4.11: First Symphony, opus 13, third movement: *Larghetto*, bars 5-18



There are significant differences between the slow movement melodies in Rachmaninoff's First Symphony and his second work in this genre. Importantly, ABC-type structures have been identified on two different levels in this movement, in a manner similar to the first movement second subject of this work discussed earlier in the chapter.²⁷ The first ABC-type structure is contained within the opening twenty-three bars of the melody, while the second is broader, incorporating the entire smaller melody as its A section. The earlier melody is shown in example 4.26. The A section spans the first six bars, incorporating a gradual background descent, similar to a C-type contour. The melodic line, however, returns upward at bar 7 and initially appears to begin a second

Ex. 4.26: Second Symphony, opus 27, third movement: *Adagio*, fig. 46-6 - fig. 47-1

The musical score is for the third movement of the Second Symphony, opus 27, by Franz Schubert, titled "Adagio". It covers measures 46-6 to 47-1. The key signature is G major (one sharp) and the time signature is 3/4. The score is arranged for three parts: Clarinet (top staff), Violas (middle staff), and Cellos and Basses (bottom staff). The tempo is marked "Adagio". The initial dynamics are *mf* (mezzo-forte), with the instruction "espress. e cantabile" (expressive and cantabile). The score includes several dynamic markings: *mf*, *espress. e cantabile*, *poco cresc.* (poco crescendo), *dim.* (diminuendo), *pp dolce* (pianissimo dolce), *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions include "A", "B", and "C", which likely refer to specific phrasing or articulation points. The score features various musical notations such as slurs, ties, and triplets. The overall mood is lyrical and expressive.

statement of the opening phrase. Although a prolonged return to opening material might be expected – thereby creating an *Aii* phrase – the melody diverges after two bars. An almost identical recurrence of this structural deviation will be shown in the *A* section of the final movement of the Third Piano Concerto, a contemporaneous work.²⁸ There is an overall rise in pitch in the *B* section, and sequential treatment of bars 7 to 9 occurs in the following three bars. The *C* section, which begins at the apex of the melody in bar 13, is at the background level and is the longest part of this example (ex. 4.27).

Ex. 4.27: Second Symphony, opus 27, third movement: *Adagio*, fig. 47-11 - fig. 47-1

After the mediant (C sharp) is reached in bar 4 of the background descent, there is an elongation and repetition of the step to the supertonic (B) over the following six bars. The arrival at the tonic is delayed until the penultimate bar. The disproportionate length of the *C* section is apparent in the line graph (fig. 4.12), which also highlights the *C*-type quality of the *A* section. Although the elongation of the final section creates a slight imbalance, other elements characteristic of the *ABC*-type – such as the narrow range of the *A* section and the overall rise in pitch in the *B* section – are evident.

The melody as it has been discussed so far, however, is dually seen as the *A* section of a larger *ABC*-type structure, as further, and more significant, *B* section traits follow (ex. 4.28).²⁹

The sense of build-up in the later *B* section is strong, although this is also due to progressive increases in the dynamic level. Sequential treatment of bar 24 occurs in bar 25 and, although the rhythmic pattern is interrupted, the same falling-second pattern is stated a step higher at the beginning of the following bar. A further repetition of this sequence appears in bars 28 and 29. In the larger view of the melody, however, not all elements are typical, as the *C* section, by contrast, is very brief. This may be viewed as a counterpoint to the extended *C* section in the smaller-view melody. Additionally, the pitch of the *B* section in the longer melody falls immediately prior to the final descent. The background descent of the final four bars is shown below (ex. 4.29).

Ex. 4.29: Second Symphony, opus 27, third movement: *Adagio*, fig. 48 - fig. 48+3



It is possible to read two different background levels in this phrase: the first, indicated with larger noteheads, falls from the upper tonic (A) and covers an octave, skipping the dominant (E); the second falls from the leading note and covers a seventh. The view of the former is preferable, as its range corresponds to the background descent in the smaller melody (shown in example 4.27). As the final four bars also serve as the introduction to the movement, the melodic structure is further balanced.

The slow movement of Rachmaninoff's Third Symphony offers an insight into the modification, and expansion, of the composer's musical style in the later part of his life. Not only is the integration of a separate, fast movement subtly, and skilfully, achieved, but the theme of the movement also highlights aspects of structural adaptation. Subsequently, identifying precisely the beginning of the theme (or the end of the introduction) is initially problematic. The melody is shown from the beginning of the violin solo (ex. 4.30).

Ex. 4.30: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig. 36 - fig. 38

The violin entry follows directly from a reworking of the opening motto of the symphony. The solo melody is based on a descending series of triplet arpeggiations, and the introductory quality of the material is further emphasised by its sparse orchestration. Similarly to the slow movement of the previous symphony, the A section consists of a single phrase. B section material begins in bar 7, with the pattern of the first two bars treated sequentially in bars 9 and 10 (excepting that the middle note of bar 9 is higher, rather than lower). From bar 11 until the C section descent in bar 15, the two-bar phrase lengths are shortened to single bars. The harmonisation of the B section – which has a palindromic quality, quite similar to the overall structure of the movement – is an exact repetition of the harmony that accompanies the statement of the motto at the beginning of

the movement. The opening ‘introductory’ bars based on the motto are, therefore, also an exposition of harmonic material. The recapitulation reveals further structural aspects of the melody, and the scalic *B* section is pivotal in this regard. The background level of the *B* section in the exposition, therefore, is shown below (ex. 4.31).

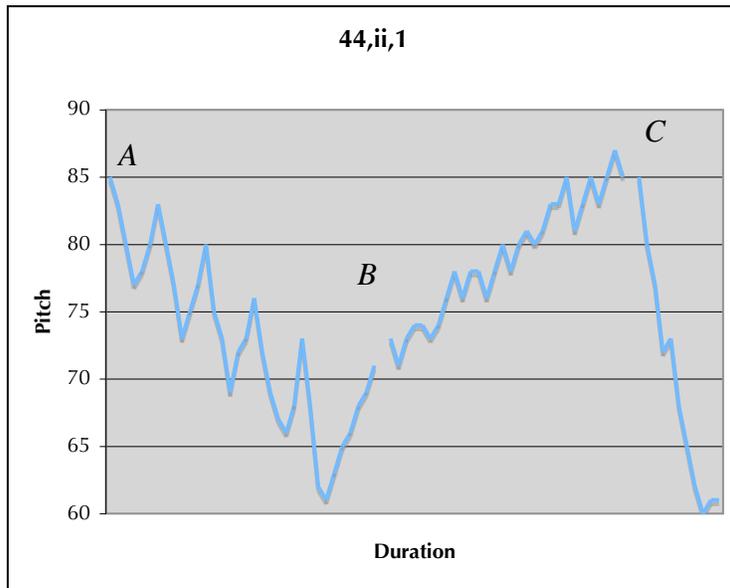
Ex. 4.31: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig 37 - fig. 38-2

The background ascent covers an octave and, as it includes a lowered supertonic (D) in the second bar, it is suggestive of the Phrygian Mode.³⁰ The *C* section is comparatively short in the exposition, and is arpeggiated at the background level (ex. 4.32).

Ex. 4.32: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig 38-2 - fig. 38

Highlighting the atypical qualities of this *ABC*-type structure, the following graph shows the effect of the abbreviated *C* section descent on the overall structure of the melody (fig. 4.13). As with certain earlier examples (such as the second subject from the first

Fig. 4.13: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig. 36 - fig. 38



movement of the First Symphony, and the A sections from the second and third movements of the Second Symphony), a background C-type contour is evident in the opening section of the theme.³¹

In the recapitulation of the melody at the end of the movement, certain elements of the ABC-type structure are masked. At first glance, the A section appears to be extended, although a simplified B section, marked *pianissimo*, is partially hidden beneath the continuing melody of the solo violin (ex. 4.33). As well as being melodically simplified, the B section is reduced from eight bars to six. It still, however, adheres to the Phrygian Mode in the bottom octave. In combining material from the A and B sections together at this point, the solo violin material momentarily appears to stem from the accompaniment of the B section. However, the melody diverges from the opening statement after the first two bars. The C section descent follows, and is also modified. As with earlier examples, the recapitulated melody is now more scalic in the conclusion (ex. 4.34). The descent covers a wider range (an eleventh), although the submediant (A) and subdominant (F sharp) are skipped in the first bar. In the second bar, the descent is chromatic from the

Ex. 4.33: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig. 69 - fig. 70

The musical score for Ex. 4.33 is presented in three systems. The first system, labeled 'A', is for the 8va solo violin and contains measures 1 through 4. The second system, labeled 'B', is for violins I and contains measures 5 through 8. The third system, labeled 'C', is for the 8va solo violin and contains measures 9 through 12. The music is characterized by a descending melodic line with frequent triplets and a trill in measure 12.

Ex. 4.34: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig. 70-2 - fig. 70

The musical score for Ex. 4.34 is presented in two systems. The first system, labeled 'A', is for the 8va solo violin and contains measures 1 through 4. The second system, labeled 'B', is for violins I and contains measures 5 through 8. The music is characterized by a descending melodic line with frequent triplets and a trill in measure 8.

lower tonic (C sharp) to the end. Indicating a further connection with previously discussed descending contours modified in later statements, it may be noted that the background descent of the first movement second subject of this symphony was similarly altered from being arpeggiated in the exposition to being more scalic in the recapitulation.³²

In the final example of this section, attention turns again to the First Piano Sonata, opus 28. As with a number of earlier *ABC*-type melodies, there are crucial differences between the exposition and recapitulation statements, both of which will be discussed. There are numerous characteristic traits in the exposition version of the theme (ex. 4.35), the most prominent of these being the sense of build-up in the *B* section. As will be shown, however, the latent qualities of the structure find their fullest expression in the

Ex. 4.35: First Piano Sonata, opus 28, second movement: *Lento*, bars 7-44

The musical score for Ex. 4.35 is presented in five systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Lento'. The key signature has one flat (F major). The score includes various dynamic markings: *pp*, *mf*, *f*, *dim.*, *p*, and *cresc.*. There are also section markers 'A' and 'B'. The notation includes many triplets and sixteenth-note runs, particularly in the bass line. The piece concludes with a final *cresc.* marking.

The image shows a musical score for piano, measures 25 to 34. The score is in 3/4 time and features a C-clef in the right hand and an F-clef in the left hand. It includes dynamic markings such as 'dim.', 'mf', and 'p', and articulation like slurs and accents. Fingerings are indicated with numbers 1-5. The music consists of a melodic line in the right hand and a bass line in the left hand with a prominent quaver pattern.

conclusion of the movement. In this very lyrical theme, a duo, and at times a trio, of voices is accompanied by an undulating quaver pattern in the bass. Viewing the upper voice as the main melodic line, material is presented in the single-phrase A section in the first eighteen bars. The dotted figure features as a motif throughout, and is incorporated into the central development section of the movement and in the coda. From the high tonic (F) in the sixth bar, there is a background level C-type contour in the A section, reaching the lower tonic in bar 15.

The B section, which is not entirely typical, commences in bar 18, and the following seven bars rise in pitch. The apex is reached in bar 26, marking the beginning of the C section descent. Despite the inclusion of rising scales (which are treated sequentially in the following two bars), the overall level of pitch falls. A further descent occurs in the right hand middle voice from bar 31: from the G flat semiquaver, the descent is chromatic to the D in the final bar. In terms of proportion, however, the descent in the exposition version of the melody seems somehow incomplete.

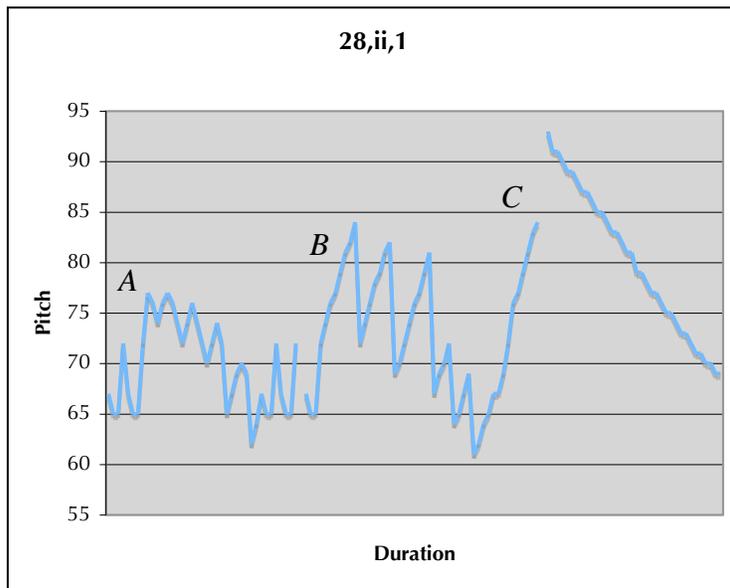
The recapitulation of the melody provides a more typical conclusion (ex. 4.36). In this later statement, an extended surface level descent is added (bar 32 in example 4.36).³³ The previous material referred to as a *C* section now forms the final part of the *B* section, the sequential treatment and shortened phrases being more characteristic. The fall in pitch at the end of the *B* section is unusual, but a similar occurrence has been noted at the analogous place in the larger-view melody from the slow movement of the Second Symphony, which Rachmaninoff worked on in the same period.³⁴

Ex. 4.36: First Piano Sonata, opus 28, second movement: *Lento*, bars 104-148

The musical score for Ex. 4.36 is presented in a single system with eight staves. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score is divided into sections A, B, and C. Section A (bars 104-112) begins with a treble clef and a key signature of one flat. Section B (bars 113-139) continues with the same key signature and includes a triplet of eighth notes in bar 117. Section C (bars 140-148) begins with a key signature change to two flats (C major/F minor) and includes a triplet of eighth notes in bar 144. The score concludes with a double bar line in bar 148.

The recapitulation descent covers a range of two octaves, and the additional material is almost entirely chromatic (excepting the step between the mediant, A, and the supertonic, G, in both octaves). The line graph below (fig. 4.14) shows the recapitulation version of the melody. The A section is typically narrow, and the B section initially rises in pitch. Despite the later fall in pitch, its rise to the apex of the melody creates an overall arcing shape typical of concluding sections in other ABC-type structures.

Fig. 4.14: First Piano Sonata, opus 28, second movement: *Lento*, bars 104-148



Further confirming the importance of descending contours at the ends of movements, the recapitulation descent continues into the coda section, as has been previously documented in Chapter 2.³⁵

* * * * *

The structural placement of lyrical melodies as second (or later) subjects in the final movements of Rachmaninoff's major compositions is a pattern established from his earliest works and carried through to the compositions of his later years. In the final movements of his formally-constructed, large-scale compositions – the concertos, sonatas and symphonies – lyrical melodies appear in all works at this point: with the exception of

the Sonata for Piano and Cello, opus 19, these melodies are *ABC*-type structures.³⁶ It will be shown, however, that final movement melodies more frequently diverge from established traits than previous *ABC*-type melodies. Similarly to the discussion of examples in the earlier part of the chapter, less-conforming, or exceptional, melodies will be preceded by analysis of more typical examples of the same genre. Accordingly, analysis in this section begins with melodies from the final movements of later piano concertos before turning to the First Piano Concerto. Melodies from the two piano sonatas will then be discussed, before the commentary moves to melodies from each of the symphonies. The melody from the final movement of the Second Piano Concerto – one of Rachmaninoff's most famous tunes – is shown below (ex. 4.37).

Ex. 4.37: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, bars 122-150

The musical score consists of two systems of piano music. The first system, measures 21-25, features a melodic line in the right hand and accompaniment in the left hand. The melody starts on G4 and descends to Bb3. Dynamics include *cresc.*, *ff*, and *mf*. The second system, measures 26-30, continues the melodic line, which reaches its lowest point on Bb3 in measure 26. Dynamics include *rit.* and *p*. The score is in G minor (three flats) and 4/4 time.

The A section descends at the background level and comprises the first seven bars of the melody; in this instance, it also consists of a single phrase. The B section has typical building qualities, featuring an overall rise in pitch and sequential treatment of bars 12 and 13 in bars 16 and 17. The apex of the melody and the beginning of the C section are reached in bar 17, although the sequential pattern continues for a further four bars. The pitch falls gradually over the first eight bars of the descent, reaching as far as the tonic (B flat) in bar 24. From this point, there are five bars of cadential extension over a dominant pedal point. At the surface level, the descent continues, reaching the supertonic by way of the mediant (D and C); these lower notes, however, are less important at the background level (ex. 4.38).

The background descent covers a range of a major sixth from the upper submediant (G), and includes the chromatic interval G flat. This note – which features in bars 5 and 6 of the complete melody (shown in example 4.37) and also in the third last bar – gives the theme a modal feel, mixing elements of both tonic major and minor.

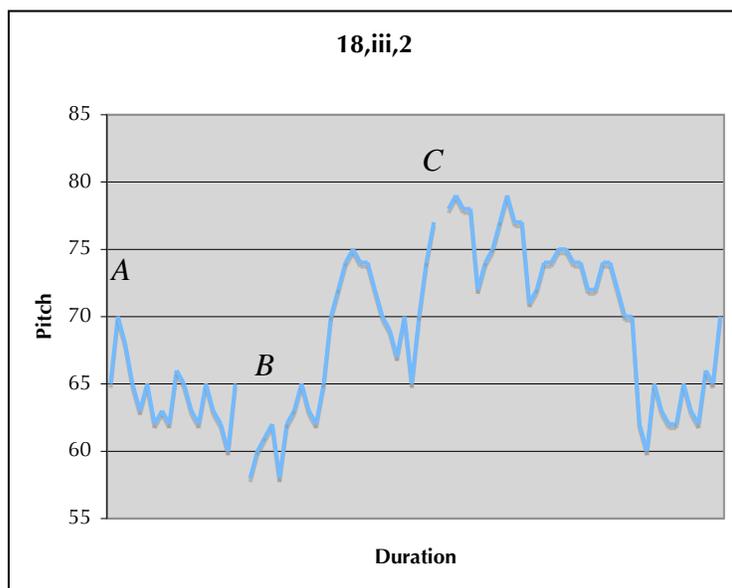
Reflecting the more frequent instances of structural modification, the line graphs in the final section of this chapter are less-typically conforming. A high degree of surface level movement is evident in the graph of the concerto melody, especially in the C section (fig. 4.15). The sequential treatment linking the B and C sections is represented in the similarly shaped contours at the apex of the melody. While the the rise in pitch at the end

of the final section is unusual, the building contour in the central section and the comparatively narrow range of the A section are typical.

Ex. 4.38: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, bars 143-150



Fig. 4.15: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, bars 122-150



Commenting anecdotally on this melody, it is pertinent to note a reference to its disputed authorship: specifically, the possibility that Rachmaninoff 'borrowed' it from his friend and colleague, Nikita Morozov.³⁷ The preceding analysis would suggest that its authenticity is assured. However, it is also possible that the A section – with its initial modal inflections – incorporates Morozov's material, while the following sections, with their characteristic budding and descending contours, are Rachmaninoff's.

As with the Second Piano Concerto, the lyrical melody in the final movement of the Third Piano Concerto contrasts with the frenetic principal subject area that precedes it. Similarly to the earlier work (where the *Moderato* indication refers to cut-common time, not to the crotchet) the melody is fast-moving, a common feature of Rachmaninoff's final movement themes (ex. 4.39).

Ex. 4.39: Third Piano Concerto, opus 30, third movement: *Alla breve*, bars 103-128

Musical score for Ex. 4.39, Third Piano Concerto, opus 30, third movement: *Alla breve*, bars 103-128. The score is in 2/4 time and consists of four systems of piano and bass staves. The first system (bars 103-106) is marked 'Meno mosso' and 'A mf', with a piano (*p*) dynamic in the bass. The second system (bars 107-110) includes a 'dim.' (diminuendo) marking. The third system (bars 111-114) is marked 'Bmf' and 'p'. The fourth system (bars 115-118) is marked 'cresc.' and features a 6/8 time signature change in the bass staff. The score includes various musical notations such as slurs, ties, and triplets.

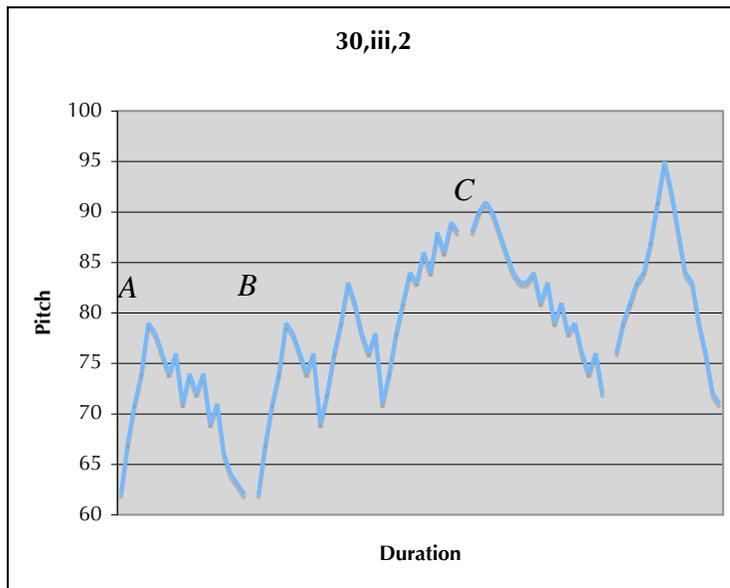
The A section is six bars long and, similarly to the final movement melody of the previous concerto, it consists only of a single phrase. While background C-type contours have appeared in the A sections of a number of melodies, in this instance it is an asymmetrical background D-type contour. The B section begins in the same way, but diverges after the third bar, a feature also noted in commentary on the contemporaneous theme from the slow movement of the Second Symphony.³⁸ From bar 9, there are successively shorter phrase lengths, and sequence-like treatment of the melodic pattern of bars 9 and 10 in bars 11 and 12. There is a further sequence of the falling-second pattern in bar 13 in the following two bars. The C section begins in bar 16, yet in this instance a short, D-type phrase interrupts the descent in bar 22. The background level of the C section is shown in example 4.40.

Ex. 4.40: Third Piano Concerto, opus 30, third movement: *Alla breve*, bars 119-128



The brief yet dramatic phrase that interrupts the final step at the background level of the C section is clearly significant as it reaches the highest pitch in the melody. Similarly shaped contours have appeared in the A section and also at the beginning of the B section and, as the line graph in figure 4.16 shows, the final phrase presents a completion of the pattern set up at the beginning of the melody.

