

SOVIET MUSIC AS *BRICOLAGE*: THE CASE OF THE PIANO WORKS

OF NIKOLAI RAKOV (1908-1990)

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Much socialist realism art from Soviet-era Russia has been misunderstood by scholars. It has been considered “synthetic art,” which ordinary citizens were forced to admire under the Soviet regime. It also has been interpreted as peasant kitsch art because of its seemingly unacademic and unchallenging theoretical language utilized in order to meet the expectations of Soviet communism. This ideology conditioned artists to make art accessible and nationalistic to serve the perceived needs of the Russian proletariat. Nikolai Rakov (1908-1990), a Soviet-era composer, is also all too often received as a second-class socialist realistic composer. There are, however, other approaches to understanding art created in Soviet Union. Within music scholarship, alternative perspectives on Soviet art remain largely unexplored. It is in that spirit that I turn to Rakov, whose works carry his artistic idea of irresistible beauty, elegance, irony and charm. They evoke colorful images and feelings that draw the audience into Rakov’s own compositional world despite his reputation of technical simplicity and uninventive language at a glance. In this dissertation, I therefore turn my attention to the aesthetic side of Rakov’s music in order to reevaluate his works. In order to achieve this, I develop and utilize a hermeneutical approach grounded in Claude Lévi-Strauss’s *The Savage Mind* to examine and gauge Rakov’s musical aesthetics. I closely evaluate two characteristics of Rakov’s music through Lévi-Strauss’ ideology of *bricolage*: 1) miniature structure and 2) contingent chords. This dissertation examines three of Rakov’s piano works: *Variations in B minor*, *Concert Etudes*, and *Four Preludes*.

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CHAPTER 1

INTRODUCTION

Much socialist realism art from Soviet-era Russia has been misunderstood by scholars. It has been often considered simple propagated art because the political ideology conditioned artists to make art accessible and nationalistic to serve the perceived needs of the Russian proletariat. It also has been interpreted as naïve unsophisticated art because of its seemingly unacademic and unchallenging theoretical language utilized in order to meet the expectations of Soviet Realism which ordinary citizens were forced to admire under the Soviet regime. For example, the art critic Clement Greenburg believes Soviet Realism art to be a kind of peasant *kitsch*¹ as it omits the complexity found in genuine art. The music critic and theorist Kurt London considers Soviet realism art to be synthetic in that is preferred by the masses who “had just as little connection with old art as with the new” and were offered “no opportunity of getting to know and understand [art].”²

Nikolai Rakov (1908-1990), a Soviet-era composer, also is all too often received as a second-class socialist realistic composer. For instance, the conductor and composer, Nikolas Slonimsky writes “as a composer, [Rakov] merits an honorable position in the second rank. His craftsmanship is quite respectable, but his selection of musical materials is not of the highest. Few people will subscribe to the statement in the jacket notes that Rakov ‘is one of the 20th century’s greatest composers’ or that his Symphony No. 1 is a ‘wholly beautiful work.’”³

¹ Greenburg examples kitsch as less-academic works such as popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc., which he says is the second new cultural phenomenon appearing in the industrial West. Clement Greenburg, *Art and Culture; critical essay*, Beacon Press Boston, 1961, 15-18.

² Kurt London, *The Seven Soviet Art*, Yale University Press, 1958, 69.

³Nicolas Slonimsky, *Rakov: Symphony No. 1 by Moscow State Philharmonic Orch. and Nikolai Rakov; Rakov: Violin Concerto in E Minor*, Review of *Rakov: Symphony No. 1 by Moscow State Philharmonic Orch. and Nikolai Rakov; Rakov: Violin Concerto in E Minor*, Nikolai Rakov, Igor Oistrakh, State Radio Orchestra of the U. S. S. R.,

There are, however, other approaches to understanding art created in Soviet Union. Boris Groys states that the “non-elite” language of the art of Socialist Realism serves rather to bridge “the gap between elitism and kitsch by making visual kitsch the vehicle of elitist ideas, a combination... [regarded] as the ideal union of seriousness and accessibility.”⁴ Within music scholarship, alternative perspectives on Soviet art like Groys’ remain largely unexplored. It is in that spirit that I turn to Rakov, whose works carry his artistic idea of irresistible beauty, elegance, irony and charm. They evoke colorful images and feelings that draw the audience into Rakov’s own compositional world despite his reputation of technical simplicity and uninventive language at a glance. In this dissertation, I therefore turn my attention to the aesthetic side of Rakov’s music in order to reevaluate his works. In order to achieve this, I develop and utilize a hermeneutical approach grounded in Claude Lévi-Strauss’s *The Savage Mind* (1962)⁵ to examine and gauge Rakov’s musical aesthetics. In order to do it, I closely evaluate two characteristics of Rakov’s music through Lévi-Strauss’ ideology of *bricolage*: 1) miniature and 2) contingency. This dissertation examines three of Rakov’s piano works, *Variations in B minor*, *Concert Etudes*, and *Four Preludes*.

cond. Nikolai Rakov, *The Musical Quarterly*, Vol. 45, No. 4. 575-576, Oxford University Press Stable, 1959. <https://www.jstor.org/stable/740615> Accessed on August 20, 2019.

⁴ Boris Groys, *The Total Art of Stalinism, Avant-Garde, Aesthetic Dictatorship, and Beyond*, Princeton University Press, 1992, 11.

⁵ Claude Lévi-Strauss, *The Savage Mind*. University of Chicago Press, 1962, 1966.