Fig. 4.16: Third Piano Concerto, opus 30, third movement: *Alla breve*, bars 103-128



Although it is a surface level feature – at the background level, the descent eventually resolves the final step – a similarly divergent *C* section was noted in the analogous melody of the Second Piano Concerto (shown in example 4.38). Despite the interruption to the descent, other characteristic features are evident in the graph: the range of the *A* section is comparatively narrow, and there is an overall rise in pitch in the *B* section preceding the descent.

As previously remarked, the Fourth Piano Concerto is a heavily revised work. Originally completed in 1926, the concerto was not favourably received.³⁹ A second version, from 1928, was published, but it still did not find success with audiences. The third, and final, version dates from 1941, and is one of the composer's last creative endeavours. The most significant difference between these versions is the treatment of the final movement second subject, which in the original version is a long, lyrical piano melody.⁴⁰ In the intermediate version, the melody is slightly simplified and split between the piano and the orchestra. In the final version, however, only the lyrical middle section survives: the remaining material – including the entire *A* section – is transformed melodically, and texturally, into something quite different.⁴¹ As a result, the melody appears less cogently in the later version: despite the overall tripartite structure remaining, the *ABC*-type qualities of the original are disguised. As it is a late work, structural modification of the form is evident even in the earliest version (ex. 4.41).

The most unusual structural feature of this melody is the addition of a coda section which encloses a smaller *ABC*-type structure, indicated in the following example with lower-case letters (from bar 40). The *A* section comprises the first twenty-three bars, and consists of two sub-phrases in this instance. The *Ai* phrase is nine bars long, and the small *C*-type contour in the first two bars recurs in various places throughout.⁴² The *Aii* phrase is longer and, despite the reordering of pitches in its opening phrase, is similar to the *Ai* section. From bar 18, there are further background *C*-type contours in the extension of the melodic line. The *B* section is nine bars long and is quite typical: bars 24 to 27 are treated sequentially in the following four bars, and again in bars 32 and 33 as they lead into the *C* section. An apex is reached in bar 34, and the background descent is scalic (ex. 4.42).

Ex. 4.41: Fourth Piano Concerto (1926), opus 40, third movement: *Allegro vivace*, bars 125-175

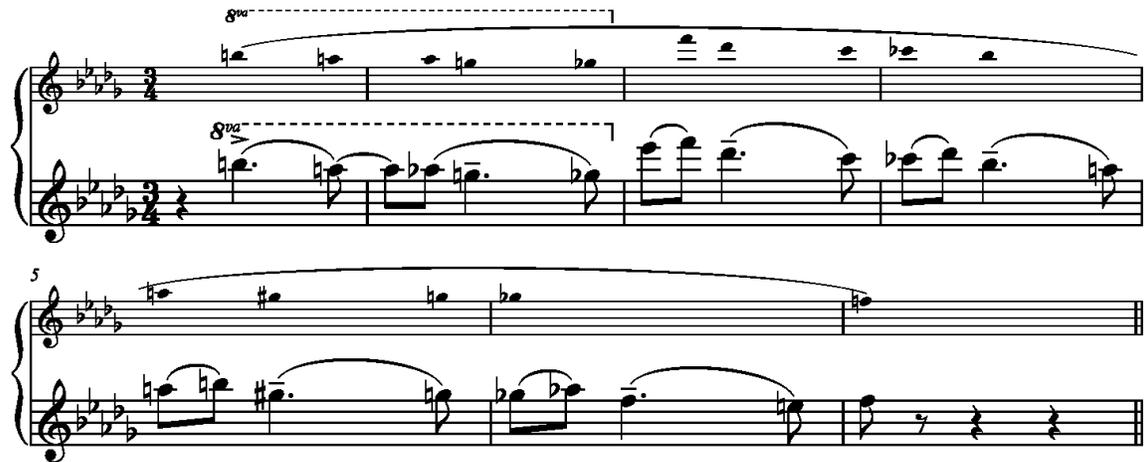
A tempo meno mosso

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The tempo is marked 'A tempo meno mosso'. The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), and *cresc.* (crescendo). Articulation includes *stacc.* (staccato) and accents. Performance instructions include *Al*, *Al*, and *Al*. Bar numbers 6, 11, 16, 21, and 26 are indicated at the start of their respective systems. A section marked with a circled 8 and a dashed line above it spans from bar 16 to bar 21. A section marked with a circled B and a dashed line above it spans from bar 21 to bar 26. A section marked with a circled 3 and a dashed line above it spans from bar 26 to bar 31. The score concludes with a *cresc.* marking in the final system.

The image displays a musical score for piano, spanning measures 30 to 48. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It is organized into six systems, each with a treble and bass clef staff. Measure numbers 30, 33, 36, 40, 45, and 48 are clearly marked at the beginning of their respective systems. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Performance instructions are provided throughout, including dynamics like *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *ff* (fortissimo), as well as articulation and phrasing marks like *acc.* (accelerando) and *8va* (octave). Specific markings include *c* (crescendo hairpin), *8va* (octave sign), *ai*, *aii*, and *b* (breath marks), and circled numbers 3 and 8. The score concludes with a short coda in the final measure (48).

The descent is comparatively wide, covering a range of a compound augmented fourth. At its conclusion, the melody is structurally modified by the addition of the short coda, which also serves as a recapitulation of the opening material. This is not without

Ex. 4.42: Fourth Piano Concerto (1926), opus 40, third movement: *Allegro vivace*, bars 158-163



precedent, however, as a similar instance will be shown in analysis of the final movement melody from the First Piano Concerto. The smaller-scale *a* section contains *ai* and *aii* sub-phrases, with a narrow-range *b* section preceding the concluding *c* section. Sequence patterns and shortened phrase lengths feature in the *b* section, yet the final descent in this instance is not scalic. Its range, however, is increased (ex. 4.43). At the background level, the descent encompasses much of the keyboard, covering just under five octaves.

Ex. 4.43: Fourth Piano Concerto (1926), opus 40, third movement: *Allegro vivace*, bars 172-175



The particularly wide-ranging conclusion of the melody is highlighted in the line graph in figure 4.17. Focusing firstly on the main part of the melody (marked with upper-case letters), the wide range of the *Ai* and *Aii* sections is unusual as it incorporates a particularly high pitch (B flat in bars 7 and 16 of example 4.41). The *B* and *C* sections, however, conform to type, excepting only that the *C* section descends from a point

Ex. 4.44: First Piano Concerto, opus 1, third movement: *Allegro scherzando*, bars 76-124

Andante espressivo

The musical score is for strings, marked *Andante espressivo*. It consists of six systems of music, each with a first ending (Ai, Aii, Bi, Ci, Bi, Ci) and a second ending (Bii, Cii). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p*, *pp*, *mf*, *f*, *cresc.*, and *dim.*, as well as articulations like *cantabile* and *rit.*. The first system (bars 76-83) starts with *strings p* and features a *cresc.* and *dim.* marking. The second system (bars 84-91) includes *pp* and *mf* dynamics. The third system (bars 92-99) is marked *cantabile piano* and features triplets. The fourth system (bars 100-107) includes *cresc.*, *f*, and *dim.* markings. The fifth system (bars 108-115) is marked *rit.* and *mf*. The sixth system (bars 116-124) includes *cresc.*, *f*, and *dim.* markings. The score is written for a string ensemble with five parts: Violin I, Violin II, Viola, Violoncello, and Contrabasso.

A third sequence of this phrase begins the first of the *C* sections (*C*₁ at bar 21), in which there is a small descent, primarily at the surface level. The following *B*_{ii} and *C*_{ii} statements are almost identical, and the recapitulated *A* section, now given to the piano, leads to the brief coda after eight bars. Significantly, this melody does not end with a descent; rather, it ascends to the uppermost register of the piano. Although the theme does not conform on a number of levels, the comparatively narrow *A* section and the building and descending patterns in the body of the melody are comparable to other final movement melodies in Rachmaninoff's concertos.⁴⁵

* * * * *

The lyrical melody from the final movement of the First Piano Sonata, opus 28, is an *ABC*-type structure, yet structural modification is again evident. Similarly to the melody from the last movement of the First Piano Concerto, shown above, it features dual *B* and *C* sections, although there is no return to *A* section material here. As the melodic line is interwoven in the piano texture, it is shown in reduction (ex. 4.45).

Ex. 4.45: First Piano Sonata, opus 28, third movement: *Allegro molto*, bars 137-176

Allegro molto

5

9

13

17

21

24

29

34

38

The opening section contains two sub-phrases, marked *Ai* and *Aii*, and both feature background *C*-type contours in the first bars. The second *A* phrase is stated a perfect fifth

higher – a feature remarked in analysis of melodies from the First Symphony and First Piano Concerto – but is fractionally shorter.⁴⁶ Contrasting with the previous melody, the two *B* and *C* sections are linked together. In the *Bi* section, commencing in bar 19, the first two bars are treated sequentially in the following bars, and an additional sequence occurs in the 3/2 bars that follow. There is also a small overall rise in pitch. The second of the building sections (*Bii* in bar 25) is both more scalic and chromatic. The first of the descending sections (*Ci* in bar 33) is scalic at the surface level and covers a range of just over two octaves, while the second descent is more conclusive (*Cii* in bar 37), arpeggiating the tonic chord over three octaves. Despite the modification of the structure in this melody, archetypal elements occur, such as the central building section and the concluding descent.

The recapitulated statement of the final movement melody from the Second Piano Sonata, opus 36, (ex. 4.46) conforms more strongly than in the exposition, as has been similarly evident in numerous earlier examples. Although there are differences between the 1913 original and the substantial revision of the sonata from 1931 in the exposition statement of the melody, both versions feature an extension of the melodic line in the recapitulation, where the scope of the final descent is increased.⁴⁷

The *A* section comprises the first ten bars and has two sub-phrases, the second marginally shorter than the first. A background *C*-type contour is evident in both phrases.⁴⁸ The *B* section follows in bar 11, and the first four bars are treated sequentially in bars 15 to 18. The next phrase (bar 19) begins as a further sequence and, after the apex of the melody is reached in bar 22, the *C* section descent occurs at the background level (ex. 4.47). The descent covers a range of a major seventh. The bar that follows from this example resolves, as might be expected, to the tonic (B flat major). Although a resolution to the D would create an octave-based descent, this pitch, however, is absent from the bar.

The line graph in figure 4.18 shows the contour of the melody. It highlights the background *C*-type contour in both *Ai* and *Aii* sub-phrases, although the range of the descent in the shorter *Aii* phrase is narrower. Both sections, however, have a

Ex. 4.46: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 233-262

The image displays a musical score for piano, consisting of six systems of staves. The music is in a 3/4 time signature and a key signature of two flats (B-flat major or D-flat minor). The score includes various performance instructions and dynamics:

- System 1 (bars 233-240):** Starts with the marking "Tempo rubato". The first measure has a dynamic of "ff" and a marking "Ai".
- System 2 (bars 241-250):** The second measure has a marking "Aii".
- System 3 (bars 251-260):** The first measure has a marking "B" and a dynamic of "f".
- System 4 (bars 261-270):** The first measure has a dynamic of "cresc.". The second measure has a marking "rit.". The final measure has a dynamic of "ff".
- System 5 (bars 271-280):** The first measure has a marking "C" and a dynamic of "a tempo".

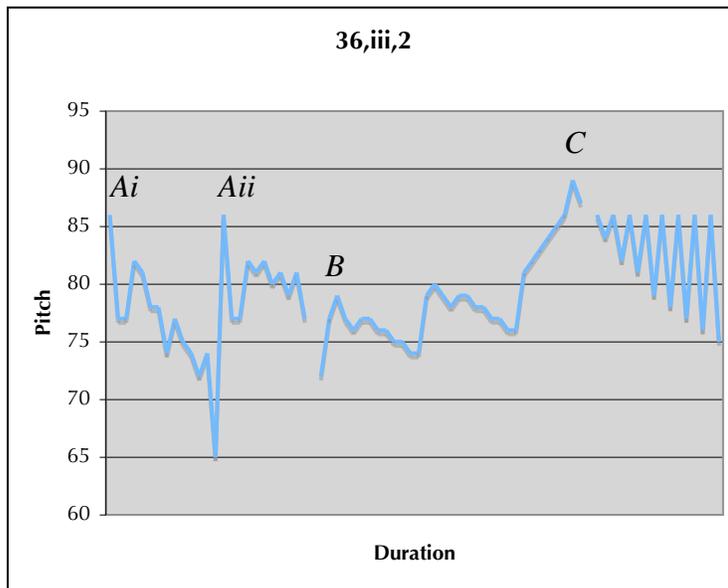
The score features complex textures with many beamed sixteenth and thirty-second notes, often in a rhythmic pattern of eighth notes followed by sixteenth notes. There are several slurs and accents throughout the piece.



Ex. 4.47: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 255-262



Fig. 4.18: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 233-262



comparatively wide range, a feature that was also noted in the final movement melodies of the Third and Fourth Piano Concertos. The repeated Ds of the *C* section distort the appearance of the descent, but the lower points of the contour outline a background arcing shape through the *B* section to the end.

* * * * *

A number of similarities in final movement melodies have been noted so far. These have ranged from single-phrase *A* sections and interrupted *C* section descents in the Second and Third Piano Concertos, to the duplication of *B* and *C* sections in the First and Fourth Piano Concerto melodies and in the First Piano Sonata. Background level *C*-type contours in the *A* sections of certain examples have also been commented on. Common to all examples has been the modification of the *ABC*-type structure. In the final part of this chapter, the focus returns to the symphonic genre, where structural modification continues to be a significant factor.

Analysis begins with the final movement second subject of Rachmaninoff's Second Symphony. In the exposition statement of the melody, a conclusive *C* section descent does not occur. Instead, after an extended *B* section there is a return of both *A* and *B* section material, with the final bars based on references to the opening refrain. However, in the recapitulation statement, below, an abbreviated *B* section precedes a massively-scored descent that leads to the conclusion of the symphony (ex. 4.48).⁴⁹

Ex. 4.48: Second Symphony, opus 27, fourth movement: *Allegro vivace*, fig. 87 - fig. 89+16

11

cresc. *ff* *dim.* *f*

16

22

f *poco a poco cresc.*

28

poco a poco cresc. *ff* *C*

34

dim. *f* *brass* *cresc.* *sempre ff*

The image shows two systems of musical notation for piano. The first system covers measures 40 to 45, and the second system covers measures 46 to 51. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The right hand (RH) features a melodic line with eighth-note patterns and slurs. The left hand (LH) provides harmonic support with chords and a descending bass line. Measure 46 includes a triplet in the RH and a triplet in the LH, both marked with a forte (ff) dynamic.

Two similar sub-phrases constitute the *A* section, both of which are seven bars long (marked *Ai* and *Aii*). The *B* section is less-conforming, although it includes a very slight overall rise in pitch: the upper subdominant (*A*) in bar 24 leads to the dominant and submediant (*B* and *C* sharp) before reaching the apex of the melody in bar 33. Shorter phrase lengths – from four to two bars in bar 23 – also occur. Despite the repeated patterns, there is no sequential treatment. An equally significant sense of build-up is conveyed by the underlying harmony, where a descending, partially chromatic, stepwise bass line underpins dominant-function chords (from bar 23), creating a high degree of unresolved harmonic tension. Surprisingly, the resolution is initially to a chord built on the flattened leading note (*D* major, in bar 33). Although the highest note of the melody is reached at this point (*D* natural), the structural descent begins from the *C* sharp of bar 35. The descent is predominantly scalic, although at the background level it is comprised of a number of smaller descents, as shown in example 4.49.

A range of over two octaves is covered in the descent, which is scored for strings and upper woodwind instruments. In the final bars, the background descent reaches the subdominant (*A*), yet it seems only partially complete. The brass melody in the last thirteen bars, however, provides a more conclusive descent, resolving emphatically to the tonic (ex. 4.50).

Ex. 4.49: Second Symphony, opus 27, fourth movement: *Allegro vivace*, fig. 89-2 - fig. 89+16

Musical score for Ex. 4.49, measures 1-16. The score is in 3/4 time and A major. It consists of three systems of two staves each. The first system (measures 1-6) features a melodic line in the upper staff with a long slur and a descending eighth-note pattern in the lower staff. The second system (measures 7-12) continues the melodic line and the eighth-note pattern. The third system (measures 13-16) shows the melodic line ending with a fermata and the eighth-note pattern continuing.

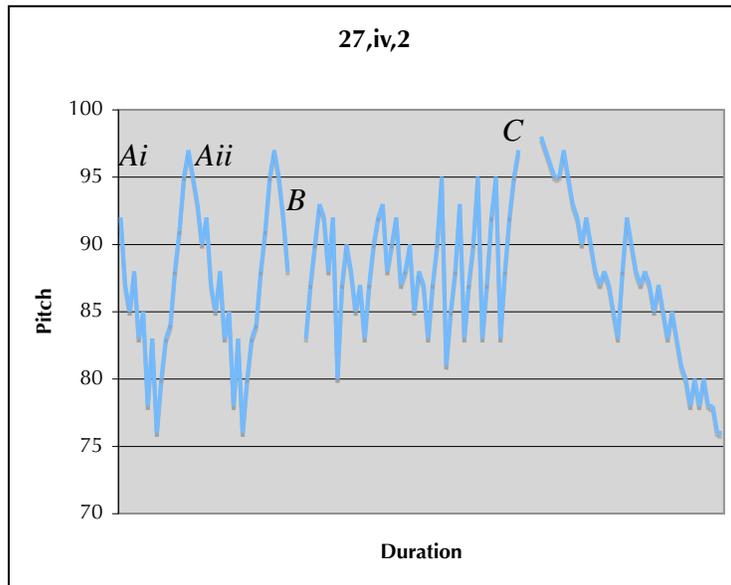
Ex. 4.50: Second Symphony, opus 27, fourth movement: *Allegro vivace*, fig. 89+9 - fig. 89+16

Musical score for Ex. 4.50, measures 1-16. The score is in 3/4 time and A major. It consists of three systems of three staves each. The first system (measures 1-6) features a melodic line in the upper staff with a long slur, a brass part in the middle staff, and a string part in the lower staff. The second system (measures 7-12) continues the melodic line and the brass and string parts. The third system (measures 13-16) shows the melodic line ending with a fermata and the brass and string parts continuing.

Signifying a further connection between the two descents, the background level of the brass melody begins from the submediant (C sharp), the same note on which the string descent commenced (bar 1 of example 4.49).

The following line graph illustrates the modifications to the structure of this melody (fig. 4.19). Due to the particularly wide range of the *A* section, the effect of the building and descending parts is lessened. The *B* and *C* sections are relatively typical, however, despite the smaller rise in pitch and wide oscillations in the central part of the melody.

Fig. 4.19: Second Symphony, opus 27, fourth movement: *Allegro vivace*, fig. 87 - fig. 89+16



There are substantial differences between exposition and recapitulation statements of the final movement melody in the Third Symphony, where the structure is modified to an even greater degree. To illustrate how the later statement more fully expresses the underlying structure, the earlier version of the melody will be discussed first (ex. 4.51).

In the earlier statement, there is little to distinguish the first two phrases (bars 1 to 4 and 5 to 8): taking the first four bars as the *A* section, the arpeggiated pattern is insufficiently changed to warrant labelling the following material the *B* section. The *C* section,

Ex. 4.51: Third Symphony, opus 44, third movement: *Allegro*, fig. 77-4 - fig. 78+3

Meno mosso
mf cantabile

violins

cellos *mf*
basses

5 *f*

9 *ff* *dim.*
ff *dim.*

13 *f* *dim.* *mf* *dim.*
f *mf* *dim.*

however, is more typical, beginning in the ninth bar. There are a series of small descents at the surface level and, as has been more common in later works, it is arpeggiated at the background level (ex. 4.52). In previous analysis of material from this symphony, the C section descents in both first and second movements melodies were arpeggiated at the background level.⁵⁰ The descent covers a range of just under three octaves.

Ex. 4.52: Third Symphony, opus 44, third movement: *Allegro*, fig. 78-4 - fig. 78+3

The longer recapitulation version of the melody conforms more strongly to *ABC*-type characteristics. A contrasting section now prefaces the arpeggiated patterns of the first eight bars in the original statement, thereby giving the section a more typical *B*-like appearance (ex. 4.53).

The opening *A* section of the recapitulated melody comprises the first ten bars, and the two sub-phrases (indicated as *Ai* and *Aii*) are equal in length. Although there are similarities with the *B* section material (the descending arpeggiations in the first, third, sixth and eighth bars are an inversion of the earlier patterns), there is greater rhythmic contrast. The *B* section, which is now reduced to single-bar patterns, leads to the largely-unchanged *C* section.

There is a high degree of surface level movement in this melody, a feature that will be shown to be common in late period works in the following chapter.⁵¹ This is also evident in the line graph (fig. 4.20). Although the oscillations in the contour are quite pronounced, the melody conforms structurally: while the ranges of the *A* sections are wide, they are still smaller than the overall range of the melody. There is also an arc-like contour through the *B* and *C* sections.

Ex. 4.53: Third Symphony, opus 44, third movement: *Allegro*, fig. 103 - fig. 107

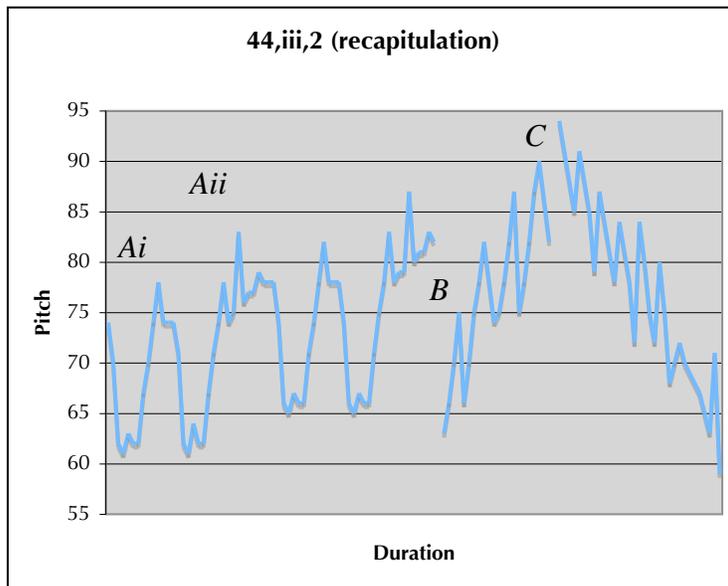
5

9

13

18

Fig. 4.20: Third Symphony, opus 44, third movement: *Allegro*, fig. 103 - fig. 107



The final melody discussed in this chapter is from the First Symphony. While certain melodies have been shown to be highly modified, the adaptation of the structure in this example is extreme. In regard to structural placement, the characteristic elements all

appear, yet they are not found together. Again, there are major differences between the exposition and recapitulation statements. The first phrase of the exposition statement is shown below (ex. 4.54).

Ex. 4.54: First Symphony, opus 13, fourth movement: *Allegro con fuoco*, bars 72-81

Con anima

upper strings

cellos *f*

basses

4

cresc.

woodwind and trumpets *f*

7

dim.

dim.

dim.

9

The opening of the melody is a symmetrical background *D*-type contour, albeit with an ascending section consisting of two sub-phrases. The melody reaches an apex in bar 5 and descends gradually. A second statement of this phrase indicates that it is the *Ai* sub-phrase of a larger structure yet, as the *Aii* phrase is truncated, the following bars do not continue as expected. Certain *B* section traits are evident, but, importantly, there is no concluding descent (ex. 4.55).

Ex. 4.55: First Symphony, opus 13, fourth movement: *Allegro con fuoco*, bars 72-81

Con anima

6

11 *Aii*

16 *Bi*

21

26

31 *Piu vivo Bii*

36

Moving from eight-bar phrases in the *A* section to four-bar units, there are reduced phrase lengths in the opening of the *B* section (marked *Bi*), as well as an initial rise in pitch. The *pìu vivo* section (marked *Bii*) heralds a change of style: there is a background *C*-type contour in the first four bars (bars 31 to 34), yet this pattern is repeated at successively higher, not lower, pitches (bars 35 and 39). Lacking a clear ending, the melody is gradually incorporated back into the motivic writing from the opening of the movement.

Unusually, the *Bii* passage begins the melody in the recapitulation (ex. 4.56). It is slightly modified, the pattern now moving in quavers with corresponding lower pitches added to each main beat. This leads to a single statement of the *A* section in bar 9, minus its opening downward leap. A final descent still does not occur.

Ex. 4.56: First Symphony, opus 13, fourth movement: *Allegro con fuoco*, bars 381-409

The musical score consists of six staves of music in G major, 4/4 time. The first staff is marked *Bi* and contains four measures. The second staff is marked 5 and contains four measures. The third staff is marked 9 and contains four measures, with the first measure marked *A*. The fourth staff is marked 15 and contains four measures, with a triplet of eighth notes in the first measure. The fifth staff is marked 21 and contains four measures, with the first measure marked *Bii*. The sixth staff is marked 25 and contains four measures. The score includes various musical notations such as notes, rests, and dynamic markings.

The symphony's dramatic coda section, however, offers a completion of the theme, and provides a telling indication of the importance of concluding descents in Rachmaninoff's music (ex. 4.57). The first eight bars resemble a *B* section and explore the major/minor submediant (B natural/B flat). Shortened phrase lengths feature in bars 5 and 6, and a rapid rise in pitch leads to a much-awaited *C* section in bar 9. Entirely at the surface level and covering three octaves, the descent is chromatic in the first octave and includes a mix of wider intervals in the final bars. No other examples of *ABC*-type melodies similarly disassembled within a work or movement have been identified. The First Symphony is also Rachmaninoff's only formally-constructed large-scale work that concludes with a separate, slow-moving coda descent: this may be due partly to the fact that the descents in the final movement melodies of his two later symphonies are integrated.

Ex. 4.57: First Symphony, opus 13, fourth movement: *Allegro con fuoco*, bars 441-457

Largo

5 (8)

9 (8) C

13

Analysis of the final movement melody of the First Symphony indicates that the various *ABC*-type attributes identified in this study are an integral part of Rachmaninoff's melodic style, despite their separation. Moreover, the combined interaction of these disparate traits reflects an aspect of the composer's approach to melody that seems instinctive already in this youthful work.

* * * * *

A broad range of melodic material has been presented in this chapter. Pivotal to the discussion has been the issue of structural placement of *ABC*-type melodies within works, and substantial connections have been made. First movement opening subjects of the First, Second and Third Piano Concertos have shared remarkably similar structures, as, too, have the first movement second subjects of the First, Second and Third Symphonies. *ABC*-type slow movement melodies in the First Piano Concerto, the First Piano Sonata, and the First and Third Symphonies have conformed strongly to type, although single *A* sections have been noted in melodies from the Second and Third Symphonies, and in the First Piano Sonata. Final movement second subjects have been the least-conforming, with melodies from the First Piano Concerto and the First Piano Sonata containing dual *B* and *C* sections, while melodies from the First and Fourth Piano Concertos have included small recapitulations of *A* section material. The second subject final movement melodies of the Second and Third Piano Concertos have also featured single *A* phrases. As with the melodic types presented in previous chapters, final statements of melodies have again been shown to be most typical.

¹ See p. 28.

² Rachmaninoff's compositional crisis is outlined in Bertensson and Leyda's *Sergei Rachmaninoff*, p. 89.

³ See p. 28.

⁴ In this instance, the orchestral reduction is taken from Boosey & Hawkes' two-piano publication. Unless otherwise indicated, I have chosen to represent only the most important material in orchestral reductions, using a maximum of three staves.

⁵ For example, compare the appearance of this graph with the example from the central section of the final movement of the Third Piano Concerto, opus 30, on p. 140.

⁶ The material on the lower two staves is taken from Boosey and Hawkes' publication of the two-piano version of this work.

⁷ Refer to p. 133.

⁸ The original version is used in this example.

⁹ The motivic material that stands 14 bars earlier at the key change is viewed here as an introduction to the second subject proper.

¹⁰ A link with the orchestral motif at Fig. 5+5 also occurs in the central section of the final movement, as discussed on p. 137.

¹¹ Arguably, the subject could also be seen to begin during the held B flat at the point of the harmonic change, two bars before the 3/4. Or, from the low D in the cellos, seven bars prior to that point. For simplicity's sake, the melody is given from the upbeat in the first violin line.

¹² See p. 176 for a discussion of the slow movement of the First Symphony, opus 13. For a classic appraisal of Oriental influences in Russian music, see "Oriental elements in Russian Music," a chapter in Gerald Abraham's *On Russian Music* (London: William Reeves Bookseller Limited, 1954), pp. 52-71.

¹³ The top voice only is shown at the beginning of the *A* and *B* sections.

¹⁴ Despite *The Bells*, opus 35, and the *Symphonic Dances*, opus 45, being symphonic in nature, it appears that Rachmaninoff was careful to recognise, by way of title, that they were substantially different works. As it is a setting of text, the former work is largely motivic in terms of its melodic material. The later work contains three movements of similar construction – none of which is in first-movement-sonata-form – where the primary sections of each are also motivic. Similarly, Rachmaninoff termed his fifth work for piano and orchestra (a set of variations) as a 'rhapsody,' not a concerto.

¹⁵ A comment by Patrick Piggott regarding this "romantic, glowing string melody which, moves almost entirely by step" was quoted in the Introduction. See p. 5.

¹⁶ See p. 156.

¹⁷ For example, compare the similarly-shaped *A* sections in the final movement melodies of the First and Second Piano Sonatas, opp. 28 and 36, on pp. 203 and 205.

¹⁸ For discussion of these two works, refer to pp. 35 and 100.

¹⁹ It is noted, though, that in terms of structure there is no change to the melody in later versions of the concerto; there are only minor changes in articulation and ornamentation.

²⁰ Comparisons with Tchaikovsky's melodic style are made on p. 224.

²¹ The B flat major chord that begins the *C* section (bar 13 in example 4.19) is revised to a more functional enharmonic German 6/5 chord in the later version of this work.

²² See p. 93.

²³ A sketchbook in the Glinka Museum of Musical Culture, Moscow, indicates that the inversion of the theme and the shift to D flat major were among Rachmaninoff's earliest thoughts for the work. A transcription of the page is shown in David Cannata's *Rachmaninoff and the Symphony*, p. 57.

²⁴ Comments regarding background ranges of *C*-type contours were made on p. 56.

²⁵ The Third Piano Concerto melody is discussed on p. 67; the Fourth Piano Concerto melody is discussed on p. 70.

²⁶ Refer to p. 156. Augmented seconds were also noted in melodies from the song *He пой, красивица* [*Sing not to me, beautiful maiden*], opus 4, no. 4, and the *Danse orientale*, opus 2, no. 2. See p. 46.

²⁷ Discussion of this theme begins on p. 159.

²⁸ Refer to p. 194.

²⁹ The previously identified elements are indicated in lower case (*a*, etc.).

³⁰ The Phrygian Church Mode, also referred to as Mode III.

-
- ³¹ The theme from the First Symphony is discussed on p. 156; the second movement theme of the Second Symphony is discussed on p. 167; see p. 178 for commentary on the slow movement theme.
- ³² These two background levels are shown on pp. 165 and 166.
- ³³ This passage has previously been shown in the Introduction to exemplify surface level movement. See p. 22.
- ³⁴ Refer to p. 182.
- ³⁵ See p. 93.
- ³⁶ The final movement second subject of the Sonata for Piano and Cello, opus 19, does not conform to an identifiable type, although aspects typical of the *ABC*-type structure are evident.
- ³⁷ Threlfall and Norris, *Catalogue*, p. 72. "According to Seroff, Leonid Sabaneyev told him that 'the second theme in the last movement came from Nikita Morozov.' [SR] is said to have heard this melody which Morozov composed, and remarked: 'Oh, that is a melody I should have composed.' Morozov [...] said [...] 'Well, why don't you take it?'"
- ³⁸ See p. 180.
- ³⁹ Pitts Sanborn, writing in the *New York Evening Telegram* on the 23rd of March, 1927, commented, quite outrageously, that the work was "long-winded, tiresome, unimportant, in places tawdry [...] Mme. Cecile Chaminade might safely have perpetrated it on her third glass of vodka." Samuel Chotzinoff, in his review for *The World*, wrote that "one was left with the impression that a lot was said, but not of any particular importance."
- ⁴⁰ The *A* section of the melody from the second and third versions is shown in Appendix 2, p. 268.
- ⁴¹ Additionally, the restatement of the theme from the original version is expunged in the 1928 version, and the references to the melody in the coda of the second version disappear in the final working.
- ⁴² In addition to the final movement second subjects of the First and Second Piano Sonatas referred to previously, a *C*-type contour features in the *A* section of the theme of the second movement of the Third Symphony.
- ⁴³ The opening subject of this concerto is discussed on p. 150.
- ⁴⁴ Belaiev refers to the "strong reference" of Tchaikovsky in this melodic phrase, in "Sergei Rakhmaninov," p. 364.
- ⁴⁵ As this melody is significantly less typical, a line graph is not shown.
- ⁴⁶ The slow movement theme of the First Piano Concerto is discussed on p. 170; the first movement second subject of the First Symphony is discussed on p. 156.
- ⁴⁷ In the exposition statement of the original version of the melody, directly following the *C* section descent, is the briefest of references to the opening phrase. The final movement melodies of both the Fourth and First Piano Concertos include a reference to *A* section material after the *C* section descent.
- ⁴⁸ A background *C*-type contour has also been evident in the *A* sections of examples from the second and third movements of the Second Symphony, and to a lesser extent in the final movement second subject.
- ⁴⁹ The melodic line is simplified in the final six bars of the example.
- ⁵⁰ The first movement melody is discussed on p. 165; refer to p. 186 for discussion of the second movement melody.
- ⁵¹ As previously remarked, discussion of melodic conjunctivity in late works begins on p. 240.

CHAPTER 5: MELODIC CONJUNCTIVITY

Observations regarding the high degree of surface level stepwise movement in Rachmaninoff's melodies have been outlined in the Introduction, and the issue has arisen at various points throughout this study.¹ Considering the melodic contours of the many examples that have appeared so far, it may be asserted that conjunct movement is a significant feature of the composer's music. Precise calculations on degrees of melodic conjunctivity have not yet been established, however, and indications of decreasing levels of stepwise movement in later compositions require further investigation. Accordingly, a small collection of melodies spanning the composer's career will be analysed in the following pages, with commentary on conjunctivity supported by percentage rates. Of the roughly seven hundred examples of Rachmaninoff's melodies that have been collected, seventy-seven are discussed in this study, which is a representative sample of approximately one in ten. As has been demonstrated in the Introduction, results of analysis may be shown in column graphs, indicating either the distribution of ascending and descending chromatic intervals, or overall levels of stepwise movement in broader groupings of diatonic intervals.² Statistics on melodic conjunctivity for all examples included in the study are presented at the end of the chapter.³

The opening theme of the First Piano Concerto, opus 1, has been identified as an *ABC*-type melody, albeit one with a *B* section that does not conform entirely.⁴ The melody has provided an insight into structure in Rachmaninoff's youthful compositions, and it similarly offers an indication of early melodic conjunctivity (ex. 5.1)

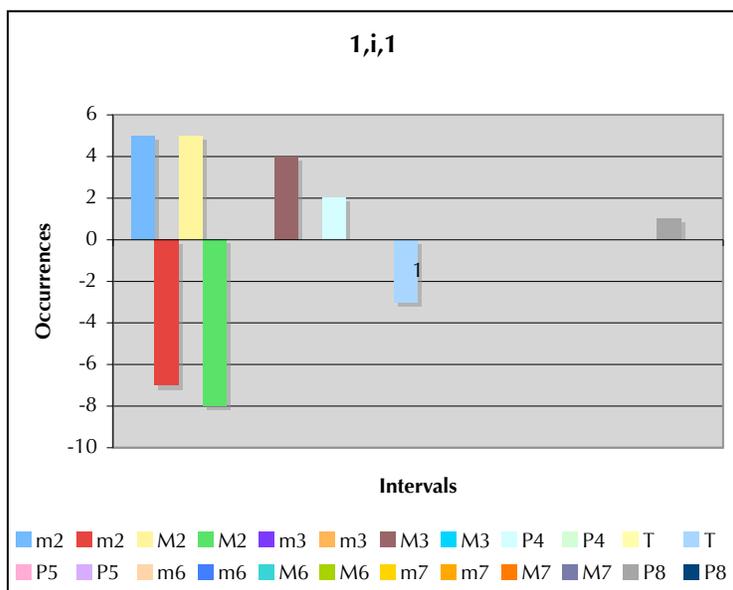
Ex. 5.1: First Piano Concerto, opus 1, first movement: *Vivace*, bars 23-31

Moderato

The image shows two staves of musical notation. The first staff is labeled 'Moderato' and contains the first line of music, which is in G major (one sharp) and 3/4 time. It features a series of eighth and quarter notes, some with slurs and ties, showing a mix of stepwise and chromatic movement. The second staff starts at measure 6 and contains more complex rhythmic patterns, including triplets of eighth notes and sixteenth notes, with slurs and ties. The key signature remains G major.

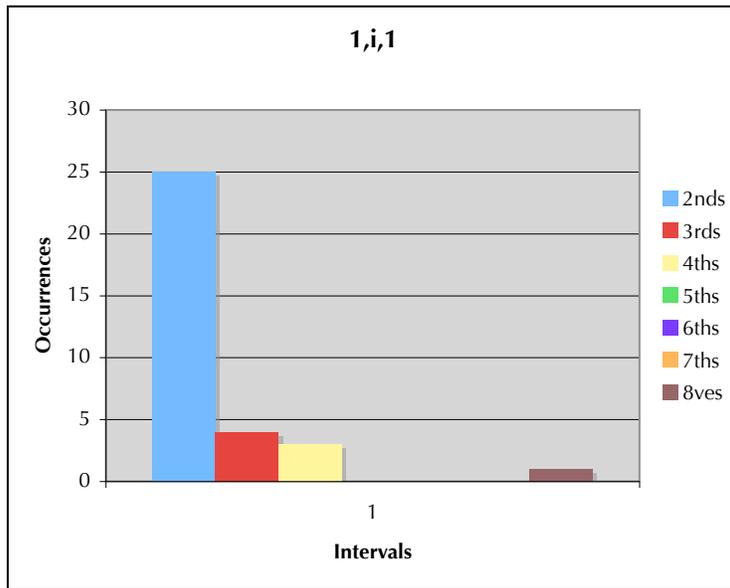
There is stepwise movement in the first four bars, although this aspect is more significant in bars 6 and 7, and in the *C* section descent. There are four ascending thirds in the opening *A* section (two of which are enharmonic), and a rising fourth at the anacrusis. The remaining notes in the opening section move by step. In the sequential pattern in the fifth and sixth bars, the stepwise writing is broken by two descending tritones. Although the *C* section is the most scalic passage overall, the widest interval – an octave – marks the beginning of the descent in bar 8, and a falling diminished fifth and a rising fourth conclude the phrase. The following column graph shows the distribution of intervals in the melody (fig. 5.1).

Fig. 5.1: First Piano Concerto, opus 1, first movement: *Vivace*, bars 23-31



The most frequently occurring intervals are descending seconds, which derive in large part from the *C* section descent. Particularly noteworthy are the wider descending intervals in this melody as they also feature prominently in the slow movement theme of the concerto, especially in its opening phrase.⁵ As wide descending intervals do not occur as frequently in works from the composer’s maturity, comparisons arise with one of Rachmaninoff’s earliest influences: in the music of Tchaikovsky, lyrical melodies frequently begin with expressive downward leaps.⁶ The interval summary graph in figure 5.2 shows the overall level of conjunctivity in the melody, indicating that stepwise

Fig. 5.2: First Piano Concerto, opus 1, first movement: *Vivace*, bars 23-31



movement is clearly predominant: expressed as a percentage, 86.2% of intervals move by step.

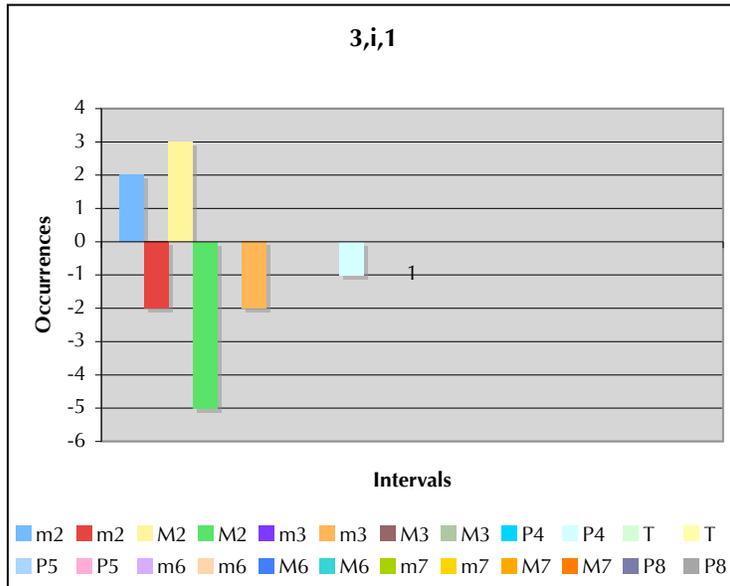
The two melodies from the *Elégie*, opus 3, no. 1, have been identified as early examples of *C*-type contours.⁷ These melodies, and the theme from the contemporaneous *Mélodie*, opus 3, no. 3, provide further indications of levels of conjunctivity in the composer's early works.⁸ These piano melodies, however, do not indicate an exclusive relationship between keyboard style and stepwise movement: as this chapter shows, rates of conjunctivity in themes from orchestral works are similar (ex. 5.2).⁹

Ex. 5.2: *Elégie*, opus 3, no. 1, bars 3-9



There is a higher number of descending intervals, as is indicated in figure 5.3, and this is largely due to the C-type contour of the melody. There is also a small number of disjunct intervals, including a descending fourth in bar 4.

Fig. 5.3: *Elégie*, opus 3, no. 1, bars 3-9



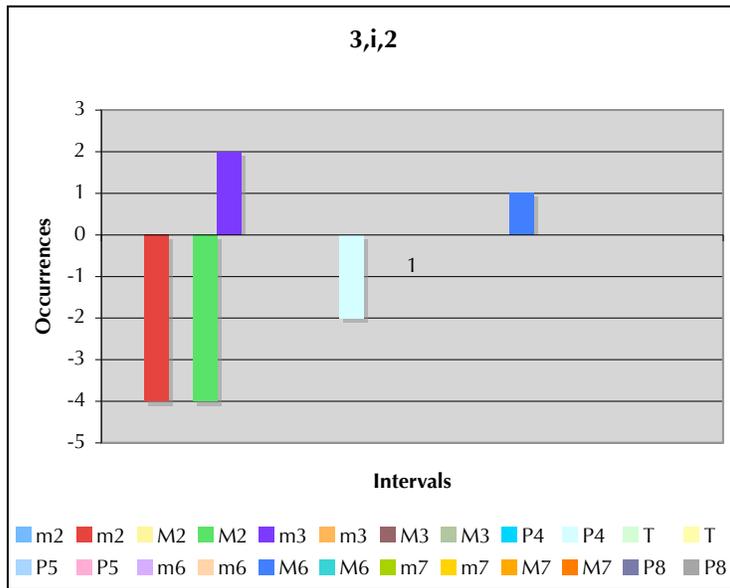
In the earlier discussion of this piece, the opening melody was contrasted with the second subject, revealing that both share a similar background contour (ex. 5.3).¹⁰ The descending pattern is again reflected in the higher number of downward intervals, as the graph in figure 5.4 shows. The falling fourths in bars 2 and 4 are of particular interest, also possibly indicating external influences.

Ex. 5.3: *Elégie*, opus 3, no. 3, bars 41-47



In contrast to the opening melody, the second subject does not include ascending stepwise intervals: the only rising intervals are thirds leading to bars 3 and 5, and the major sixth at the beginning. In comparative terms, however, there is a clear dominance

Fig. 5.4: *Elégie*, opus 3, no. 3, bars 41-47



of conjunct intervals in both melodies, as is indicated in the following interval summary graphs (fig. 5.5 and fig. 5.6).