CHAPTER 2

RAKOV AND SOCIALIST REALISM

2.1 General Historical Information of Soviet-Era Arts and Music

2.1.1 Russian Avant-Garde

Between 1910 and 1930, the Russian avant-garde movement appeared along with other modern art movements such as Cubism, Futurism, Surrealism and Dadaism. It sought the aesthetic independence, separating itself from previous art history and striving for the progressive pure form of art. After the Russian Revolution, the new Soviet Union was isolated from the western world, and hence the Russian avant-garde was further distanced from a traditional framework, gaining greater freedom to explore new styles. This movement had its own golden age around 1914-1920, putting the supremacist Kazimir Malevich and the constructivist Vladimir Tatlin at the head of the group.⁶

At first, the Soviet regime supported these artists. This new government looked for art that could function as propaganda that justified the revolution and spread socialism. The Soviet regime's doctrine of increasing productivity found the philosophy of Russian avant-garde of constructivist productivism useful in this manner. The Russian avant-garde flourished with the help of the government. Eventually, however, the government found the artistic movement a risk to their doctrine. The Russian avant-garde subsequently lost support, even finding itself subject to persecution as a kind of Formalism displaying too much Western influence. This resulted in the government oppressing the movement and brought it into disgrace under Stalin's Great Purge in 1932.

⁶ Stephanie Barron, Maurice Tuchman, *The Avant-Garde in Russia, 1910-1930: New Perspectives*, Los Angeles County Museum of Art, 1980.

The most acknowledged Russian avant-garde artists are Vladimir Khlebnikov, the poet; Vladimir Tatlin, the constructivist painter; Kazimir Malevich, the supremacism painter; Alexandre Scriabin, the composer; Vsevolod Meyerhold, the theater director; Sergei Eisenstein, the film director; and Konstantin Melnikov, the architect.⁷ Many of these artists were censored, persecuted, or killed under Stalin's rule.

2.1.2 Socialist Realism in Soviet Era

After Stalin came to power, artists were conditioned to follow the government's doctrine of Socialist Realism. In 1932-34, the Soviet government disbanded all artistic groups, creating a new set of unified artistic guidelines known as "Socialist Realism." In music, the Russian Association of Proletarian Musicians declared that music should encourage "simple tonal music with wide appeal, especially 'mass songs' (songs for group union singing) to socialist texts."⁸ This ideology was imposed on all musicians under Stalin's Purge, and Socialist Realism thus dominated all forms of art.

After Stalin's death in 1953, Nikita Khrushchev's statement criticizing Stalin's reign—On the Cult of Personality and Its Consequences—served to liberate artists who faced persecution and whose work had been suppressed. With this increased freedom, western modernism infiltrated the Soviet world, albeit still within the framework of Socialist Realism. Impressionistic paintings that were previously censored were displayed in museums. This event influenced many artists and Russian impressionism flourished.⁹

Socialist Realism, then, was a more complex phenomenon than its depictions in Western

⁷ Ikuo Kameyama, *Russian Avant-Garde*, Iwanami Publisher, 1996.

⁸ Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, W.W. Norton & Company, 2010, 888.

⁹ Vern Swanson, *Soviet Impressionism*, Antique Collectors Club Ltd, 2001.

scholarship. They are correct in viewing it as an ideology that conditioned artists to make art accessible and nationalistic, thus serving the perceived needs of the Russian proletariat. There are, however, other approaches to understanding art created in Soviet Union. In fact, this kind of movement, simplifying forms of art and moving away from academic structure, is not necessarily peculiar only to Socialist Realism. This attitude seems to repeat as a pattern of a reaction to complicated scholarly arts in our history. For instance, Rococo and Galant style appeared during the eighteenth century as the opposition to Baroque music. Rococo and Galant style presented its characteristics as being light and free in order to go against the character of Baroque's strict and highly intellectual musical style. In the same manner, minimalism music appeared around 1960s. It was to "[represent] a reaction against the complexity, density, irregularity, and expressive intensity of postwar abstract expressionism."¹⁰ Not only resisting these complicated postwar crosscurrents, the minimalist also simplified and reduced its structure to make the music "immediately apparent."¹¹ Taking these into considerations, it seems necessary historically that a movement that pursues a simplicity in music always occurs as a reaction to its previous period of a chaotic and complexed era. Thus, the Socialist Realism that makes a motto to proceed simpler art forms contrasting to its successor, Russian avant-garde, can be rather observed as a natural reaction.

2.2 Rakov, His Life and General Style of Composition

Though not well-known today, Nikolai Rakov (1908-1990) was an important figure in Soviet-era Russia. He studied at the Moscow Conservatoire under Reinhold Glière and Sergei Vasilenko, the latter having taught Edison Denisov, Boris Tchaikovsky, Alfred Schnittke, and

¹⁰ Donald Jay Grout and Claude V. Palisca. *A History of Western Music*. W.W. Norton & Company, 2010, 969

¹¹ *Ibid.*, 969.

Andrei Eshpai among others. Rakov's first violin concerto was premiered by his friend, the violinist David Oistrakh. Subsequently, Rakov was awarded the Stalin Prize in 1946.¹² Although his style of composition displays a wide palette of keen expression, his works are often considered insignificant because of the straightforward manner that Soviet dogma found tolerable. Unfortunately, this resulted in contemporary critics labeling Rakov as a conservative and dogmatic composer, especially when he is compared to his progressive contemporaries such as Aram Khachaturian (Armenia, 1903-1978) or Dmitri Shostakovich (Russia, 1906-1975). The differences between his style and that of his Western-born contemporaries like Olivier Messiaen (France, 1908-1992) or John Cage (USA, 1912-1992) is all the more striking. Western critics have either ignored Rakov, or simply grouped him with other Socialist Realists as a way of dismissing his work. Thus, Rakov is often considered a victim of political circumstance by western critics.

Rakov's published music, especially his advanced piano music, is not readily available due to the general dismissal of his aesthetic. For instance, his *Concert Etudes* are currently available only through Sikorski (Denmark),¹³ a transcription of his *Russian Song*, only through P. Jurgenson (Russia),¹⁴ and his *Sonatina No. 4*, only through To-On (Japan).¹⁵ Furthermore, recordings of Rakov's music are also only available on a limited basis.

Although Rakov's harmonic language is not necessarily as progressive as that of his contemporaries, the aesthetics of his music merit a reconsideration. In this dissertation, I examine three of Rakov's piano works, *Variations in B minor*, *Concert Etudes*, and *Four Preludes*.