Fig. 5.5: *Elégie*, opus 3, no. 1, bars 3-9

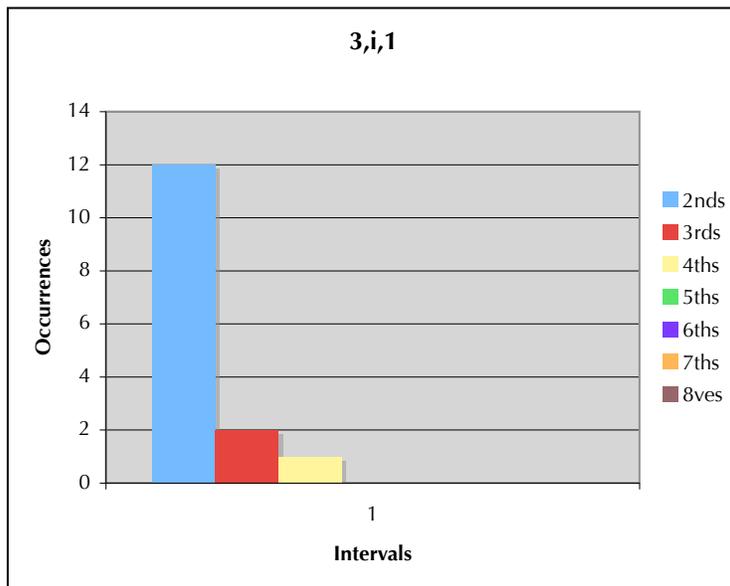
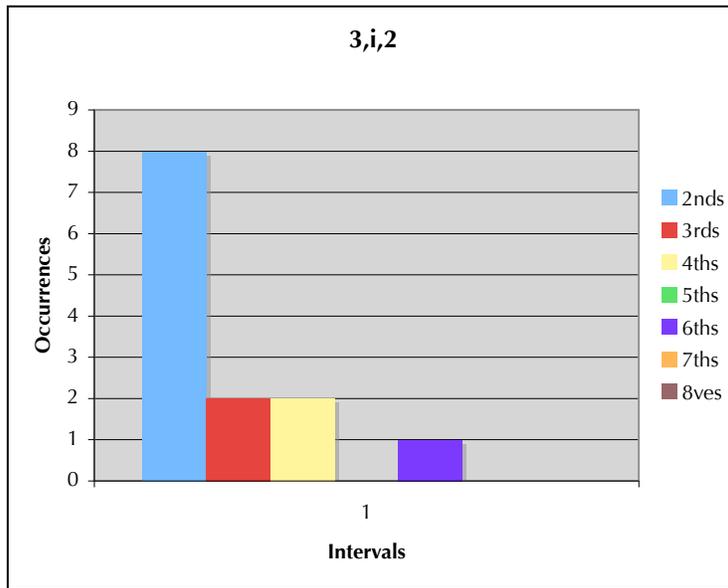


Fig. 5.6: *Elégie*, opus 3, no. 3, bars 41-47



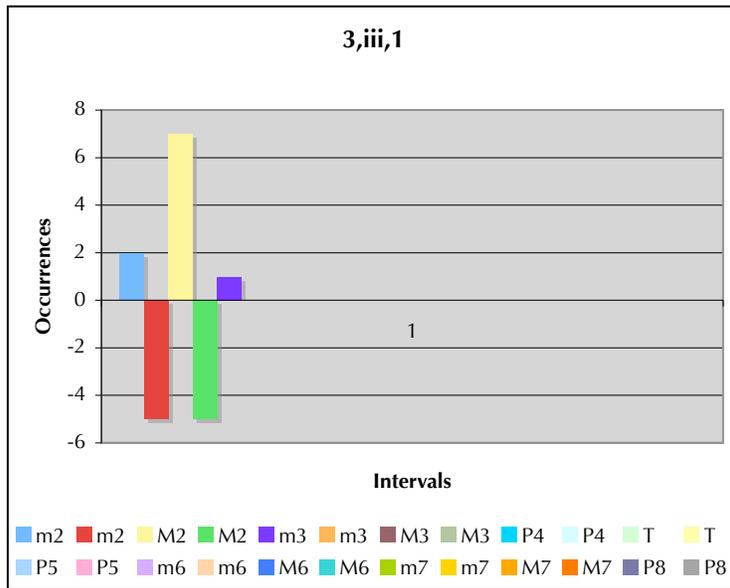
Despite the predominance of conjunct intervals in both melodies, the proportions are different: in the first melody, 80% of intervals move by step, while in the shorter second melody, the increased number of fourths and the ascending sixth lead to a comparatively low rate of 61.6%.

The *Mélodie*, opus 3, no. 3, has been identified as an early example of a *D*-type contour (ex. 5.4).¹¹ As with previous examples, stepwise movement accounts for a majority of intervals in the theme. Apart from the ascending third in the second bar, the melody moves entirely by step, as indicated in the column graph in figure 5.7.

Ex. 5.4: *Mélodie*, opus 3, no. 3, bars 2-9

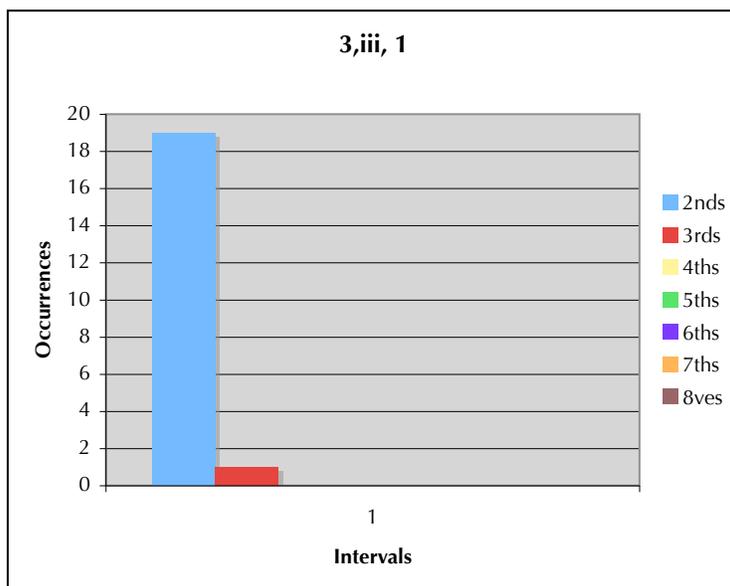


Fig. 5.7: *Mélodie*, opus 3, no. 3, bars 2-9



There is a higher proportion of major seconds to minor seconds in major and minor scales, and this is commonly reflected in interval groupings in diatonic passages. The above graph (fig. 5.7) shows that the largely diatonic ascending part of this melody has more major seconds than minor seconds, while this contrasts with the higher number of minor seconds in the more chromatic descending part of the melody. The interval

Fig. 5.8: *Mélodie*, opus 3, no. 3, bars 2-9



summary graph in figure 5.8 indicates the overall rate of conjunctivity: in percentage terms, 95% of intervals move by step, which is a comparatively high rate.

The theme of the slow movement of Rachmaninoff's First Symphony, opus 13, has been identified as an *ABC*-type structure.¹² It is an example of the composer's early melodic style, although in this instance it is from the later part of this period (ex. 5.5).

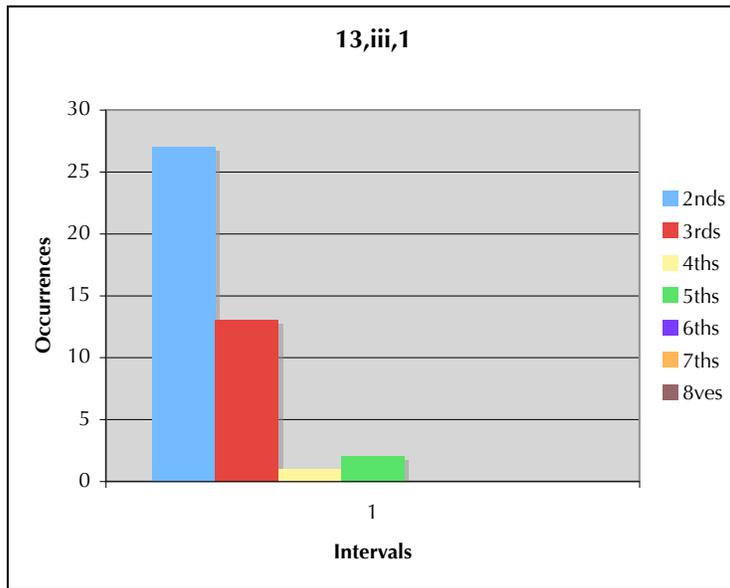
Ex. 5.5: First Symphony, opus 13, third movement: *Larghetto*, bars 5-18



The interval of a falling third is characteristic of the opening bars, and also appears in subsequent phrases, notably at the end of the melody. The high number of thirds is apparent in the interval summary graph in figure 5.9, and the rate of conjunct movement is consequently lower at 62.8%. Thirds account for 30.3% of all intervals. The lower rate of stepwise movement reflects a trend in *ABC*-type melodies: while the average rate of conjunctivity in all early *C* and *D*-type melodies included in this study is 84.7%, it is 67.5% for early *ABC*-type structures. As this chapter will show, there are distinctly different ranges of conjunctivity between the various melodic contours and structures identified in Rachmaninoff's music.¹³

The melodies of Rachmaninoff's central composing period have been shown to generally conform strongly to type, and they have also been routinely longer in length. As the

Fig. 5.9: First Symphony, opus 13, third movement: *Larghetto*, bars 5-18



following examples show, rates of conjunctivity remain high in middle period melodies, and this is especially evident in the principal subjects of the piano concertos. The opening melody of the Second Piano Concerto, opus 18, was first discussed in the Introduction, and it has been shown to be a highly typical example of an *ABC*-type structure (ex. 5.6).¹⁴

Ex. 5.6: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-55

Moderato

11 *Ai*

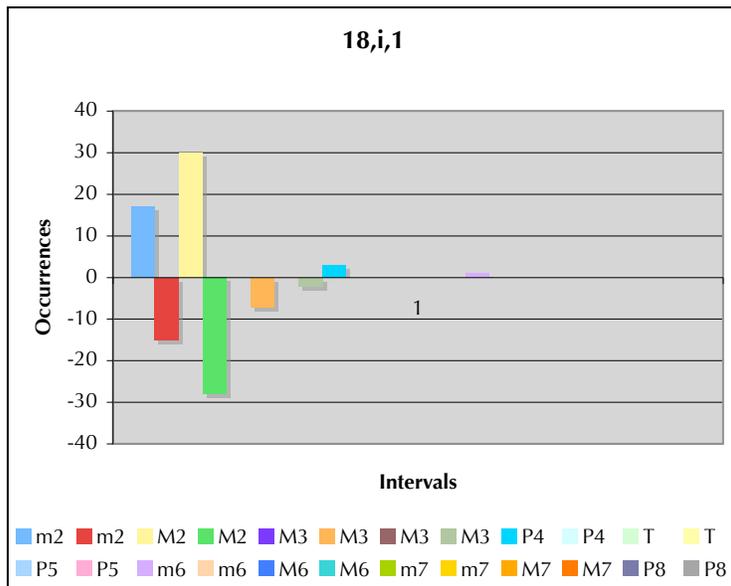
9 *Aii*

17 *B*



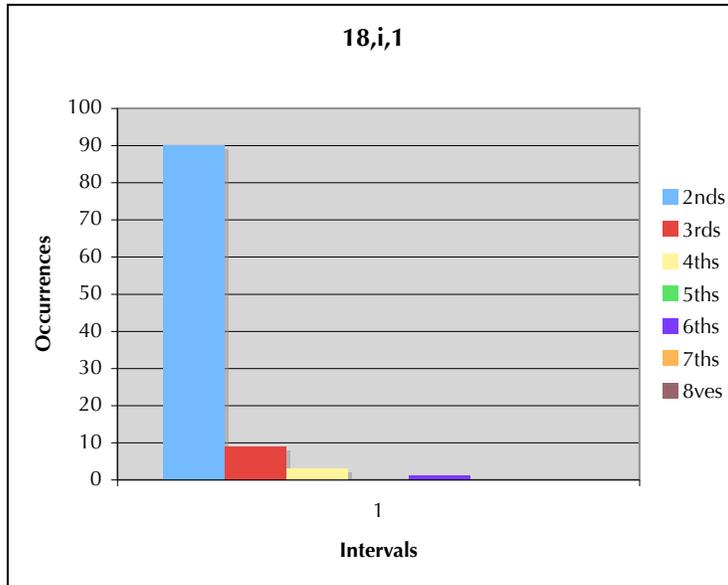
The stepwise pattern of the opening notes of the melody continue throughout with few exceptions. An ascending minor sixth in the second of the *A* sub-phrases (bar 13) is the widest interval in the melody, and a perfect fourth links *Ai* and *Aii* sections in bar 8. There is a limited number of thirds, two of which, however, punctuate the *C* section descent which, otherwise, moves entirely by step. The following graph shows the distribution of intervals (fig. 5.10).

Fig. 5.10: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-55



As the melody is mainly diatonic, there are consequently more major seconds than minor seconds. The level of conjunctivity is shown in the interval summary graph below (fig. 5.11). As with the opening subject of the First Piano Concerto, stepwise movement is predominant, accounting for a percentage rate of 87.4%.

Fig. 5.11: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-55



The slow movement theme of the Second Symphony, opus 27, is one of Rachmaninoff's longest melodies (ex. 5.7).¹⁵ Discussed in Chapter 4, *ABC*-type structures have been identified on two levels.¹⁶

Ex. 5.7: Second Symphony, opus 27, third movement: *Adagio*, fig. 46-6 - fig. 48+3





The most disjunct part of the melody is the final phrase (bars 31-35), where descending minor sevenths link rising arpeggiations. The earlier sections of the melody contain a high degree of stepwise movement, exclusively so in the opening six bars of the larger-view *B* section (bars 24 to 29). In this melody, thirds frequently result from triads and seventh chords, such as in the arpeggiations of the final bars. The following column graph shows that all disjunct intervals wider than a third descend (fig. 5.12).

Fig. 5.12: Second Symphony, opus 27, third movement: *Adagio*, fig. 46-6 - fig. 48+3

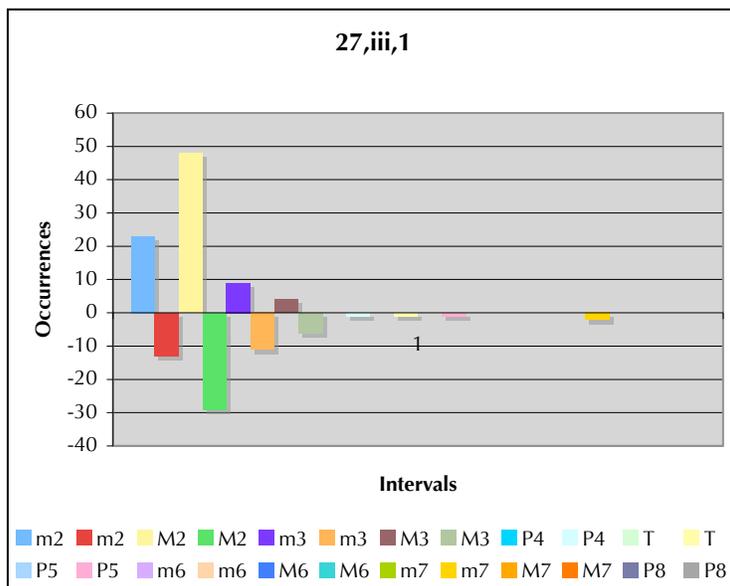
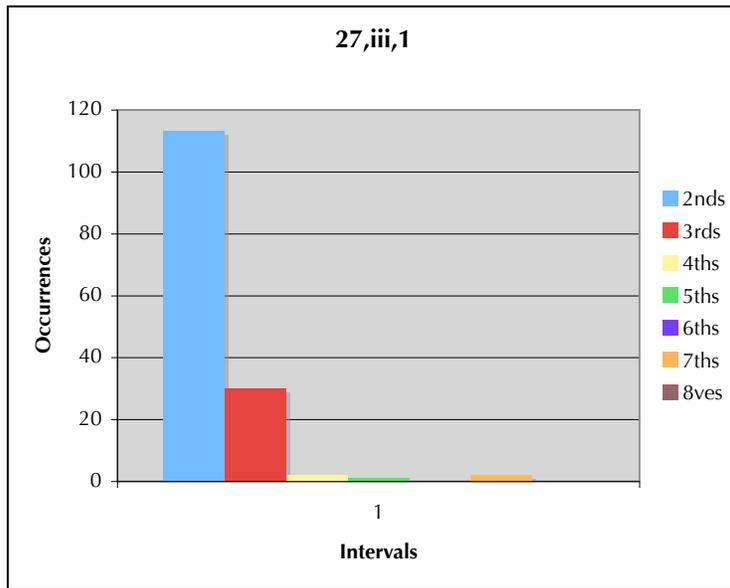


Fig. 5.13: Second Symphony, opus 27, third movement: *Adagio*, fig. 46-6 - fig. 48+3



Despite the larger grouping of thirds, conjunct movement is predominant, with 75.7% of intervals moving by step (fig. 5.13).

As with the examples from the two earlier piano concertos, there is a particularly high rate of conjunct movement in the opening melody of the Third Piano Concerto, opus 30 (ex. 5.8).

Ex. 5.8: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 3-27

Allegro ma non tanto

5

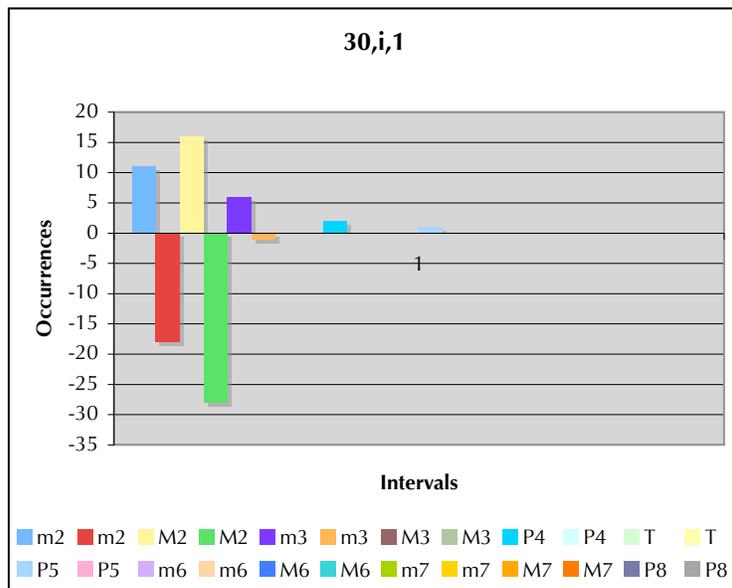
10



The widest intervals in this melody occur in the *C* section, where a fifth and a fourth connect surface level descents in bars 18 to 20. Stepwise movement remains predominant, however, and certain passages are entirely conjunct, such as the opening *Ai* sub-phrase after the initial rising third. Similarly, the second part of the *Aii* sub-phrase is exclusively stepwise until midway through the *B* section (bars 7-13).

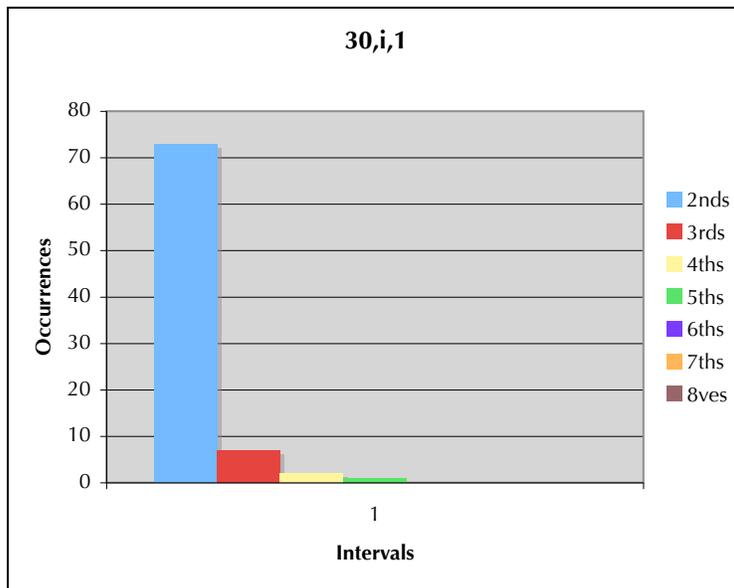
The column graph below (fig. 5.14) shows that the two largest collections of intervals are descending major and minor seconds, this resulting in part from the series of small surface level descents in the *C* section.

Ex. 5.14: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 3-27



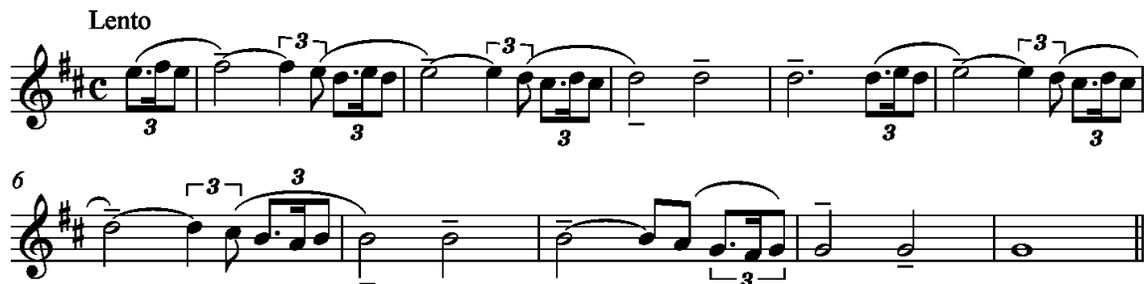
Rates of conjunctivity in the principal subjects of the earlier piano concertos were high (86.2% and 87.4% respectively), and the graph in figure 5.15 shows that the rate of stepwise movement in this melody is similar: 88% of intervals move by step, while thirds account for 7.3%.

Fig. 5.15: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 3-27



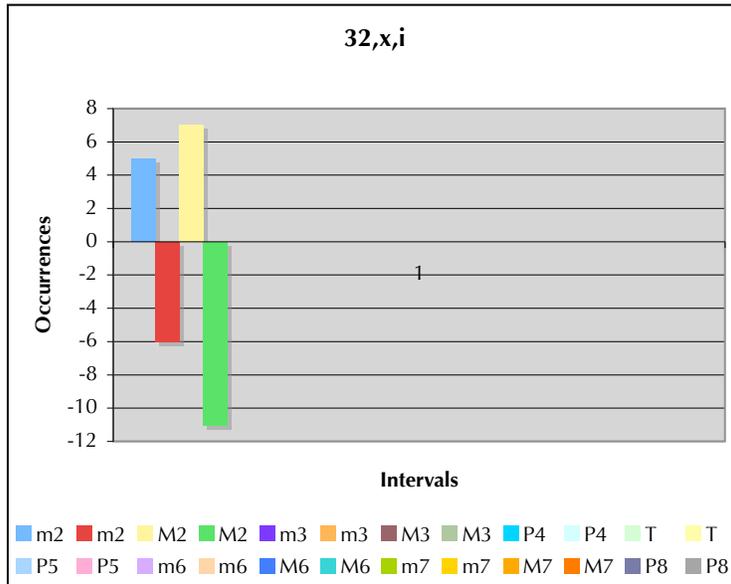
As with the early period *C*- and *D*-type melodies, shorter melodic contours from middle period works often have a particularly high rate of conjunctivity. The opening of the Prelude in B minor, opus 32, no. 10, is shown again below (ex. 5.9).

Fig. 5.9: Prelude in B minor, opus 32, no. 10, bars 48-58



The melody is a background *C*-type contour and, consequently, a higher rate of descending intervals is expected (fig. 5.16). The following graph also shows that conjunct movement in this melody accounts for 100% of all intervals.

Fig. 5.16: Prelude in B minor, opus 32, no. 10, bars 48-58



One of Rachmaninoff's most enduringly popular melodies is the *Vocalise*, opus 34, no. 14, arguably a work that represents the quintessence of the composer's mature lyrical style (ex. 5.10).¹⁷ Attempts to classify this melody in terms of contour or structure type are problematical: there are characteristic *ABC*-type elements in both of the main sections (delineated by the first- and second-time markings), yet there are significant divergences, too. For example, in the first section (bars 1 to 18), there are *B*-like traits in the sequential treatment of bars 8 and 9 in the bars that follow, and a background level descent completes the section. Additionally, there is further sequential treatment of bars 19 to 22 in bars 23 to 25 in the second section, and another background descent from bar 28. The countermelody to the reprise of the opening phrase in bars 33 to 39 (shown with larger note-heads) reaches the highest point of the melody, and an octave-based descent leads to the conclusion. However, other crucial elements – such as a corresponding *A* section in the second half of the melody (bars 18-32) – are absent.

Ex. 5.10: *Vocalise*, opus 34, no. 14

Lentamente

5

9

13

17

22

26

30

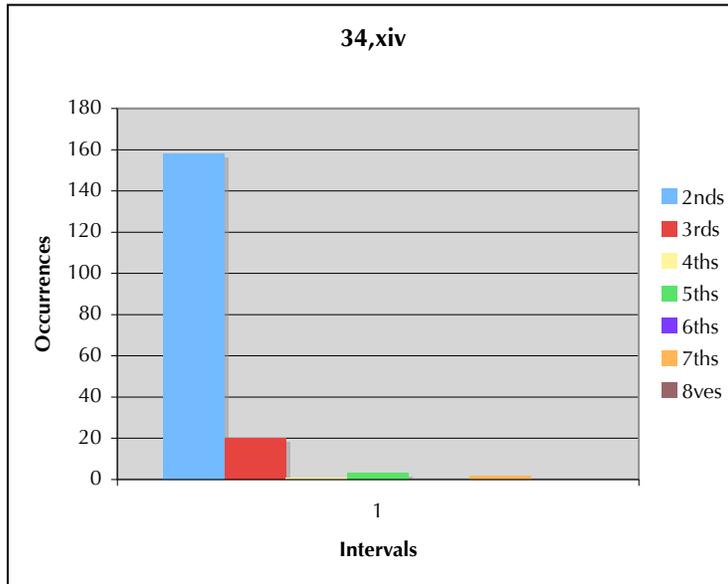
34

37

39

In terms of conjunctivity, however, the following interval summary graph indicates that the melody is typical (fig. 5.17). Expressed as a percentage, stepwise movement accounts for 85.9% of all intervals.

Fig. 5.17: *Vocalise*, opus 34, no. 14



The temporary cessation of composition brought about by Rachmaninoff's move to the West in 1917 delineates middle and late styles, as has been previously remarked.¹⁸ The separation seems arbitrary, however, when recalling that some of the later material dates from his last years in Russia, as is the case with the following example from the Fourth Piano Concerto, opus 40 (ex. 5.11). These later melodies usually have a lower rate of conjunctivity, although the opening subject of this concerto is, typically, quite conjunct (as can be seen in the graph of this melody, shown in Appendix 1).¹⁹

A higher rate of disjunct movement is created in the second subject of the first movement of the concerto by surface level embellishment through the pattern of descending pairs of thirds identified earlier in the study.²⁰ Accordingly, the column graph in figure 5.18 indicates a large collection of descending minor thirds and ascending major thirds. However, a significant grouping of descending minor seconds is also evident, creating a slightly larger collection of conjunct intervals, as shown in the interval summary graph in

Ex. 5.11: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 102-106

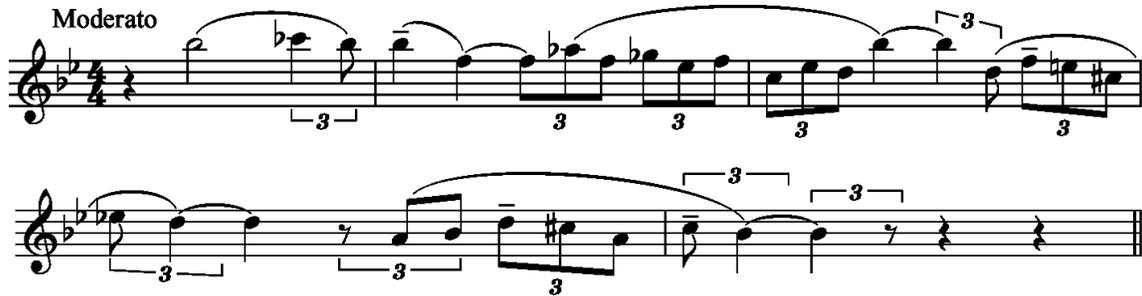
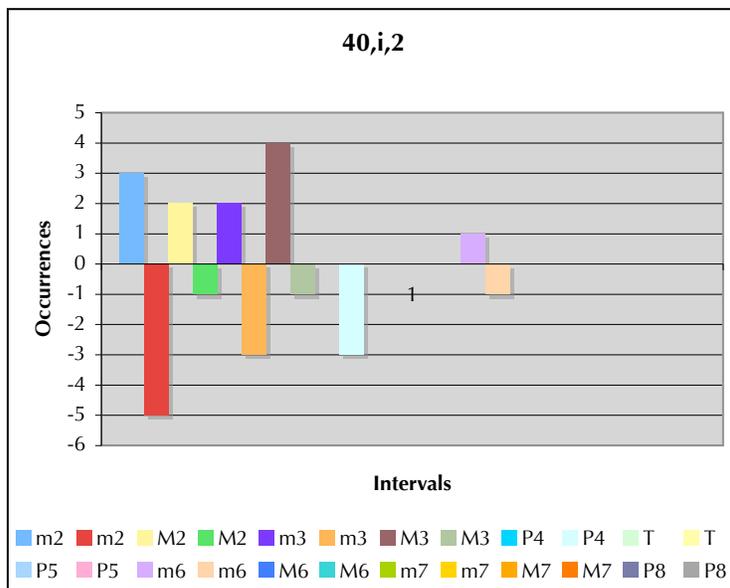


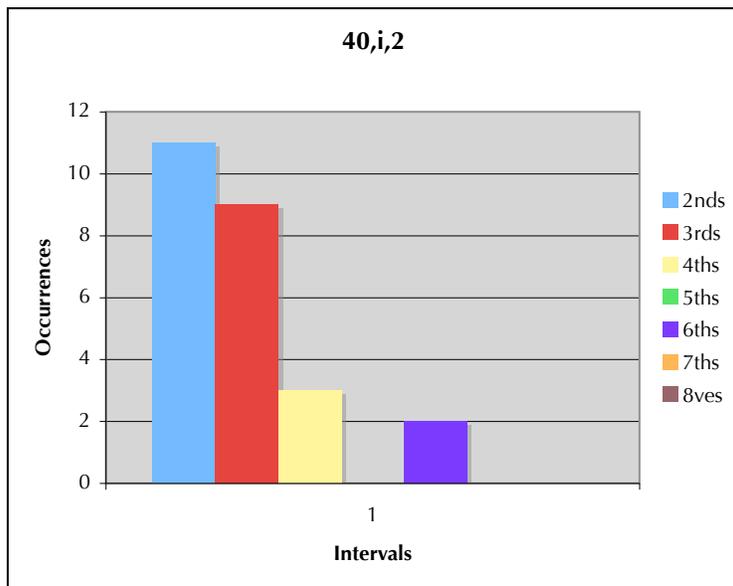
figure 5.19. The percentage rate of stepwise intervals overall is low, at 44%, while thirds account for 36%. In contrast to the earlier *C*-type melodies, stepwise movement is markedly less.

Fig. 5.18: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 102-106



A number of melodies from the Third Symphony, opus 44, have been analysed in earlier chapters, and a high rate of disjunct movement has been noted. This has been especially the case in the *C* section descents of *ABC*-type structures, yet similar rates have also been

Fig. 5.19: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 102-106



remarked on in passages such as the arpeggiations of the violin solo in the opening of the slow movement.²¹ The following, slightly unusual, passage from the third movement of the symphony was presented in commentary on C-type contours, noting that the scalar background level is overlaid with descending sevenths, an uncommon interval in Rachmaninoff's melodies (ex. 5.12).²²

Ex. 5.12: Third Symphony, opus 44, third movement: *Allegro*, fig. 72+4 - fig. 73



Emphasizing this point, the column graph in figure 5.20 is clearly divergent. The passage includes not only descending sevenths, but the ascending sixths that join each pair. Atypically, there are no conjunct intervals in the melody. The interval summary graph in

figure 5.21 indicates that the largest group of intervals is sevenths, which account for 38.1%.

Fig. 5.20: Third Symphony, opus 44, third movement: *Allegro*, fig. 72+4 - fig. 73

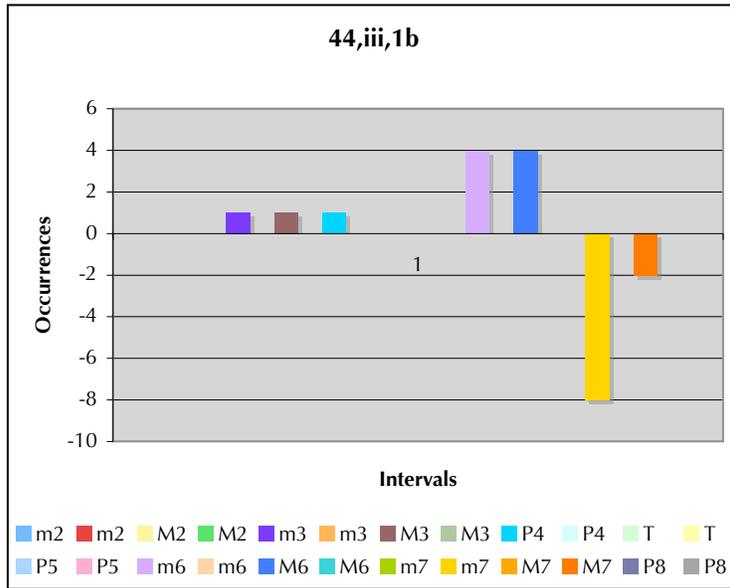
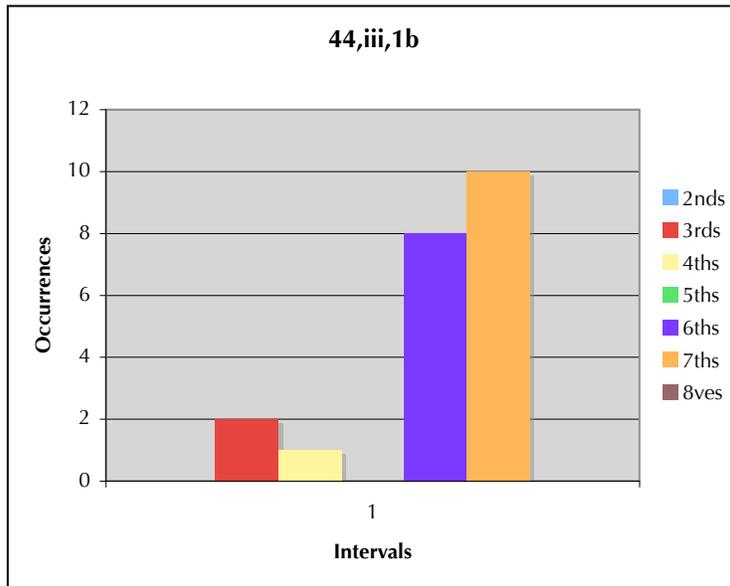


Fig. 5.21: Third Symphony, opus 44, third movement: *Allegro*, fig. 72+4 - fig. 73



The lyrical melody that follows this passage in the symphony is also comparatively disjunct (ex. 5.13), and features numerous arpeggiations of triads and seventh chords.

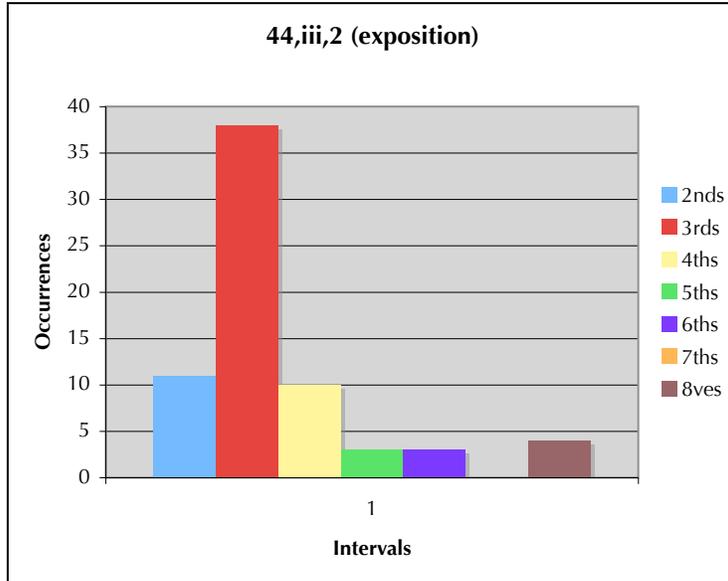
Ex. 5.13: Third Symphony, opus 44, third movement: *Allegro*, fig. 77-4 - fig. 78+3

Meno mosso



The summary graph of this melody indicates a very low rate of conjunct movement: only 15.8% of intervals move by step (fig. 5.22). Thirds are the largest group of intervals, accounting for 64.4%.

Fig. 5.22: Third Symphony, opus 44, third movement: *Allegro*, fig. 77-4 - fig. 78+3



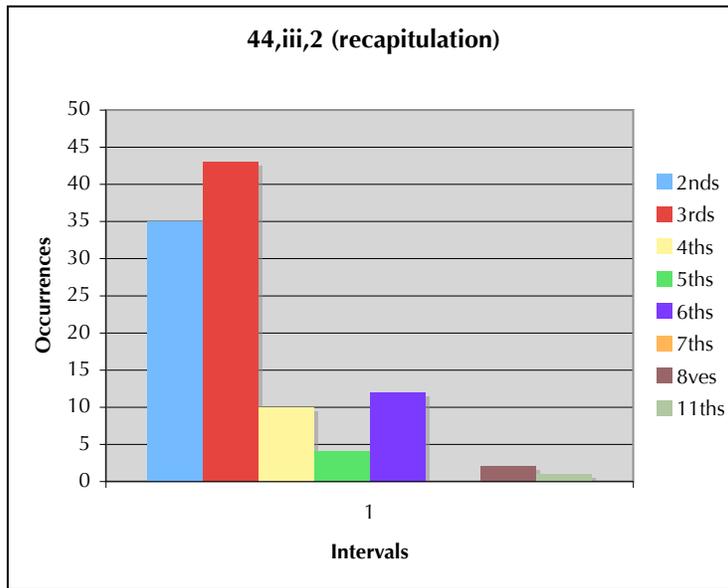
As outlined in the earlier discussion of this melody, significant changes occur in the recapitulation, and these also affect the level of conjunctivity (ex. 5.14).²³ Although triadic movement is still prominent in the later melody, the new A section contains a

Ex. 5.14: Third Symphony, opus 44, third movement: *Allegro*, fig. 103 - fig. 107

greater number of conjunct intervals. This is particularly noticeable in the semiquaver pattern of the first bar, which is repeated a further five times throughout the opening phrase. Together, these intervals create a higher proportion of stepwise movement, as indicated in the summary graph (fig. 5.23). Despite the changes to the melody, and the higher instances of seconds, the melody still has a higher proportion of thirds and a comparatively low level of conjunctivity. Expressed as a percentage, 32.8% of intervals now move by step, while thirds account for 40.2%.

Later melodies, however, are not always as disjunct as previous examples. The central theme in the first movement of the *Symphonic Dances*, opus 45 – uncommonly scored for solo saxophone in its first statement – is indicative of Rachmaninoff's melodic style. In addition to having a high rate of conjunct movement, the melody comprises four distinct phrases (from bars 1, 7, 12 and 21), each of which is a background C-type contour (ex. 5.15).

Fig. 5.23: Third Symphony, opus 44, third movement: *Allegro*, fig. 103 - fig. 107

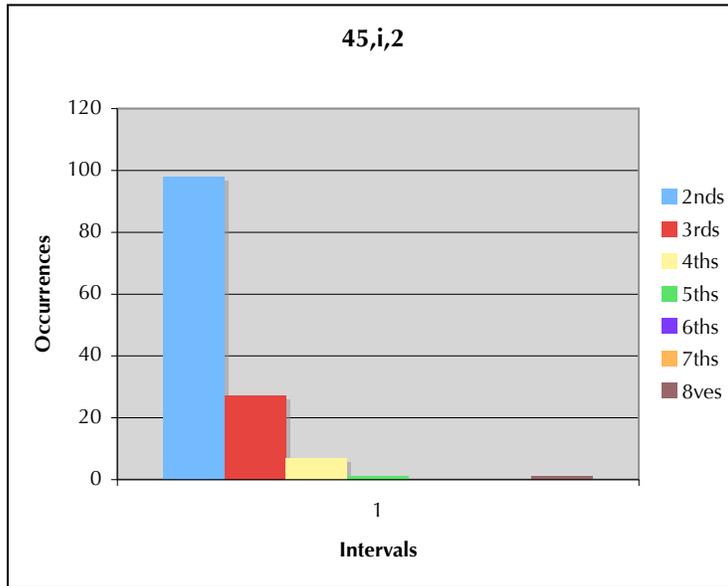


Ex. 5.15: *Symphonic Dances*, opus 45, first movement: *Non allegro*, fig. 14 – fig. 17+3

Lento

The similarity to earlier melodies is also evident in the interval summary graph below (fig. 5.24). In percentage terms, stepwise movement accounts for 72.6%.

Fig. 5.24: *Symphonic Dances*, opus 45, first movement: *Non allegro*, fig. 14 – fig. 17+3



* * * * *

As previously remarked, statistics have been collected for all melodic examples included in this study, the interval summary graphs for which appear in Appendix 1.²⁴ A number of trends have been identified in the rates of conjunctivity between early, middle and late period works, and also between *C*- and *D*-type contours and *ABC*-type structures. As noted earlier, in early *C*- and *D*-type melodies, the average rate of conjunct movement is high (81% and 88.3% respectively), while early period *ABC*-type structures have a lower rate (67.5%).²⁵ Of these early, larger structures, final movement melodies have an even lower rate (61.2%). The combined rate of conjunctivity in all early melodic examples in this study is 79%.

The average rate of conjunct movement in *C*-type contours in middle period works is 72%, slightly lower than the rate for *C*-type contours in early works. The average rate in middle period *D*-type melodies is 81.6%, which is again marginally lower. In Chapter 4,

a large number of final movement *ABC*-type melodies were analysed, and the average rate of conjunctivity in these is 59.9%. This is substantially lower than the average for all examples of *ABC*-type melodies in this period, which is 71.9%. The average rate of conjunctivity across all middle period examples is 75.2%.

In later works, the average rate of conjunctivity has been lower in all groups. In *C*-type contours it accounts for 55.5%, while in *D*-type contours it is 67.2%, both substantially lower than early and middle period examples, but still significantly higher than late period *ABC*-type melodies, where only 47% of intervals are conjunct. Of late period *ABC*-type final movement melodies, the rate is the lowest, at 38%. The combined rate of conjunctivity in late period works is consequently also significantly lower, at 56.6%. This, therefore, indicates that stepwise writing – the most prominent feature of Rachmaninoff's melodic style – is progressively less common in works from the composer's maturity. The average rate of stepwise movement in all examples presented in this study is 70.3%.

¹ Introductory comments on melodic conjunctivity appear on p. 23.

² Refer to the Introduction, p. 24, for a description of column graphs used in this study.

³ Column graphs indicating the overall level of conjunctivity for all examples discussed in this study appear in Appendix 1, p. 255.

⁴ See p. 150.

⁵ The slow movement theme is discussed on p. 170.

⁶ Descending disjunct intervals are a typically expressive feature in melodies such as the slow movement theme of Tchaikovsky's Fifth Symphony, opus 64, and in the lyrical melody of his *Romeo et Juliette* (*Fantasy-Overture*). The slow movement theme of the First Piano Concerto, opus 23, begins with a descending fourth. Additionally, the famous theme from the Act 1 Finale of *Swan Lake* begins with a descending fifth. While characteristic melodic features such as these in Tchaikovsky's music are oft-remarked, a study similar to this would be required to ascertain precisely the frequency of intervallic distribution in his music. The first of Rachmaninoff's *Moments musicaux*, opus 16, features similarly expressive descending disjunct intervals in both its first and second subjects.

⁷ Refer to p. 35.

⁸ The Prelude, opus 3, no. 2, has not featured in this study, although an *ABC*-type structure is evident in the opening phrase of the melody: a dual *A* section appears in the first two bars of melody; *B* section characteristics are evident in the following two bars; and a *C*-type stepwise descent then follows for two and a half bars. The melody, however, continues for a further six bars and so does not entirely conform. There is also a high amount of stepwise movement, despite the falling fifth at the opening. The motivic middle section of the Prelude is extremely conjunct.

⁹ Arguably, however, Rachmaninoff's relationship with the keyboard perhaps influences all aspects of his approach to melody.

¹⁰ See p. 37.

¹¹ See p. 100.

¹² Discussion of this theme begins on p. 176.