¹² Andrew Hartman, *The Music of Nikolai Rakov*. Music Web International. http://www.musicweb-international.com/classrev/2016/Nov/Rakov_survey.htm (Accessed March 31, 2019).

¹³ Nikolai Rakov, *Konzert-Etuden fur Klavier*, Musikverlag Hans Sikorski mb & Co., 1966.

¹⁴ Grigory Ginzburg, *Piano Transcriptions: Grieg, Rózycki, Kreisler, Rakov, Rossini*, Comp. by L. Ginzburg. P. Jurgenson, 2015.

¹⁵ Nikolai Rakov, *Sonatina No. 4*, To-On Music Publisher, 1997.

2.3 Compositions Considered in this Dissertation

2.3.1 *Variations in B minor*

Variation in B minor was published in 1950¹⁶. It begins with the theme on a Russian folk-like cantabile melody, followed by its six variations. This whole set is generally diatonic with a straight-forward structure. All sections employ conventional and symmetrical structures such as binary and ternary form except for the fifth variation, which functions as an introduction to the last variation. Each variation is written with different time signatures and tempo markings, making each fairly independent. The structure is:

- Theme (Andante cantabile): B minor
- First variation (Allegro Scherzo): B minor
- Second variation (Andante sostenuto): G major
- Third variation (Allegro): B minor
- Fourth variation (Andante drammatico): B-flat major
- Fifth variation (Vivo): G minor- B minor
- Sixth variation (Allegro vivace): B minor

2.3.2 *10 Concert Etudes*

10 Concert Etudes was published in 1966. It is divided into two volumes with five etudes in each. Although these two volumes are considered a single set, each volume serves specific artistic purposes. The first volume is meant to develop artistry, whereas the second focuses on technical exercises. The key sequence is:

- Volume 1:
 - First etude (Allegro molto): A minor

¹⁶ Nikolai Rakov, *Variations in B minor*, Gosudarstvennoe Muzykal'noe Izdatel'stvo, 1950.

- Second etude (Allegro): D minor
- Third etude (Allegro molto): C octatonic
- Fourth etude (Moderato): A lydian
- Fifth etude (Allegro agitato): D dorian
- Volume 2:
 - Sixth etude (Allegro ma non troppo): C major
 - Seventh etude (Allegro vivo): E minor
 - Eighth etude (Allegro): F major
 - Ninth etude (Moderato): B-flat major
 - Tenth etude (Allegro molto): A minor

2.3.3 *Four Preludes*, op. 6

Four Preludes, op.6 was published in 1933. Compared to his other works, this set employs more chromaticism and ambiguous tonality. The whole set hence is rather experimental, and perhaps as much in line with aspects of the pre-Stalinist Russian avant-garde as with Socialist Realism. It includes four short preludes, each in ternary form (ABA). The key sequence is:

- First prelude (Moderato): C major
- Second prelude (Allegro): G major
- Third prelude (Andantino): F minor
- Fourth prelude (Allegro): D dorian

CHAPTER 3

UNDERSTANDING *BRICOLAGE*

3.1 Lévi-Strauss and *The Savage Mind*

In the absence of a significant body of literature on Rakov, I have opted to forge a new path. Although Rakov's harmonic language is not necessarily as progressive as that of his contemporaries, the aesthetics of his music merit a reconsideration. In order to re-evaluate his work, this dissertation turns to hermeneutics. More specifically, this dissertation turns to Lévi-Strauss's philosophy to develop a hermeneutic framework that allows for a productive reevaluation of Rakov's music. Lévi-Strauss's approach is relevant to my project not because of any direct historical connection, but because his anthropological studies similarly seek to shatter preconceptions and prejudices. In his book, *The Savage Mind*¹⁷, Lévi-Strauss reevaluates tribal cultures, viewing them not as unintellectual and primitive, but as exemplifying a contrast to our seemingly optimal and scientific modern society. Lévi-Strauss defines modern science as a conceptual system of engineering that generates a blueprint of an absolute structure based upon its academic knowledge. Modern science requires exact presets to follow a meticulous plan in order to produce new objects, and it excludes anything that is not planned within the blueprint. On the other hand, Lévi-Strauss describes tribal cultures pursuit of a different end, which he calls "Science of the Concrete," defined as a perceptual system of craftsmanship¹⁸. Practitioners of the Science of the Concrete use their comprehensive yet practical knowledge to observe keenly available resources at hand (typically natural elements) to discover the best use of them intuitively. The

¹⁷ Claude Lévi-Strauss, *The Savage Mind*, University of Chicago Press, 1962, 1966.

¹⁸ *Ibid.*, 1.

Science of the Concrete flexibly reconstructs and assembles obtainable resources in order to create new objects: a process he calls *bricolage*.

3.2 *Bricolage*

Bricolage, per Lévi-Strauss' definition, refers to the reassembling and reusing of available materials at hand to make the best use of each present resource based upon its unique qualities.¹⁹ Shinichi Nakazawa, an anthropologist and Lévi-Strauss scholar, describes the concept *bricolage* in terms of cooking. Nakazawa perceives that the optimal Western culture is a style of cooking follows a recipe with all prepared ingredients and tools; whereas, *bricolage* is akin to when cooking is done with what is available in one's kitchen at the time.²⁰

Bricolage thus includes spontaneity and contingency due to the nature of erratic resources. Integrating this *bricolage* approach, Nakazawa believes that the Science of the Concrete can suggest further solutions to nonstandard problems that modern science excludes and condemns. Lévi-Strauss' philosophy displays the rich potential of our cultural development and has made a substantial impact and has been accepted in many fields, including anthropology, biology, politics, science, and, most importantly for this dissertation, music.

Lévi-Strauss also points out the disposition of *bricolage* in art in his book. *Bricolage* is a craftsman-like process of the Science of the Concrete that aims to assemble and construct what is available at hand. He considers this process the same as art creation because an artist “constructs a material object [by his craftsmanship], which is also an object of knowledge”.²¹ In other words, art creation is still the craftsmanship of *bricolage* that constructs with what is available. This is

¹⁹ Claude Lévi-Strauss, *The Savage Mind*, The University of Chicago Press, 1962, 1966.

²⁰ Shinichi Nakazawa, *100 pun de Meicho*, NHK Press, 2016.

²¹ Claude Lévi-Strauss, *The Savage Mind*, University of Chicago Press, 1962, 1966, 22.

clearly applicable to Rakov, who composed with limited materials at hand because of the political conditions and pressures. In this sense, Lévi-Strauss' tenet is helpful to re-evaluate Rakov's music just as Lévi-Strauss does with the tribal culture. Thus, this dissertation closely evaluates two characteristics of Rakov's music through Lévi-Strauss' ideology of *bricolage*: 1) miniature structure and 2) contingent chords.

3.3 Common Disposition of *Bricolage* and Adoption to Other Disciplines

Many scholars employ Lévi-Strauss' tenet of the Science of the Concrete in their own disciplines. For instance, the anthropologist Shinichi Nakazawa develops this concept in order to understand cultural developments in Tokyo. He finds that each district has built its own independent culture according to its unique geology. In Nakazawa's field study book, *Earth Diver*,²² he traces the geographical and geological history of land forming in Tokyo 2,300-16,000 years back and discovers an interesting reciprocity between each district's cultural tendency and its peculiar terrain history. For example, he finds that the districts formed by the diluvial (dry) soil develop sacred and sophisticated trends, whereas the ones formed by the alluvial (wet) soil form secular and somewhat macabre ones. Nakazawa arrives at the belief that the phenomenon is a result of repeated configuration that is to integrate sociocultural activities with erratic geographical uniqueness (i.e. Science of the Concrete) over time. Interestingly, he finds those cultural tendencies are still preserved in those districts in ways that continue to affect their sociocultural events.

François Jacob, the Nobel laureate biologist, also employs the concept of the Science of

²² Shinichi Nakazawa, *Earth Diver*, Kodansha Publications, 2005.

the Concrete in order to decipher evolution.²³ He argues that the process of evolution, which he states unfolds by adding or changing biotic factors into the existing biological structures, can be explained through the developmental quality of *bricolage*. He explains that the complicated biodiversity created through the processes of evolution is the consequence of the numerous repetitions of biological *bricolage* across history, in which all organisms seek better adaptations to environmental changes and circumstances.

As these scholars demonstrate, Lévi-Strauss' dialectical approach in his *Science of the Concrete* suggests that there are alternate paths allowing scholars to reassess a wide range of subjects. *Bricolage* thus helps us to reconsider the subjects which seemingly had been fully explained already. Therefore, this ideological tenet can help reveal Rakov's natural, vibrant, and vulnerable aesthetics, and this dissertation turns to Lévi-Strauss's philosophy to develop a hermeneutic framework that allows for a productive reevaluation of Rakov's music.

²³ François Jacob, *The Possible and The Actual: Three lectures on Biology and Evolution*, University of Washington Press, 1994, 44-45.

CHAPTER 4

RAKOV'S MUSICAL *BRICOLAGE*

4.1 Hermeneutics

Hermeneutics in music is generally defined as the practice of interpretation, in which “procedure is by its nature founded on intuition, and results in a ‘discovery understanding’”.²⁴ Hermeneutics also “offers a toolbox for efficiently treating problems of the interpretation... and have repeatedly and consistently called for consideration: interpretation is a ubiquitous activity, unfolding whenever humans aspire to grasp whatever *interpretanda* they deem significant”.²⁵ Many scholars employ hermeneutics to find new interpretations of music. For instance, the French philosopher Vladimir Jankélévitch analyzes Debussy’s music hermeneutically in his book, *La vie et la mort dans la musique de Debussy*.²⁶ Finding Debussy’s music flourishing through its properties of silence and nothingness, Jankélévitch approaches the music in terms of decay, existence, and emergence. The philosopher ultimately broadens his analysis to consider life and death, and thereby find artistic truth in Debussy’s music. More recently, musicologists like Lawrence Kramer and Susan McClary²⁷ have developed a style of hermeneutic analysis that seeks out new meaning in musical pieces. Kramer, for example, explores a new perception in Beethoven’s “Moonlight” Sonata in his book, *Musical Meaning*,²⁸ based on enormous biographical historical studies and his own theoretical considerations. In the book, he displays five distinctive ways of further understanding the sonata: the front-weighting, twilight time, love at the

²⁴ *The New Grove Dictionary of Music and Musicians*, Vol. 8 ed. by Stanley Sadie, s.v. “Hermeneutics”.

²⁵ Stanley Sadie, “Hermeneutics” *The New Grove Dictionary of Music and Musicians*. Vol. 8, 1995.

²⁶ Vladimir Jankélévitch, *La vie et la mort dans la musique de Debussy*, Trans. Takashi Funayama, Mari Matsuhashi. Sheidosha Publication, 1968.

²⁷ Susan McClary, *Conventional Wisdom: The Content of Musical Form*. University of California Press, 2001.

²⁸ Lawrence Kramer, *Musical Meaning: toward a critical history*, University of California Press, 2002.

keyboard, renunciatory love, and positive love. He subsequently finds a nature of intimacy in the sonata through these applications, which ultimately leads the gender discussion as, he says, “the two histories [of musical meaning and sexuality] meet because with this sonata ascribing meaning to music became a means of ascribing sexuality to bodies, and vice versa, something made possible by understanding both the music and the bodies to be of a certain type.”²⁹ He also states that this hermeneutical effort is to reveal “what it may have contributed to the process of its becoming as meaningful as it did. What [it is] about this music that encourages or at least conforms itself to the kinds of ascription it has received.”³⁰ There are, then, numerous scholarly precedents for the kind of interpretive work I intend to pursue in my dissertation.