¹³ Summary remarks appear on p. 247.

¹⁴ Refer to p. 144.

¹⁵ It is noted that the concept of melodic length incorporates the temporal aspect as well as the calculation of total bar numbers. Naturally, the time-length of melodies differs through various interpretations.

¹⁶ Discussion of the theme from the second movement begins on p. 178.

¹⁷ The 1998 publication by the Glinka State Central Museum of Musical Culture of the 'First Version' of the *Vocalise* shows that the composer consciously refined aspects of melodic contour in this short work.

¹⁸ The three different composing periods were outlined in the Preface, p. xviii.

¹⁹ See p. 262.

²⁰ This pattern has been especially evident in the often-quoted *Dies irae* motif, discussed on p. 53.

²¹ See p. 182.

²² This passage was previously shown on p. 56. It is interesting to note that inverting this series of sevenths creates a passage of descending pairs of thirds.

²³ See p. 212.

²⁴ Appendix 1, see p. 255.

²⁵ Refer to p. 230.

CHAPTER 6: CONCLUSION

This thesis has sought to identify and show recurrent patterns in the melodies of Sergei Rachmaninoff. Many melodic examples taken from throughout his career have been examined, and it is clear that the elements of structure and contour identified in the Introduction are manifest. The thesis has endeavoured to conclusively define these structures and contours, and to outline issues regarding their use. All three melodic types have been documented in Rachmaninoff's earliest works, and they have been shown to recur regularly throughout his later compositions. The research has sought to show that the structural placement of melodies is a strategic consideration for Rachmaninoff. This has been the case especially with *ABC*-type melodies which, for example, appear as first subjects in a majority of the piano concertos, and as slow movement themes in all of his symphonies. Through the collection of statistical data, the thesis has sought to verify initial observations about the frequency of melodic conjunctivity: a high level has been apparent in many of Rachmaninoff's melodies, although a lower rate has been recorded in his final works. In the following paragraphs, the traits that have been most prominent in each of the identified categories are summarised.

* * * * *

As a separate element, the descending *C*-type contour is the most common feature in Rachmaninoff's music. In addition to being a melodic contour type in its own right, it forms the second part of the *D*-type contour and it concludes *ABC*-type melodies. In contrast to *ABC*-type structures, the *C*-type contour features initially in small-scale works, and as a surface level feature. It has been identified in large-scale compositions from middle and late periods, but in these later cases it occurs more often at the background level. Certain surface level patterns common to background *C*-type descents have been shown, the most prominent of these being a descending pattern of thirds, also identified in the *Dies irae* motif. In certain works, such as the Second Piano Sonata, opus 36, the *C*-type contour features in numerous motifs and melodies, and has been shown to be a contributing factor at climax sections and in codas. In this and other similar cases,

the *C*-type contour has been described as a unifying element. The contour type has also been analysed in motivic writing, showing that in some compositions a number of different melodic statements stem from a single descending motif, such as in the second movement of the Third Piano Concerto, opus 30. The background ranges of *C*-type descents have varied, although by far the greater number of examples have descended by an octave.

The *D*-type contour has been a feature of Rachmaninoff's melodies from his earliest compositions to his last. Similarly to the *C*-type contour, the *D*-type has been noted initially in small-scale compositions, such as piano pieces and songs. In these early examples, a significant number of *D*-type melodies feature a leap at the apex. A common component of early examples is the balance of ascending and descending parts. Later examples, however, have been shown to be more often asymmetrical in either the length or range of sections. As with *C*-type melodies, the *D*-type contour has occurred at both surface and background levels. Importantly, characteristic rising patterns in a number of examples have been identified as similar to the *B* sections of *ABC*-type melodies.

The *ABC*-type melodic structure has featured in Rachmaninoff's large-scale works. Importantly, it has been found in compositions where melody is treated as a theme, such as in the symphonies, concertos and sonatas. It has not featured in other large-scale works, such as the operas, or in his choral symphony, *The Bells*, opus 35. In these works, Rachmaninoff incorporates text, and the music is often based on motifs. In middle period compositions, a relatively high degree of conformity to the *ABC*-type has been evident. In early period works, especially final movement second subjects, there have been instances where only some elements have been identified. In late period works, there has often been significant modification of the structure. However, distinctive traits, such as central building sections and concluding descending contours, have remained. The frequent placement of *ABC*-type melodic structures in final movements has been noted: the melodic type has been found in the last movements of almost all of Rachmaninoff's large-scale, formally-constructed works.

Rachmaninoff's melodies are marked by a high degree of stepwise movement. The highest level has occurred in early and middle period works, and a lower rate has been recorded in later works. *ABC*-type melodies have been more disjunct, and a still lower rate has been documented in final movement second subject examples. In each of Rachmaninoff's three composing periods, the average rates of conjunctivity for examples included in this study have been calculated. These are: 79% in early works; 75.2% in middle period works; and 56.6% in late works. The average rate of conjunctivity in all examples presented is 70.3%. In passing, the data provide a further context in which to examine issues of contested authenticity in certain early works.¹

* * * * *

The influence of Tchaikovsky and Borodin has been noted in regard to Rachmaninoff's earliest melodies.² It is acknowledged, however, that to infer unequivocally the characteristics of either composer's melodic style would require a survey equal to the present volume. While it is beyond the scope of this study, it is hoped that future research might investigate whether a decisive link can be made with these influential composers, or whether Rachmaninoff's melodic style is truly, and demonstrably, unique. As an example, the melodies of Jean Sibelius – a geographical neighbour, similarly influenced by Tchaikovsky in formative years – are often marked by passages that are predominantly conjunct.³ Similarly, an investigation into the music of contemporaneous students who attended the classes of Anton Arensky and Sergei Taneev at the Moscow Conservatory – touching on, among others, Nikolai Medtner and Alexander Scriabin – would perhaps indicate whether those aspects of melodic structure that have been identified in this study feature in their works, either intact or in ways that are individually modified.

Although melodic data have been collected from compositions throughout Rachmaninoff's career, the study has ultimately related aspects of contour and structure common to his instrumental works. The clearest divergences in Rachmaninoff's vocal style have been noted: essentially, they relate to his propensity for recitative-like melody

reflective of texts. A specific survey of works in this genre, perhaps focussing especially on occurrences of pitch repetition and reduced vocal ranges in liturgical works such as the *Liturgy of Saint John Chrysostom*, opus 31, and the *All-Night Vigil*, opus 37, would complete and conclusively define a study of all aspects of Rachmaninoff's melodic style.⁴

* * * * *

An observation by Paul Hindemith was quoted in the Introduction, where he decried the absence of a theory of melody comparable to those of harmony or counterpoint.⁵ This study has sought to take a straight-forward approach to melodic analysis and, in so doing, formulate a general thesis about elements specific to Rachmaninoff's melodic style. In concluding, it is hoped that the path taken might serve as either model or starting point for future researchers investigating melody in the works of other composers.

¹ In considering the results of this study, it is pertinent to turn to two works of disputed authorship. The so-called “Suite in D minor for orchestra: Version for Piano solo (1891),” which the editors of Russian Music Publishers claim is by Rachmaninoff (despite the manuscript appearing not to be in his hand), contains numerous themes: none of these, however, concludes with a clear and characteristic descent. While in large-scale works, including the early First Piano Concerto, opus 1, numerous *ABC*-type melodies have been apparent, the “Suite” does not contain typical melodies of this type. Only one melody – the second subject of the final movement – has a resemblance to the *ABC*-type, although it is an exceptional example: a recapitulation of *A* section material occurs after a disjunct background *C* section descent. I doubt the authenticity of this work, but acknowledge that a similarly altered *ABC*-type melody features in the final movement of Rachmaninoff’s First Piano Concerto. It is curious to consider if something similar to this melodic structure was offered to students at the Moscow Conservatory as a template for lyrical melodies around this time. In terms of conjunctivity, the average rate for the melodies in the “Suite” is 76.3%, which is relatively high. In some melodies, such as the third theme in the first movement, the rate is particularly low (59%). Interestingly, five of the seven themes feature sixths, an uncommon interval in Rachmaninoff’s early melodies.

In structural terms, the *Melodie on a Theme by S. Rachmaninoff*, for cello and piano, “arranged” by Modest Altschuler, and dating from 1890, appears more likely to be authentic: the first seven bars of the theme form a background level *D*-type contour, yet this resembles more the *A* section of an *ABC*-type melody. A putative *B* section contains shorter phrase lengths and rises toward the final bars, which contain a characteristic *C*-type descent at the background level, covering a range of an octave. Small *C*-type phrases also proliferate through the central section of the work. As a further indication, the cello melody in the coda features a more typically conclusive descent: it moves entirely by step and covers almost two octaves (this is shown in example A2.11, p. 271). In terms of conjunctivity, the rate in the theme is not particularly high, however: 65% of intervals move by step.

All of these melodies appear in Appendix 2, beginning on p. 269.

² The influence of Tchaikovsky has been noted in discussion of melodic conjunctivity in Chapter 5 (see p. 224); the influence of Borodin was noted in regard to the song Не пой, красавица [*Sing not to me, beautiful maiden*], opus 4, no. 4 (see p. 44).

³ For example, observe the melodic writing in Sibelius’ *Valse triste*, opus 44, no. 1.

⁴ Initial comparisons between Rachmaninoff’s original melodies in liturgical style and those taken from Znamenny chant, and other places, warrant closer inspection.

⁵ Refer to Chapter 1, p. 9.

APPENDIX 1

Fig. A1.1: *Elégie*, opus 3, no. 1, bars 3-9

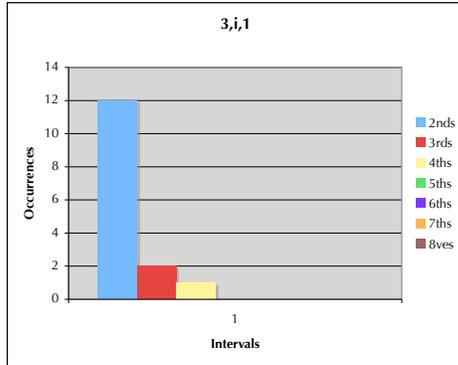


Fig. A1.2: *Elégie*, opus 3, no. 1, bars 41-47

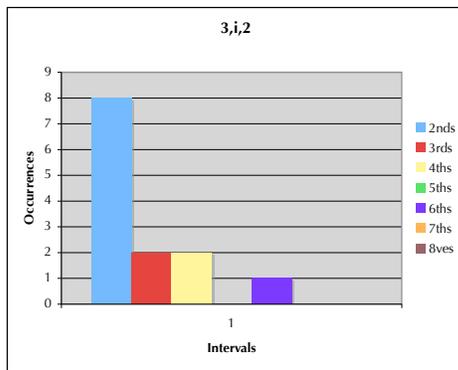


Fig. A1.3: *Prelude in F sharp minor*, opus 23, no. 1, bars 2-7

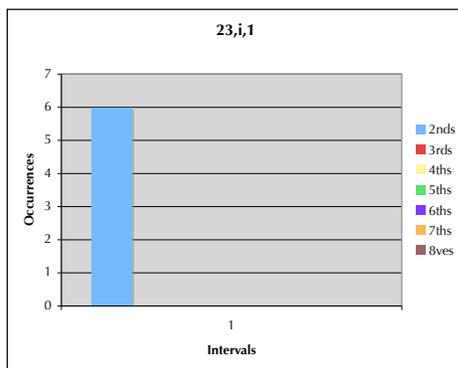


Fig. A1.4: *Fragments*, bars 1-9

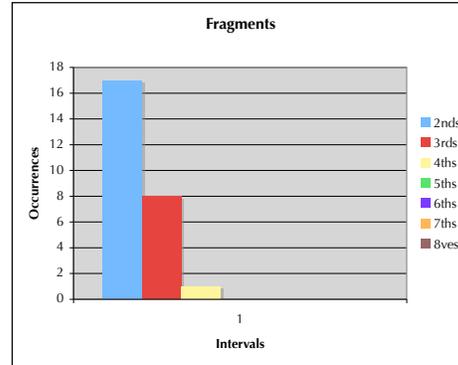


Fig. A1.5: *Sérénade*, opus 3, no. 5, bars 35-62

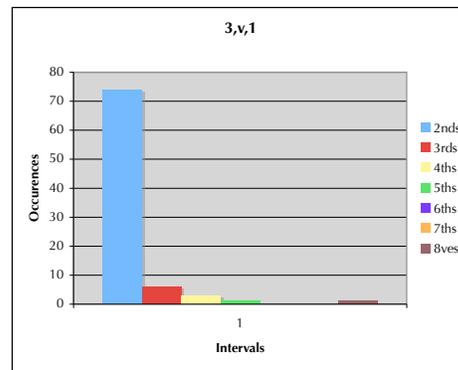


Fig. A1.6: *Не пойдь, красивица [Sing not to me, beautiful maiden]*, opus 4, no. 4, bars 1-8

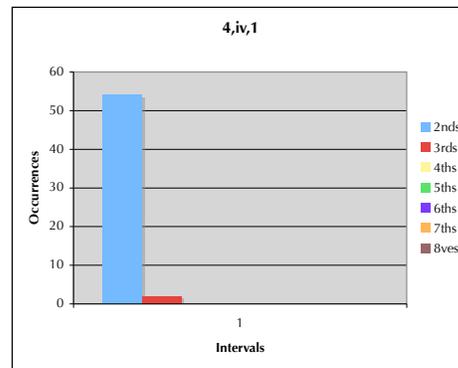


Fig. A1.7: Prelude in B minor, opus 32, no. 10, bars 48-58

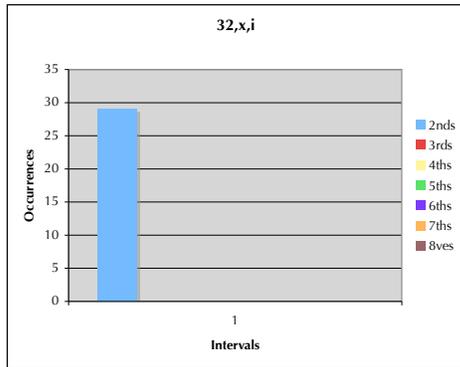


Fig. A1.8: Prelude in G sharp minor, opus 32, no. 12, bars 3-8

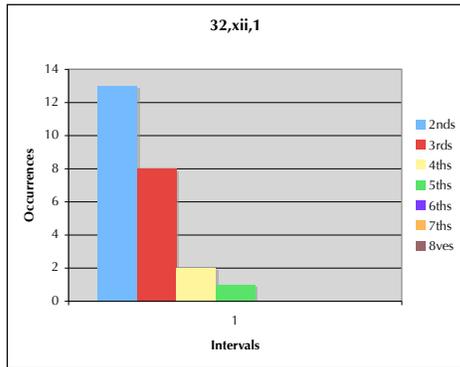


Fig. A1.9: Fourth Piano Concerto, opus 40, first movement: *Allegro vivace (alla breve)*, bars 102-106

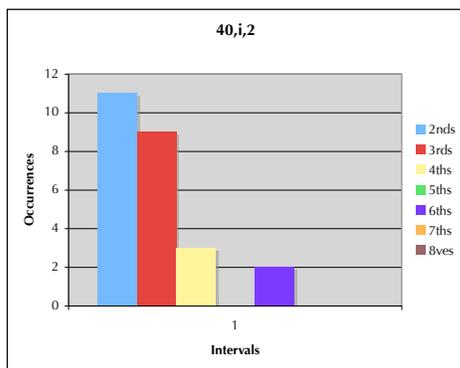


Fig. A1.10: *Variations on a Theme of Corelli*, opus 42, variation xvii, bars 2-20

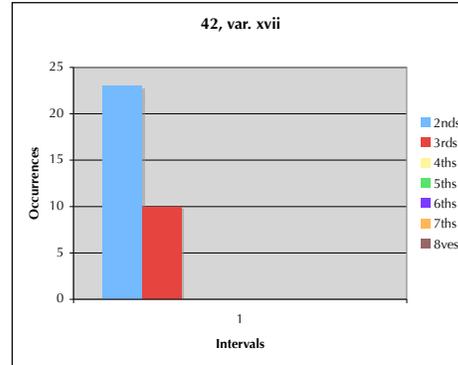


Fig. A1.11: Third Symphony, opus 44, third movement: *Allegro*, fig. 72+4 - fig. 73

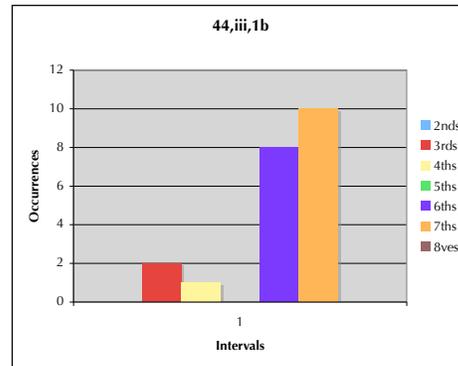


Fig. A1.12: Second Piano Concerto, opus 18, third movement, *Allegro scherzando*, bars 43-51

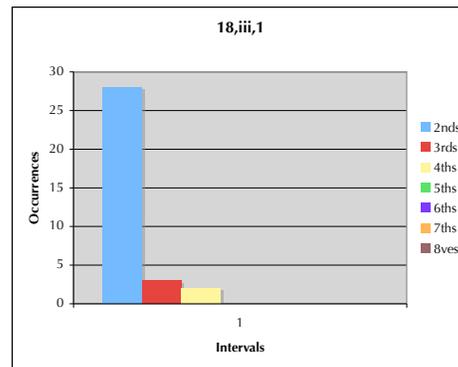


Fig. A1.13: Sonata for Piano and Cello, opus 19, second movement: *Allegro scherzando*, bars 1-3

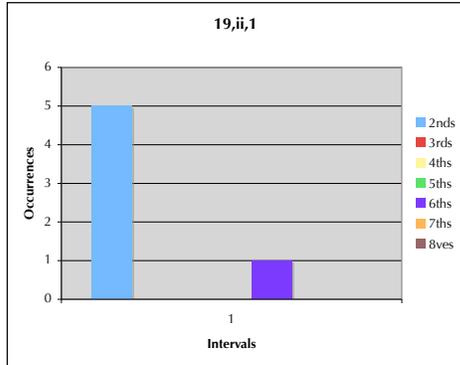


Fig. A1.14: Fourth Piano Concerto, opus 40, third movement: *Allegro vivace*, bars 27-35

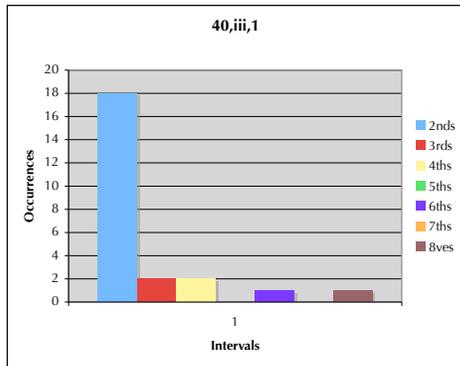


Fig. A1.15: *Les larmes, Fantaisie (Tableaux) pour deux pianos*, opus 5, bars 7-10

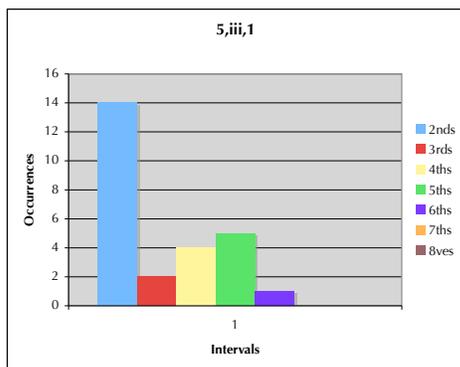


Fig. A1.16: *Étude-tableau* in G minor, opus 33, no. 8, bars 2-4

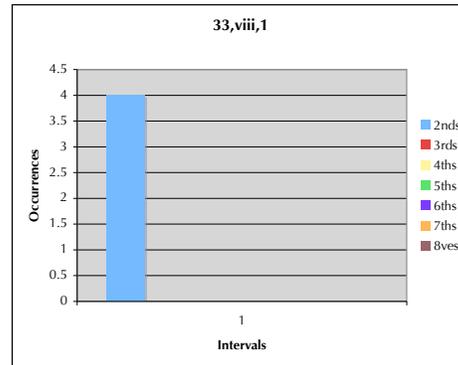


Fig. A1.17: Third Piano Concerto, opus 30, second movement: *Adagio*, fig. 24

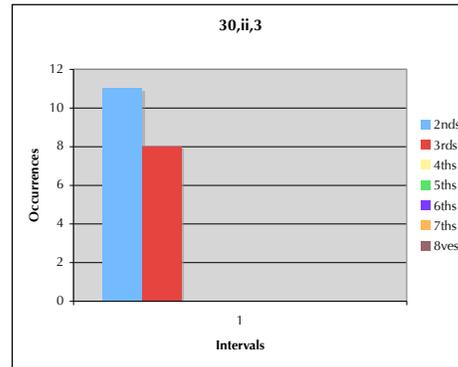


Fig. A1.18: Fourth Piano Concerto, opus 40, second movement: *Largo*, bars 6-7

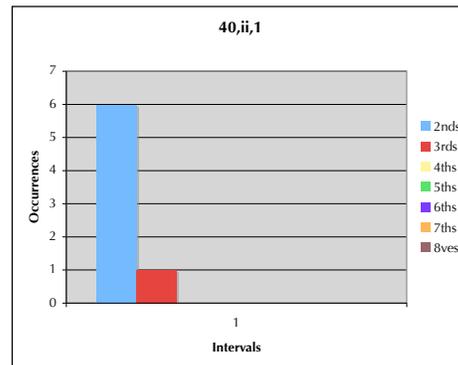


Fig. A1.19: *Symphonic Dances*, opus 45, third movement: *Lento assai - Allegro vivace*, bars 30 -31