As the above-mentioned scholars, and many others, hold that hermeneutics offer a richer, multi-dimensional perspectives from which to consider music, this dissertation also explores Rakov’s music hermeneutically. More specifically, it employs Levi-Strauss’ principal tenet of Science of the Concrete, especially focusing on the disposition of *bricolage* in terms of miniature form and harmonic contingency.

4.2 Miniature

4.2.1 Rakov’s Miniature Style of Composition

Rakov seems to prefer a small-scale form in his compositions. For instance, his symphonies and piano concerti, genres that generally employ large-scale forms, are noticeably minuscule (Table 4.1). Furthermore, he composed many short pieces that are classified as a character piece,

²⁹Ibid., 29.

³⁰Ibid., 45.

the genre that expresses a singular idea within a small-scale compositional frame (Table 4.2).³¹ This tendency toward small packaging is also applicable to the piano pieces that this dissertation reevaluates: *Variations in B minor* (around 8 minutes),³² *Concert Etudes* (around 10 minutes),³³ and *Four Preludes* (around 5 minutes).³⁴ It is in fact very uncommon that one composer obsessively compacts his works.³⁵

Table 4.1: Rakov's compositions and their time length

Piece	Number of Movements	Each Movement Length (min)	Total Time (min)
Symphony No.1 in D major	4	1.Andante, 13:47	38 ³⁶
		2.Vivo, 4:50	
		3. Andante molto sostenuto, 11:35	
		4. Moderato-Allegro giocoso, 8:25	
Symphony No.2 "Youth"	4	1. Moderato, 6:35	22 ³⁷
		2. Vivo, 3:18	
		3. Andantino, 6:22	
		4. Allegro giocoso, 6:10	

(table continues)

³¹ Maurice J.E. Brown, "Character piece" Grove Music Online, accessed on July 20, 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005443?rskkey=a75wnl>

³² It is calculated based on the metronome indications in the music. Nikolai Rakov, *Variations in B minor*, Gosudarstvennoe Muzykal'noe Izdatel'stvo, 1950.

³³ It is calculated based on the metronome indications in the music. Nikolai Rakov, *Concert Etudes for Piano*, Sikorski Musikverlage, 1966.

³⁴ It is calculated based on the metronome indications in the music. Nikolai Rakov, *Four Preludes, op.6*. Sikorski, 1933.

³⁵ Jeffrey Kallberg has noted and explored a similar tendency in Chopin's piano pieces. See Jeffrey Kallberg, *Chopin at the Boundaries; Sex, History, and Musical Genre*, Harvard University Press, 1996.

³⁶ Nikolai Rakov, *Symphony No.1 in B minor, "Summer Day", Five Pieces for String Orchestra*, The USSR TV and Radio Large Symphony Orchestra, Cond. Nikolai Rakov. Melodiya, Stereo C10-11373 GOST 5289-73

³⁷ Nikolai Rakov, *Symphony No.2, Youth Concert Waltz*, the Moscow Philharmonic Symphony Orchestra, Cond. Nikolai Rakov, Red/Gold label, 1961.

Piece	Number of Movements	Each Movement Length (min)	Total Time (min)
Symphony No.3 “symphonia”	4	1. Allegro moderato, 2:41	11 ³⁸
		2. Andante, 4:04	
		3. Vivo, 1:29	
		4. Andante- sostenuto, 2:51	
Piano concerto No.1 in G major	1	1. Allegro-Presto	5.5 ³⁹
Piano concerto No. 2 in C major	1	1. Allegro vivace	7.5 ⁴⁰
Piano concerto No.3 in A minor	1	1. Allegro moderato	6 ⁴¹
Piano Sonata No. 2 in A minor	3	1. Allegro, 5	9.5 ⁴²
		2. Andante, 3	
		3. Vivo 1.5	

Table 4.2: Rakov’s compositional genres, number of pieces ⁴³

Genre	Number of Pieces
Piano Sonatinas	16 (cf. there are only 3 piano sonata)
Small orchestral pieces	13 (cf. there are only 3 symphonies)
Sets of Preludes	3
Concert Etudes and Etudes for piano	16
Variations for piano	2
Miscellaneous piano character pieces	24

³⁸Nikolai Rakov, *Symphony No.3 “symphonia,”* USSR Radio Symphony Orchestra, Cond. G. Rozhdestvensky, Melodya, 1962.

³⁹Nikolai Rakov, *Piano Concerto No.1, G major, Piano Concerto No.2. C major,* Aleksei Nasedkin. Strings of State Symphony Orchestra. cond. N. Rakov, 1979.

⁴⁰Nikolai Rakov, *Piano Concerto No.1, G major Piano Concerto No.2, C major,* Aleksei Nasedkin. Strings of State Symphony Orchestra. cond. N. Rakov, 1979.

⁴¹ Nikolai Rakov, *Piano Concerto No.3, A minor,* Music Publishing House, 1978.

⁴² It is calculated as the first movement, Allegro, 8th note equals 68, the second movement, Andante, quarter note equals 70, and the third movement, Vivo, quarter note equals 125. Nikolai Rakov, *Sonata No.2 for Piano,* Associated Music Publishers, Inc., New York, 1979.

⁴³ Character pieces are usually considered rather short and composed based on a singular mood or a programmatic idea. See Maurice J.E. Brown, "Character piece" Grove Music Online, accessed on July 20, 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005443?rskey=a75wnl>

4.2.2 Lévi-Strauss' Perception on Miniature

Lévi-Strauss also explores this idea in his book and states that a creational process of art and *bricolage* is a reduction of a life-size model. He considers these kind of art works “miniature models”⁴⁴ which preserve the intrinsic aesthetic quality of life-size models. Lévi-Strauss offers as an example the imposing painting of the Sistine Chapel as a time diminution of the End of Time, because it depicts a specific moment of time. He adds that paintings are the reduction of volume and that sculptures project the dimension of tactile impression, while all of these works capture a single moment in time. Similarly, Rakov’s musical works attain a similar diminution of time.

Lévi-Strauss furthermore holds that the primary effect of artistic miniatures is that the “knowledge of the whole precedes knowledge of the parts”.⁴⁵ He states that we tend to grasp small parts of a large and complex image in order to comprehend its totality. This deconstruction makes the entire picture less formidable and easier to understand. In this manner, Lévi-Strauss explains that the miniature works reverse the deconstructing process; that is the miniatures enable us to grasp and assess the entire picture at a glance. He states that “this quantitative transposition extends and diversifies our power over a homologue of the thing,”⁴⁶ and the accomplished feeling of understanding the overall image satisfies our sense of pleasure. This satisfaction of being exposed to the true beauty of art stimulates our senses. Thus, this satisfaction of knowing the whole is one of the aesthetic qualities that Rakov’s music offers.

Lévi-Strauss suggests that another effect of the miniature is to “compensate the renunciation of sensible dimensions by the acquisition of intelligible dimensions.”⁴⁷ He points out

⁴⁴ Claude Lévi-Strauss, *The Savage Mind*, University of Chicago Press, 1962, 1966, 23.

⁴⁵ *Ibid.*, 24

⁴⁶ *Ibid.*, 1.

⁴⁷ *Ibid.*, 24.

that, because it is “man-made”, the miniature is only one of the suggestive reduced models that an artist chooses based on his experiments. This allows us to conceive other possible permutations that could be utilized for this process. This attitude of creative engagement transforms us as observers into being an active participant by putting ourselves into the perspective of the original artist. The poet Takayuki Kiyooka shares the similar concept of this creative engagement, using the example of Venus de Milo. He states that the sculpture’s missing arms stimulate our imagination of how they would have originally been. He calls the process “the repatriation of imaginative soaring back to an overall image”.⁴⁸ He believes that this active engagement gives the sculpture the permanent beauty and it keeps us moving. The German philosopher Arthur Schopenhauer also mentions similar quality of interpretational engagement. He states that the true enjoyment of art is to explore the truth through its own “subjective” interpretations that are created within the mind based on the individual’s unique thinking patterns. He believes that this creative and receptive mind is the preponderantly superior ability that humans are equipped, and this cognitive capability is the remarkable trait that differentiates us from other animals. He continues that this internal satisfaction that we gain from the mental engagement surpasses the external satisfaction that we physically obtain from materials. He therefore concludes that the conversion of the external information (objectivity) into internal understanding (subjectivity) is the ultimate pleasure of life at the end.⁴⁹ Thus, the active engagement seems to be crucial to reveal the beauty of art, and the miniature disposition of Rakov’s works therefore bring the same effect, making us actively engaged with his works.

⁴⁸ Takayuki Kiyooka, *Phantasmagoria of Hands: Te no Henge*, Kodansha, 1990.

⁴⁹ Arthur Schopenhauer, *Aphorismen zur Lebensweisheit*, trans. Humio Hashimoto, Shincho Publisher, 1958.

4.3 Contingency

4.3.1 Lévi-Strauss' Perception on Contingency

Lévi-Strauss states that a contingency is another quality that *bricolage* and art share. Because of the nature of *bricolage*, which works with the inconsistent and spontaneous availability of resources, an artist is required to find a fine balance between his internal comprehensive knowledge and the external eventuality of the resources at hand through the creation process. This also requires the artist to decide how to integrate these proportionally. Lévi-Strauss continues, stating that this synthesis of internal and external knowledge is in fact the uniqueness of the artist, and it is where the beauty of art is subsequently formed. Rakov creates his unique art by including many contingent properties within the framework of a more traditional composition style.

4.3.2 Rakov's "Wrong" Chords and Their Relation to Our Senses

Rakov's music employs many contingent materials that Lévi-Strauss attributes to *bricolage*. In Rakov's music, many seemingly random and "accidental" chords appear spontaneously. Sometimes described as "colorful late romantic harmonies"⁵⁰ and "surprising modulations,"⁵¹ Rakov's music often surprises us with these unusual chord progressions, which make his music distinct from others. Rakov often shifts chords unexpectedly and instantly with a technique of chord substitution, and the chords frequently "slip off" from the traditional progression. These spontaneous chords catch our immediate attention as sounding "wrong," diverting away from the traditional chordal structure. Boris Groys, a philosopher and art critic, describes the nature of this "dislocating" process as it shifts off "things from their normal contexts and 'make them strange'

⁵⁰Paul Ballyk, *Nikolai Rakov: Violin Sonatas Nos. 1 & 2; Sonatinas for Violin and Piano*, Review of *Nikolai Rakov: Violin Sonatas Nos. 1 & 2 for Violin and Piano*, David Frühwirth Milana Chernyavska, Expedition Audio, 2013. <http://www.expeditionaudio.com/nikolai-rakov-violin-sonatas-sonatinas>. Accessed on August 20, 2019.

⁵¹Chika Moto, *Nikolai Rakov*, Motochika.com, 2016. <http://edbagdasarian.motochika.com/www/composer/rakov.html>. accessed on July 31, 2019.

by deautomatizing perception and rendering them ‘visible’ in a special way.”⁵² For example, in Rakov’s first etude from *Concert Etude*, the distant E-flat minor chord is placed unexpectedly in m. 127. It goes against the perpetuated descending bass line by “slipping” a half step up (Ex. 4.1).

Example 4.1: First etude from 10 Concert Etudes, mm. 107-128

The image displays three systems of musical notation for piano. The first system shows a bass line starting with a D chord, indicated by a circled 'D' and an arrow pointing to the bass note. The second system shows a descending bass line with chords labeled D-flat, C, B, and A, each circled and connected by arrows. The third system shows a descending bass line with chords labeled G, F, E, and D, each circled and connected by arrows. The final chord in this system is E-flat, circled in red, with a red arrow pointing to it from the text 'Expected is C or C sharp' written in red below the staff. The E-flat chord is also labeled 'E, flat' in red above the staff.

This sudden termination of the expected flow causes us anxiously to lose our sense of tonal gravity.⁵³ Furthermore, the fact that it technically lands on the “wrong” distant chord confuses us and makes us feel like “landing” on an unstable place. In his first prelude from *Preludes op.6*, the chords in mm. 12 and 15 slide one more half step down than expected (Ex. 4.2).