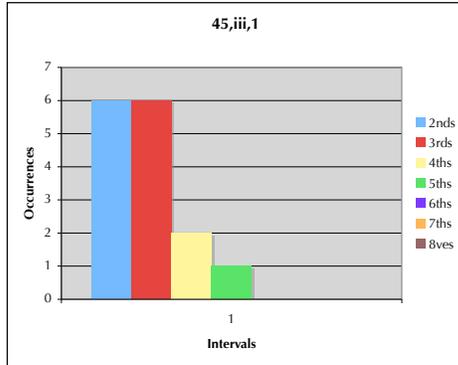


Fig. A1.20: *The Bells*, opus 35, fourth movement: *Lento lugubre*, bars 2-21

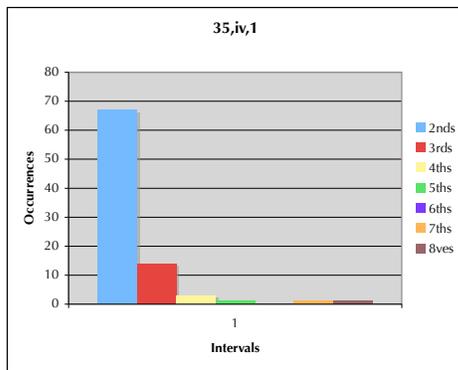


Fig. A1.21: *First Piano Sonata*, opus 28, first movement: *Allegro moderato*, bars 15-21

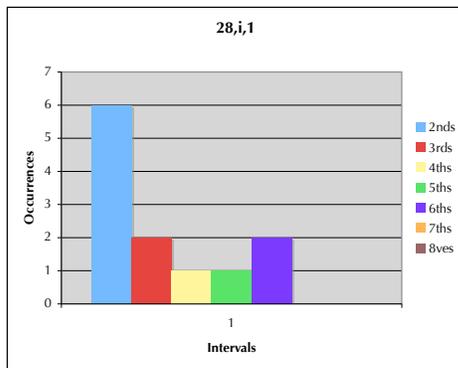


Fig. A1.22: *Second Piano Sonata*, opus 36, first movement: *Allegro agitato*, bars 2-3

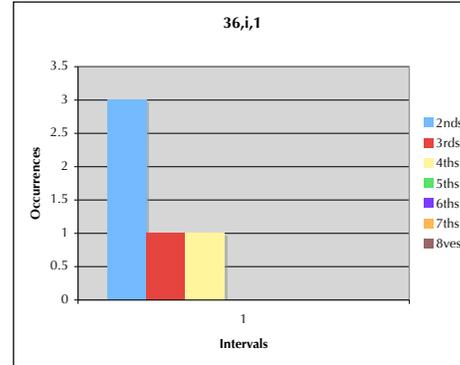


Fig. A1.23: *Second Piano Sonata*, opus 36, first movement: *Allegro agitato*, bars 37-49

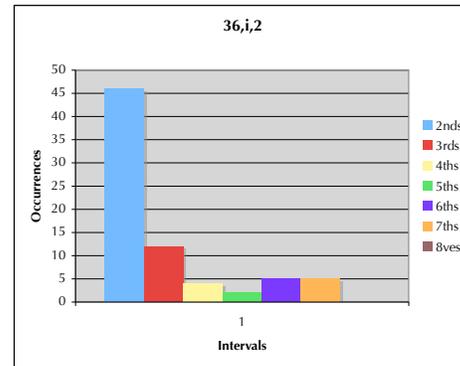


Fig. A1.24: *Second Piano Sonata*, opus 36, second movement: *Non allegro*, bars 1-7

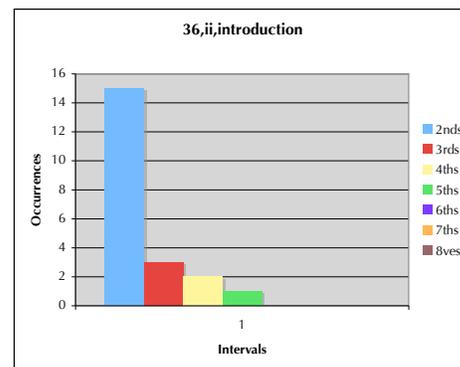


Fig. A1.25: Second Piano Sonata, opus 36, second movement: *Lento*, bars 8-11

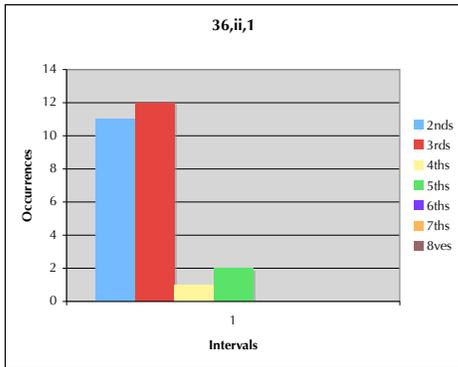


Fig. A1.26: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 1-12

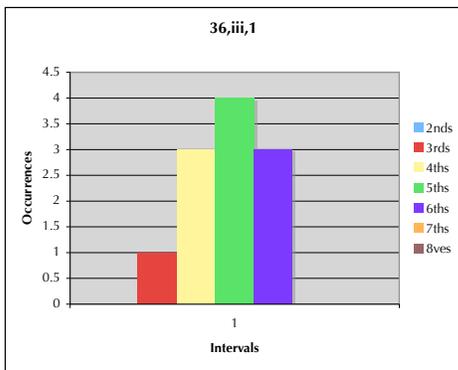


Fig. A1.27: *Moment musical* in B minor, opus 16, no. 3, bars 45-49

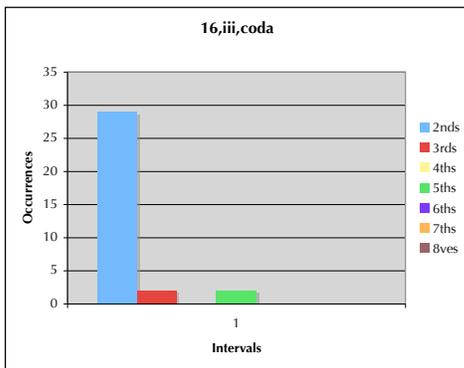


Fig A1.28: *Moment musical* in E minor, opus 16, no. 4, bars 68-73

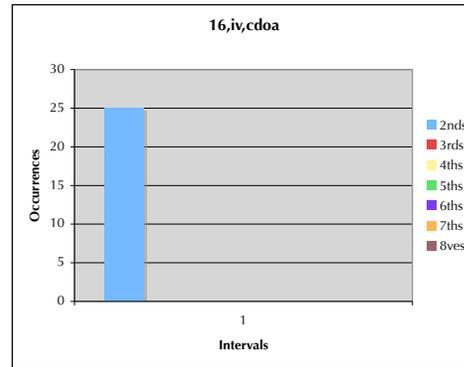


Fig. A1. 29: Prelude in D major, opus 23, no. 4, bars 70-78

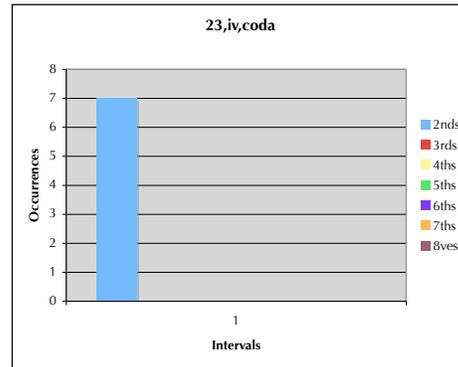


Fig. A1. 30: First Piano Sonata, opus 28, second movement: *Lento*, bars 148-157

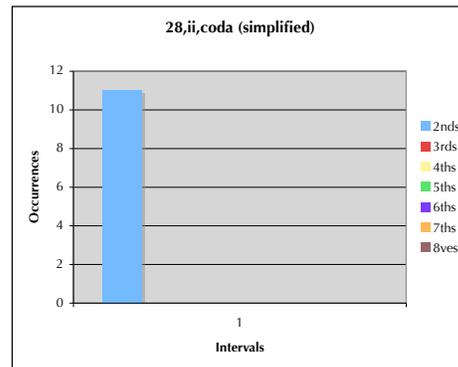


Fig. A1.31: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 144-150

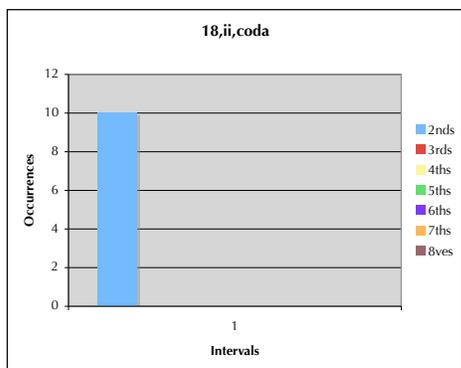


Fig. A1.32: *Symphonic Dances*, opus 45, first movement: *Non allegro*, bars 10-13

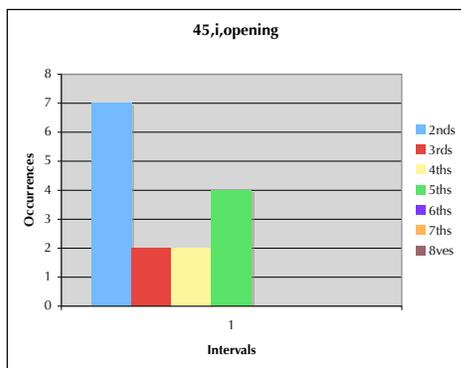


Fig. A1.33: *Symphonic Dances*, opus 45, first movement: *Non allegro*, fig.27-3 - fig. 28

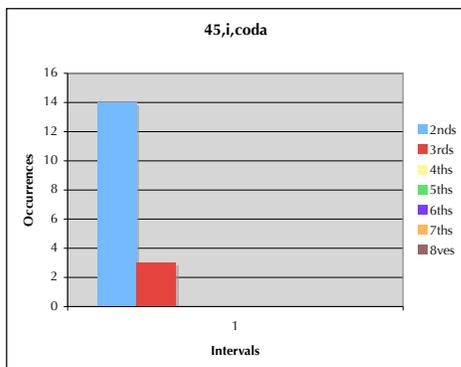


Fig. A1.34: *Mélodie*, opus 3, no. 3, bars 2-9

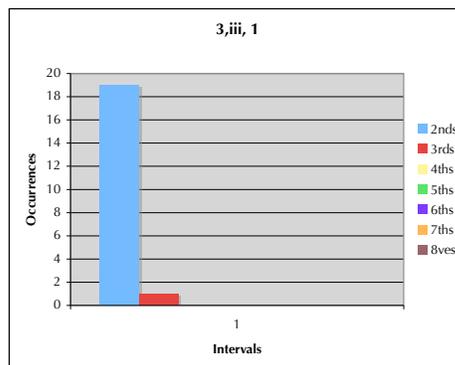


Fig. A1.35: *Étude-tableau* in C, opus 33, no. 3, bars 30-39

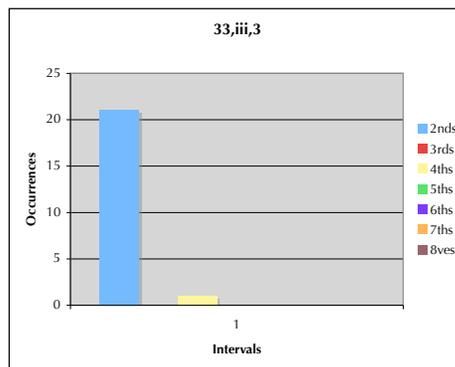


Fig. A1.36: У врат обители святом [At the gate of the holy abode], bars 1-6

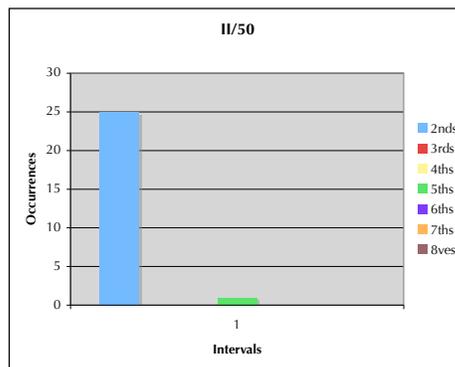


Fig. A1.37: O, не грусти [*O, do not grieve*], opus 14, no. 8, bars 1-7

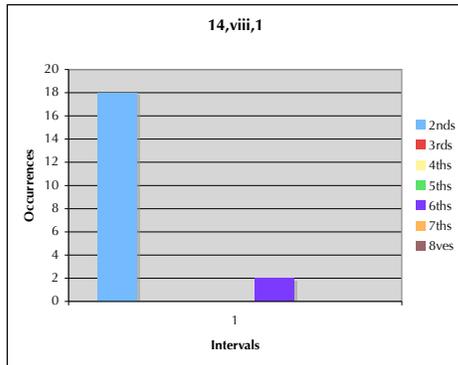


Fig. A1.38 *Moment musical* in B flat minor, opus 16, no. 1, bars 38-40

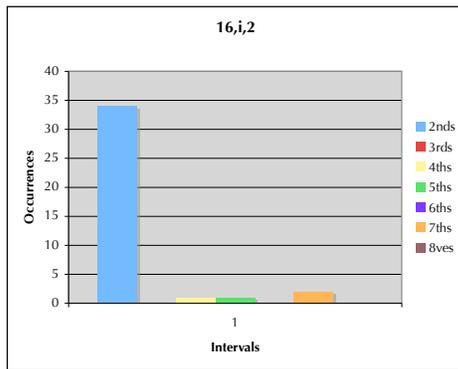


Fig. A1.39: Prelude in G major, opus 32 no. 5, bars 28-34

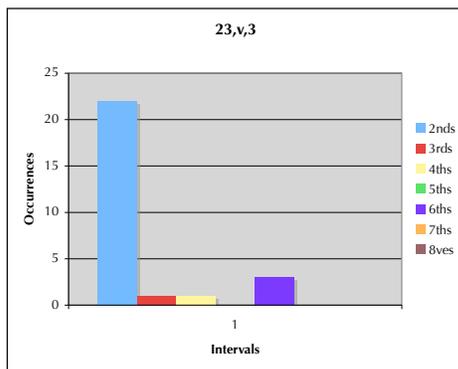


Fig. A1.40: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 32 - fig. 34-5

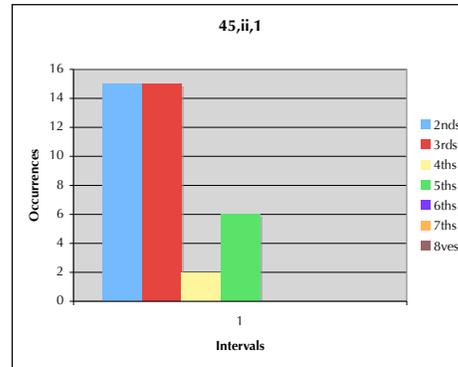


Fig. A1.41: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 36-4 - fig. 36+5

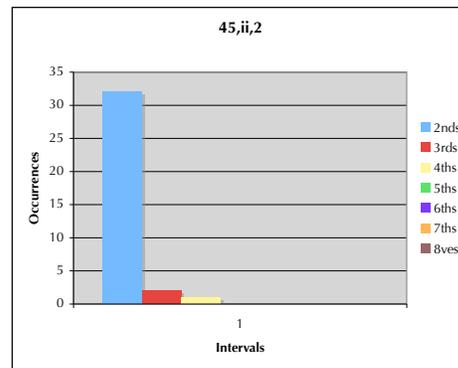


Fig. A1.42: *Symphonic Dances*, opus 45, second movement: *Andante con moto*, fig. 47-8 - fig. 49-4

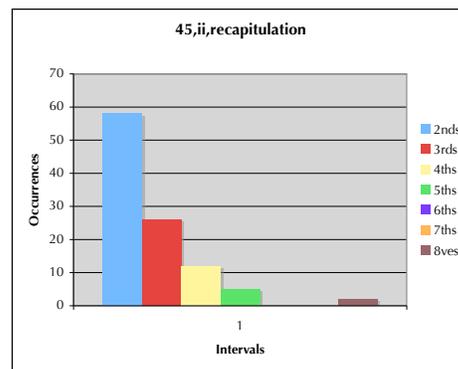


Fig. A1.43: *Variations for Piano on a Theme of Chopin, opus 22, var. 13, bars 1-16*

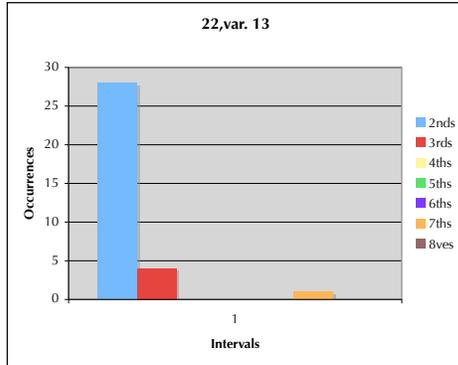


Fig. A1.44: *Variations on a Theme of Corelli, opus 42, Coda, bars 1-17*

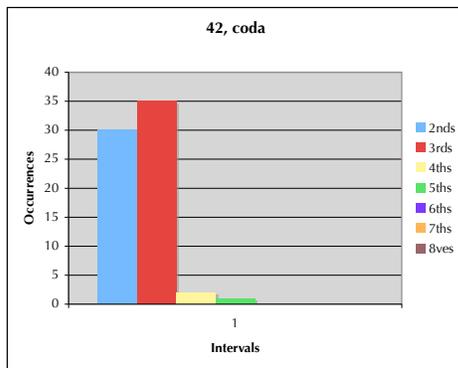


Fig. A1.45: *Prelude in B major, opus 32, no. 11, bars 1-29*

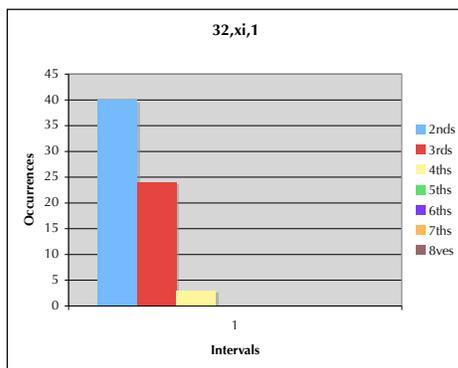


Fig. A1.46: *Moment musical in D flat major, opus 16, no. 5, bars 2-11*

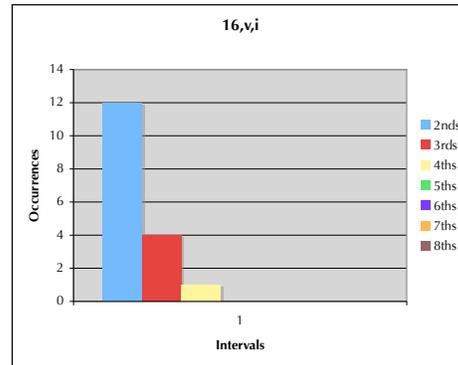


Fig. A1.47: *Second Piano Concerto, opus 18, first movement: Moderato, bars 83-93*

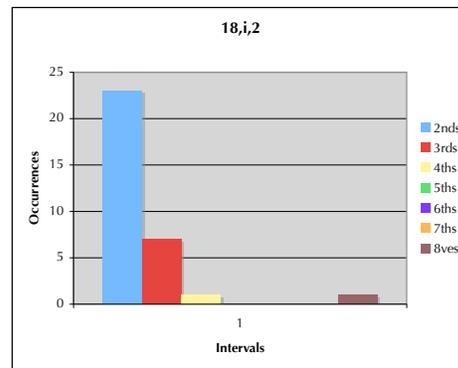


Fig. A1.48: *Fourth Piano Concerto, opus 40, first movement: Allegro vivace (alla breve), bars 7-22*

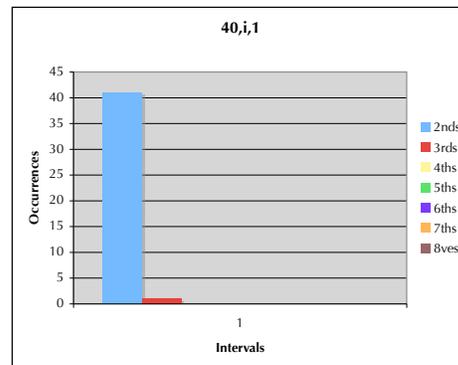


Fig. A1.49: Third Piano Concerto, opus 30, third movement: *Finale: Alla breve*, fig, 52+2

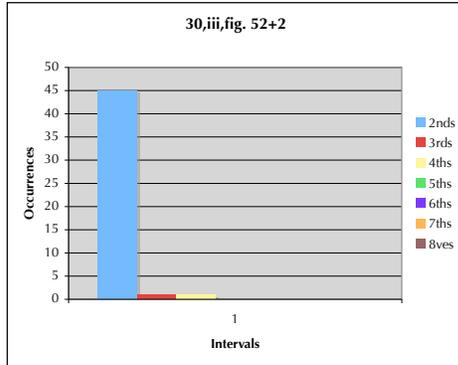


Fig. A1.50: Second Piano Concerto, opus 18, first movement: *Moderato*, bars 11-55

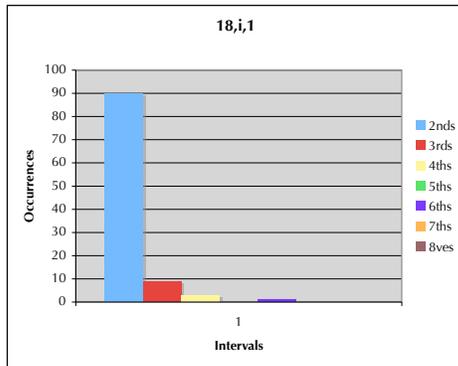


Fig. A1.51: Third Piano Concerto, opus 30, first movement: *Allegro ma non troppo*, bars 3-27

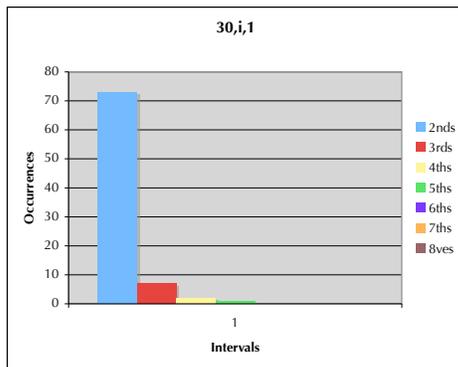


Fig. A1.52: First Piano Concerto, opus 1, first movement: *Vivace*, bars 16-23

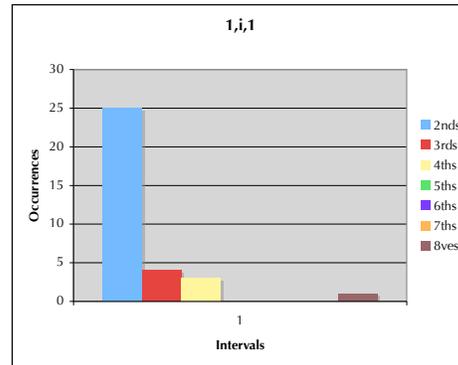


Fig. A1.53: Third Piano Concerto, opus 30, first movement: *Allegro ma non tanto*, bars 106-136

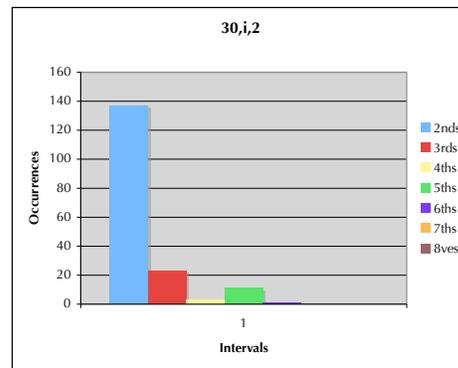


Fig. A1.54: First Symphony, opus 13, first movement: *Grave - Allegro ma non troppo*, bars 256-286

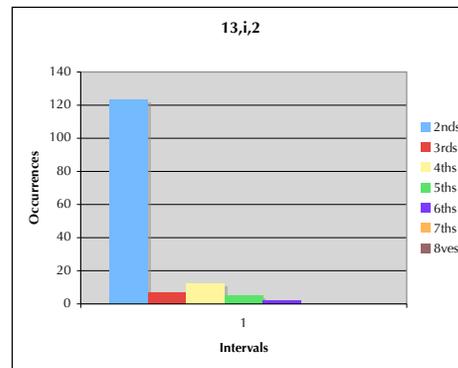


Fig. A1.55: Second Symphony, opus 27, first movement: *Largo - Allegro moderato*, fig. 20+10 - fig. 22

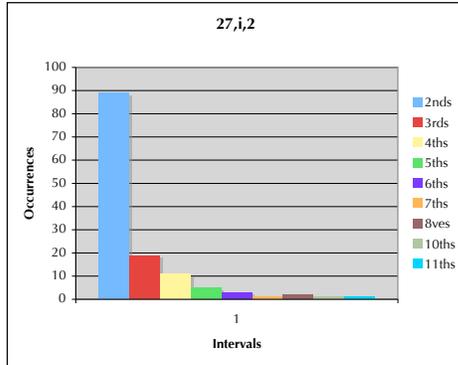


Fig. A1.56: Third Symphony, opus 44, first movement: *Lento - Allegro moderato*, fig. 5 - fig. 10+5

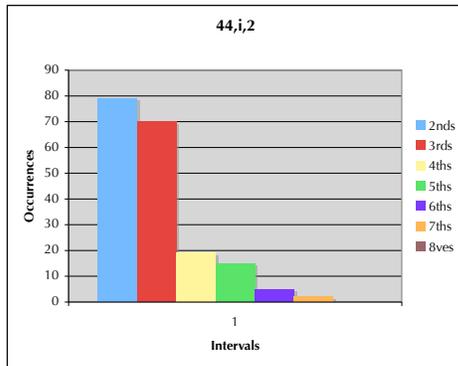


Fig. A1.57: Second Symphony, opus 27, second movement: *Allegro molto*, fig. 29-8 - fig. 30-9

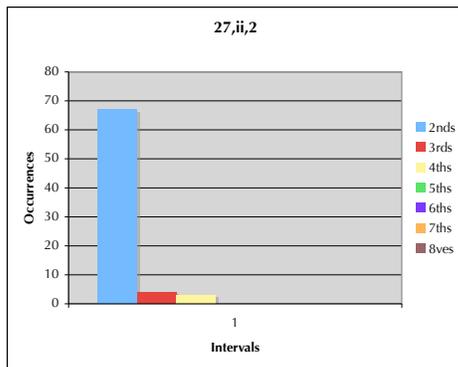


Fig. A1.58: First Piano Concerto, opus 1, second movement: *Andante*, bars 10-27

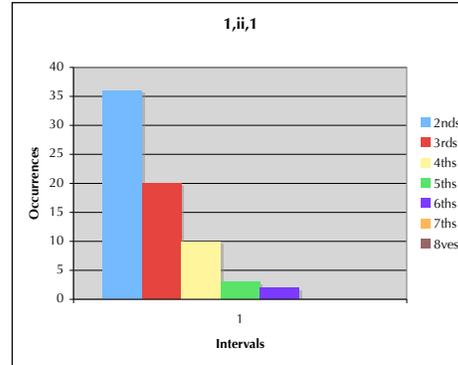


Fig. A1.59: Second Piano Concerto, opus 18, second movement: *Adagio sostenuto*, bars 9-24

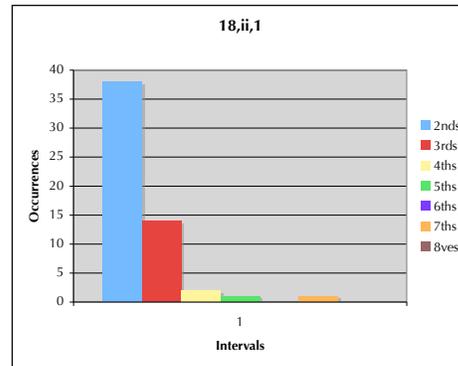


Fig. A1.60: *Rhapsody on a Theme of Paganini*, opus 43, variation XVIII, bars 3-13

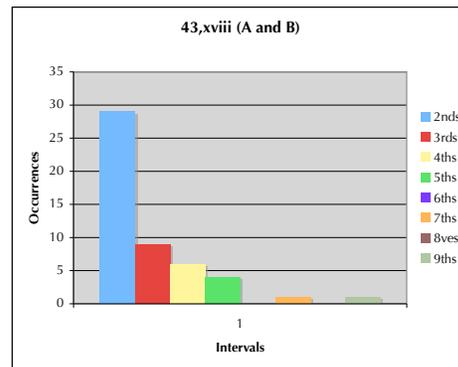


Fig. A1.61: *Rhapsody on a Theme of Paganini*, opus 43, variation XVIII, bars 28-33

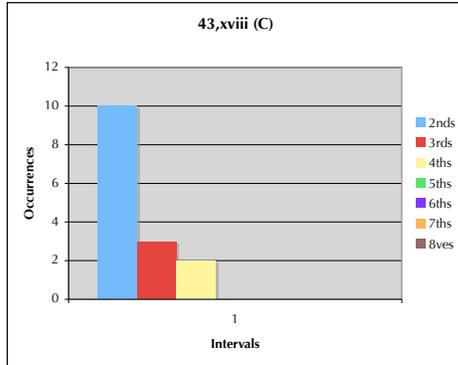


Fig. A1.62: First Symphony, opus 13, third movement: *Larghetto*, bars 5-18

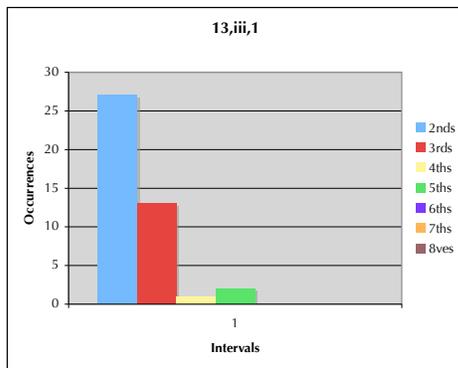


Fig. A1.63: Second Symphony, opus 27, third movement: *Adagio*, fig. 46-6 - fig. 48+3

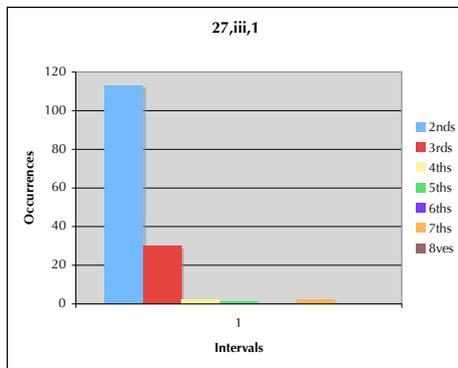


Fig. A1.64: Third Symphony, opus 44, second movement: *Adagio ma non troppo*, fig. 36 - fig. 38

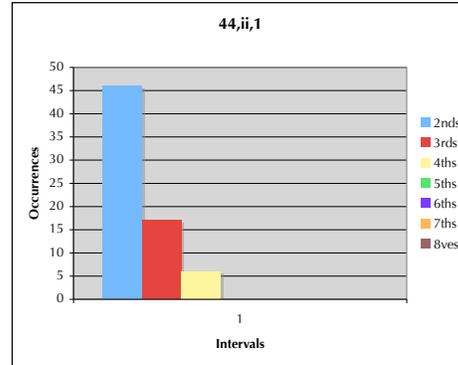


Fig. A1.65: First Piano Sonata, opus 28, second movement: *Lento*, bars 104-148

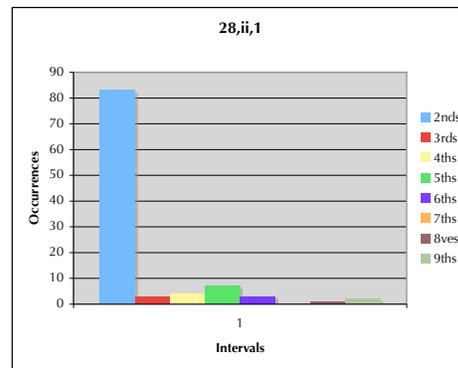


Fig. A1.66: Second Piano Concerto, opus 18, third movement: *Allegro scherzando*, bars 122-150

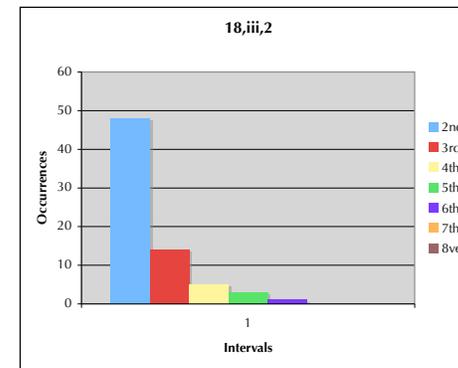


Fig. A1.67: Third Piano Concerto, opus 30, third movement: *Alla breve*, bars 103-128

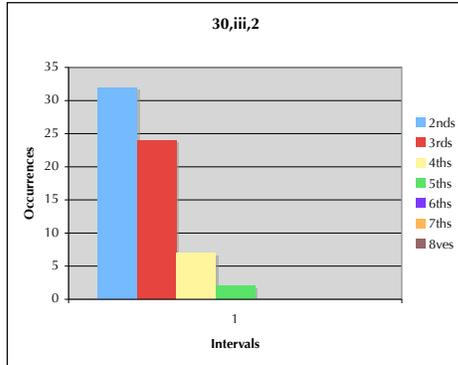


Fig. A1.68: Fourth Piano Concerto (1926), opus 40, third movement: *Allegro vivace*, bars 125-175

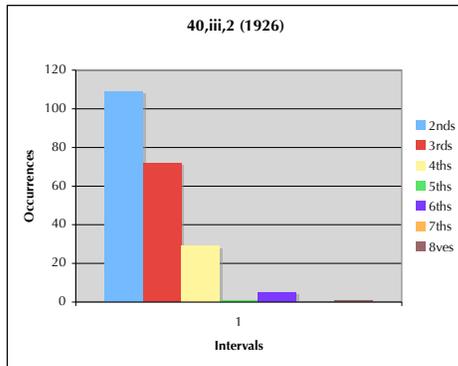


Fig. A1.69: Fourth Piano Concerto (1928), opus 40, third movement: *Allegro vivace*, bars 113-163

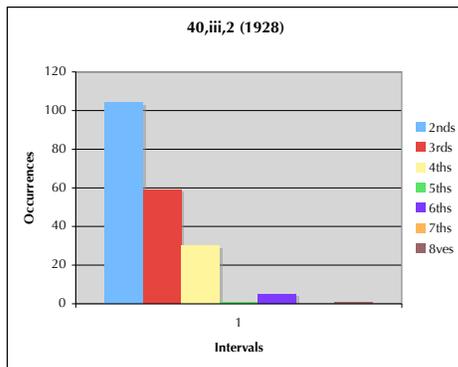


Fig. A1.70: Fourth Piano Concerto (1941), opus 40, third movement: *Allegro vivace*, bars 108-160

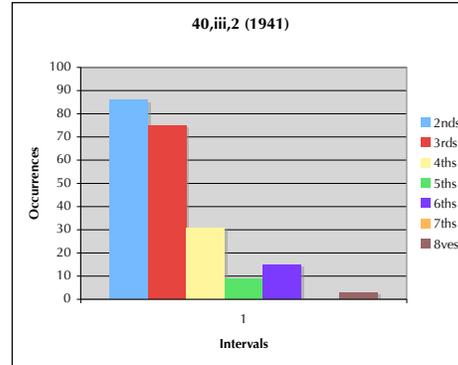


Fig. A1.71: First Piano Concerto, opus 1, third movement: *Allegro vivace*, bars 71-104

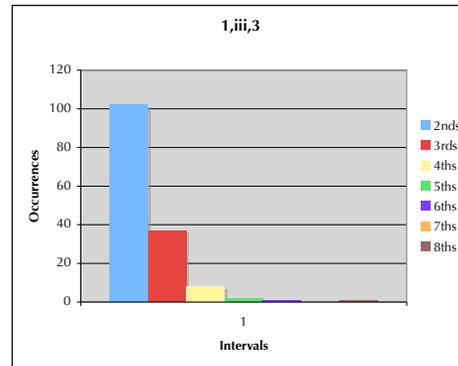


Fig. A1.72: First Piano Sonata, opus 28, third movement: *Allegro molto*, bars 137-176

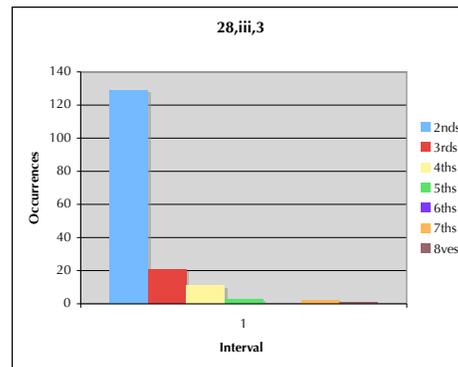


Fig. A1.73: Second Piano Sonata, opus 36, third movement: *Allegro molto*, bars 233-262

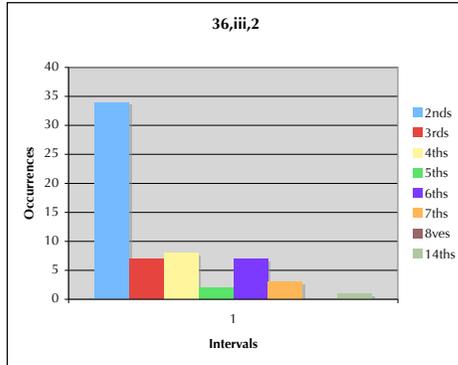


Fig. A1.74: Second Symphony, opus 27, fourth movement: *Allegro vivace*, fig. 87 - fig. 89+16

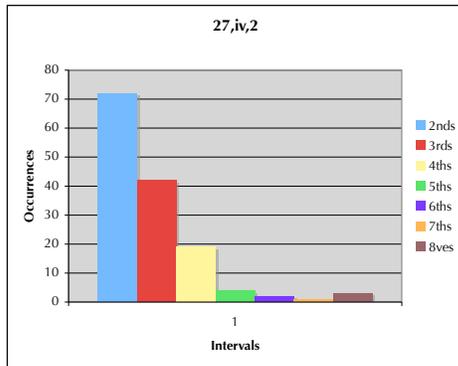


Fig. A1.75: Third Symphony, opus 44, third movement: *Allegro*, fig. 77-4 - fig. 78+3

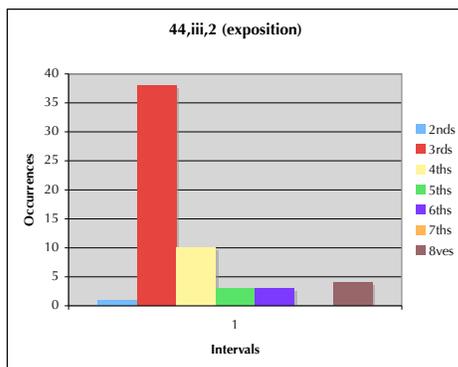


Fig. A1.76: Third Symphony, opus 44, third movement: *Allegro*, fig. 103 - fig. 107

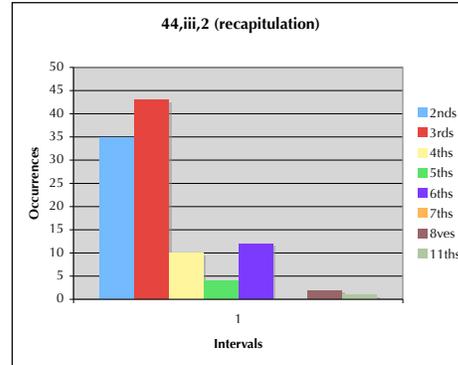
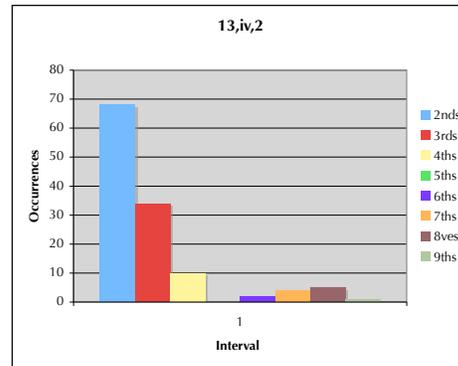


Fig. A1.77: First Symphony, opus 13, fourth movement: *Allegro con fuoco*, bars 72-112



APPENDIX 2

Ex. A2.1: Fourth Piano Concerto (1928), opus 40, third movement: *Allegro vivace*, bars 113-136

Musical score for Ex. A2.1, bars 113-136. The score is in 3/4 time and features a key signature of three flats. It consists of five staves of music. The first staff starts with a fermata and is marked *Ai*. The second staff begins at bar 5. The third staff is marked *Aii* and starts at bar 10. The fourth staff starts at bar 15, and the fifth staff starts at bar 20. The music includes various triplet markings and dynamic markings.

Ex. A2.2: Fourth Piano Concerto (1941), opus 40, third movement: *Allegro vivace*, bars 108-132

Musical score for Ex. A2.2, bars 108-132. The score is in 3/4 time and features a key signature of three flats. It consists of four staves of music. The first staff starts with a fermata and is marked *Ai*. The second staff begins at bar 5 and is marked *Aii*. The third staff starts at bar 11, and the fourth staff starts at bar 15. The music includes various triplet markings and dynamic markings.



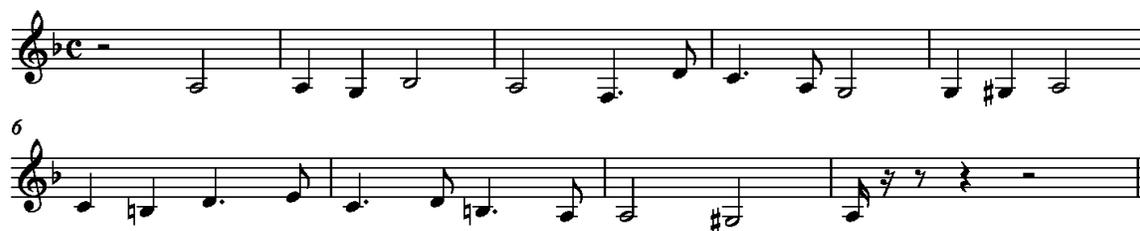
Ex. A2.3: "Suite in D minor for orchestra: Version for piano solo (1891)," first movement, bars 1-18



Ex. A2.4: "Suite in D minor for orchestra: Version for piano solo (1891)," first movement, bars 25-38



Ex. A2.5: "Suite in D minor for orchestra: Version for piano solo (1891)," first movement, bars 38-46



Ex. A2.6: "Suite in D minor for orchestra: Version for piano solo (1891)," second movement, bars 2-27

Lento

11

18

Ex. A2.7: "Suite in D minor for orchestra: Version for piano solo (1891)," third movement, bars 1-52

Minuetto

10

19

29

39

46

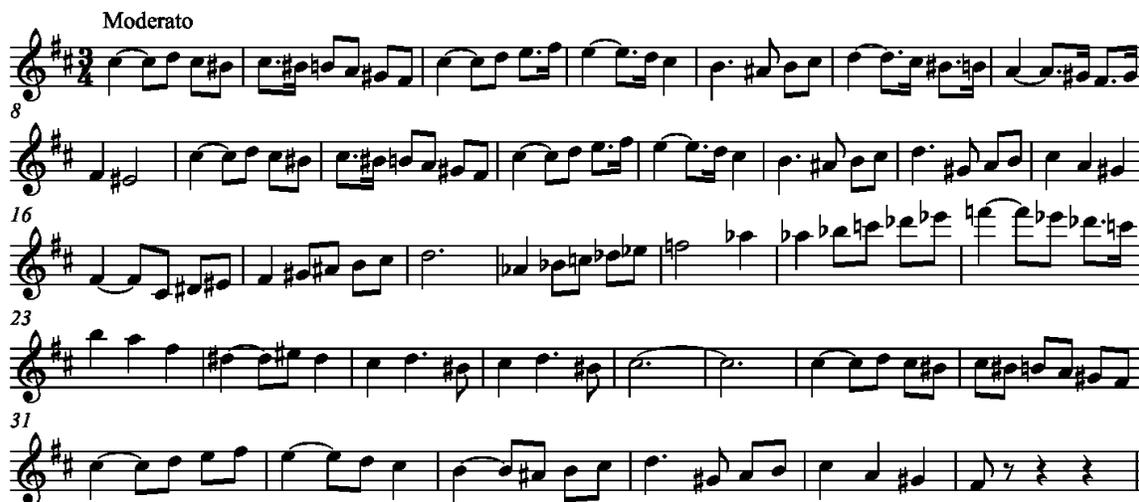
Ex. A2.8: "Suite in D minor for orchestra: Version for piano solo (1891)," fourth movement, bars 1-16

Allegro

16



Ex. A2.9: "Suite in D minor for orchestra: Version for piano solo (1891)," fourth movement, bars 117-152



Ex. A2.10: Modest Altschuler: *Melodie on a Theme by S. Rachmaninoff*, bars 1-18



Ex. A2.11: Modest Altschuler: *Melodie on a Theme by S. Rachmaninoff*, bars 71-79



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