⁵²Boris Groys, *The Total Art of Stalinism, Avant-Garde, Aesthetic Dictatorship, and Beyond*, Princeton University Press, 1992

⁵³ Medtner calls the traditional chord progressions “the law of gravity” which keep seeking the resolution of a tonal center. Nikolai Medtner, *The Muse and The Fashion; being a defense of the foundations of the art of music*, Trans. Alfred, J Swan, C. F. Peters Cooperation, 1951.

Example 4.2: First prelude from *Preludes, op.6*, mm. 9-20

Example 4.2 shows a musical score for the first prelude from *Preludes, op.6*, measures 9-20. The score is in 4/4 time and marked *mp*. The piano staff (top) contains the melody, and the bass staff (bottom) contains the accompaniment. The piano staff has chords *Em*, *G*, and *E_b* (circled in red with the note "Instead of *Em*"). The bass staff has chords *C*, *Em*, *A_b* (circled in red with the note "Instead of *A_m*"), *C*, and *A*. Performance markings include *mp*, "Modulates to *Em*", *rit.*, and "a tempo".

Example 4.3: Fourth etude from *10 Concert Etudes*, mm. 1-3

Example 4.3 shows the fourth etude from *10 Concert Etudes*, measures 1-3. The score is in 2/4 time and marked *Moderato*. The piano staff (top) and bass staff (bottom) both contain quartal chords, which are circled in black. The chords are labeled "Quartal Chords".

The “wrong” chords that physically “sink” a half step down casts a lower and deeper sonority compared to expectations, which also affects our feelings. In the fifth etude of the *Concert Etudes*, the quartal chords give us the feeling of being in space as each pitch of the chords physically preserves the wider and spacious intervals, which loosen the sense of tonal gravity (Ex. 4.3).⁵⁴ Clearly, Rakov’s “wrong” chords stimulate our senses and sensitivities by “deautomatizing” the prototypical chord progressions and pull various sensible reactions out from us. These various reactions and feelings seem like one of the communication tools that Rakov employs. It is, at the

⁵⁴ Schoenberg mentions that “The construction of [quartal] chords by superimposing fourths can lead to a chord that contains all the twelve notes of the chromatic scale... the quartal construction makes possible... accommodation of all phenomena of harmony”. Arnold Schoenberg, *Theory of Harmony*, Trans. Roy E. Carter, the third ed. University of California Press, 1922.

same time, where Rakov's unique sense of beauty is formed.

In fact, this approach is in fact only possible through diatonic music, which is when some specific chordal progressions are assumed in advance.⁵⁵ In this regard, he turned the oppressing political dogma into an opportunity to build his own compositional style. Rakov was making do with the materials available at hand just like Lévi-Strauss's *bricoleur*. This displays his true mastery as an artist, which attributes a quality of an artist of *bricolage* (i.e. *bricoleur*) despite the restrictions imposed by the Soviet doctrine.

4.3.3 Methodical Analysis of “Wrong” Chords and Their Disposition as *Bricolage*

It must be mentioned, however, that those “wrong” chords are not randomly selected. Lévi-Strauss writes that “no forms of art is... worthy of the name if it allows itself to come entirely under the sway of extraneous contingencies”⁵⁶ and “art succeeds moving in us only if it arrests in time this dissipation of the contingent in favour of the pretext and incorporates it in the work, thereby investing it with the dignity of being an object in its own right.”⁵⁷ Indeed, Rakov's “wrong” chords were not accidentally placed but rather carefully selected and intentionally integrated to sound “wrong”.

These “wrong” chords in fact exemplify a definable and theorizable technique of chord substitution. A chord substitution “refers to the use of [chords] that are not diatonic in the key of the passage... whose function belongs more closely to a key other than the main key of the

⁵⁵ Discussions of such a sense of harmonic expectations abound in music theory's considerations of diatonic tonal harmony. Eugene Narmour's implication-realization theory is a particularly relevant example. See Eugene Narmour, *The Analysis and Cognition of Melodic Complexity: The Implication-Realization Model*. Chicago: University of Chicago Press, 1992

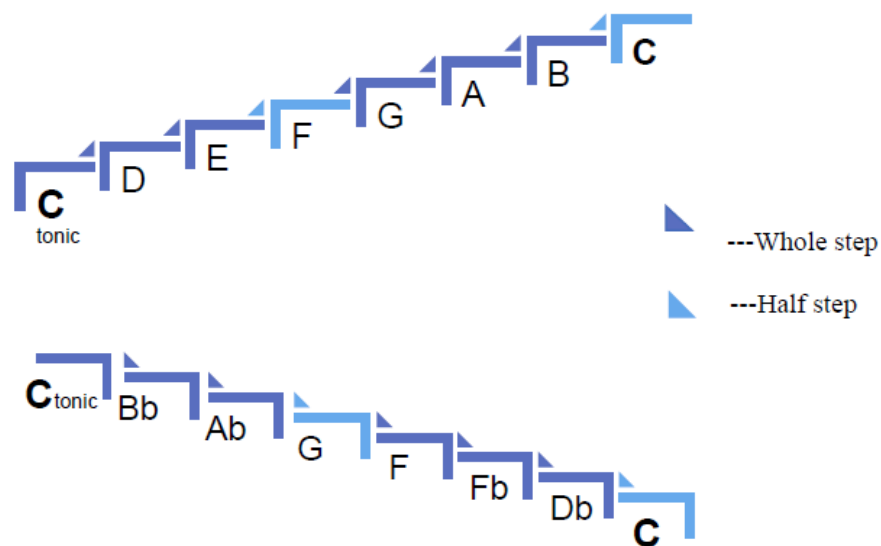
⁵⁶ Claude Lévi-Strauss, *The Savage Mind*. University of Chicago Press, 1962, 1966, 29.

⁵⁷ *Ibid.*

passage.”⁵⁸ The chord substitution usually appear as the secondary dominant or secondary leading-tone chords. ⁵⁹ Rakov’s music is not an exception—he uses chord substitution that functions as secondary dominant or secondary leading-tone chords.

Rakov’s chord substitutions are especially noteworthy for how they borrow chords from unconventional related keys. For instance, he often uses inverted scales as the foundation for his harmonic choices. The inverted scale is a scale that preserves the intervallic structure of major scales (W-W-1/2-W-W-W-1/2) but descends from the tonic.⁶⁰ For example, with C major, the reversed scale consists C-Bb-Ab-G-F-Eb-Db-C (Ex. 4.4), which turns into Ab major scale. C major and Ab major are therefore reversely related in this sense.

Example 4.4: Inverted scale (Flipping/ Reversing scale).⁶¹



This harmonic consideration allows one key to add more relative keys. Indeed, Rakov’s music

⁵⁸ Stefan Kostka and Dorothy Payne, *Tonal Harmony: with an introduction to twenty-century music*, McGraw-Hill Higher Education, 2008, 275.

⁵⁹ Ibid.

⁶⁰ Noel Johnston calls the scale “Flipping/ Reversing scale.” Noel Johnston, *Voicing Modes: A Chord-voicing approach to hearing and practicing modes*, CreateSpace Independent Publishing Platform, 2019.

⁶¹ Ibid.

utilizes the “reversed” relative keys for chord substitutions, and his music therefore enables itself to travel quite freely among these keys as a result. For instance, in mm. 12-19 in his first prelude, the E minor (the tonal center) travels among G major (the relative key) and Eb major (the “reversed” relative key) (Ex. 4.5).

Example 4.5: First prelude from *Preludes op. 6*, m.7-18

*FR- Flipping/Reversing scale
(i.e. Reversed scale)

In his *10 Concert Etudes*, this chord substitution technique appears frequently. For example, in the first etude, it appears in mm. 73-76, mm. 127-130, mm. 138-141 (Ex.4.6); in the second etude, mm. 11-16, mm. 29-30, mm. 37-39, and mm. 74-76 (Ex. 4.7), In the third etude, mm. 13-14 (Ex. 4.8); in the fourth etude, m. 24, and mm. 31-32 (Ex. 4.9). In his *Variation in B minor*, it appears in mm. 41-43 in the third variation (Ex. 4.10); the tonal center of the fourth variation (Bb major) positions itself as the reversed/ flipped key of the main tonality of the piece (B minor) and in mm 45-48 (Ex. 4.11); in the fifth variation, it is in mm. 1-4 (Ex. 4.12); and the last variation, it appears in mm. 40 and 42 (Ex. 4.13). In his *Four Preludes*, the substitutions appear in mm. 10-17 in the first prelude (Ex. 4.14), the beginning and in the mm. 13-16 in the third prelude (Ex. 4.15).

Example 4.6: First etude from *10 Concert Etudes*

(a) Mm. 68-76

Musical score for Example 4.6(a), measures 68-76. The score is in two systems, each with a grand staff (treble and bass clefs).
System 1 (Measures 68-72):
- Measure 68: Treble clef has a half note chord F (labeled in red). Bass clef has a half note chord F: I (labeled in red).
- Measure 69: Treble clef has a half note chord Dm (labeled in red). Bass clef has a half note chord vi (labeled in red).
- Measures 70-72: Treble clef has a half note chord Dm (labeled in red). Bass clef has a half note chord vi (labeled in red).
System 2 (Measures 73-76):
- Measure 73: Treble clef has a half note chord Gb (labeled in red). Bass clef has a half note chord IV/FR (labeled in red).
- Measure 74: Treble clef has a half note chord Gb (labeled in red). Bass clef has a half note chord IV/FR (labeled in red).
- Measure 75: Treble clef has a half note chord Bb (labeled in red). Bass clef has a half note chord IV (labeled in red).
- Measure 76: Treble clef has a half note chord Bb (labeled in red). Bass clef has a half note chord IV (labeled in red).

(b) Mm. 125-130

Musical score for Example 4.6(b), measures 125-130. The score is in two systems, each with a grand staff (treble and bass clefs).
System 1 (Measures 125-130):
- Measure 125: Treble clef has a half note chord Dm (labeled in red). Bass clef has a half note chord Dm: i (labeled in red).
- Measure 126: Treble clef has a half note chord Eb (labeled in red). Bass clef has a half note chord II/FR (labeled in red).
- Measure 127: Treble clef has a half note chord Eb (labeled in red). Bass clef has a half note chord II/FR (labeled in red).
- Measure 128: Treble clef has a half note chord Eb (labeled in red). Bass clef has a half note chord II/FR (labeled in red).
- Measure 129: Treble clef has a half note chord Eb (labeled in red). Bass clef has a half note chord II/FR (labeled in red).
- Measure 130: Treble clef has a half note chord Eb (labeled in red). Bass clef has a half note chord II/FR (labeled in red).
System 2 (Measures 130-130):
- Measure 130: Treble clef has a half note chord Dm (labeled in red). Bass clef has a half note chord i (labeled in red).
- Measure 130: Treble clef has a half note chord Dm (labeled in red). Bass clef has a half note chord i (labeled in red).

(c) Mm. 138-141

138 Db Bb G E F Bb G

Am: IV/FR II/FR VII V VI II VII

Example 4.7: Second etude from *10 Concert Etudes*

(a) Mm. 9-16

9 Dm Bb Ab Db

Dm: i IV/FR V/FR I/FR

13 Ab Gm C Eb7 Dm

V/FR iv VII II⁷/FR i

(b) Mm. 25-30

25 F Eb

F:I II/FR

30 Db D G

I/FR V/II II

(c) Mm. 37-39

Dm: Pentatonic
Scale of FR (Bass)

D dim Dm
i dim i

(d) Mm. 73-76

C:I Ab Bbm Ab
I/FR I/FR

Example 4.8: Third etude from *10 Concert Etudes*, mm. 12-14

G C Db
C:V I I/FR

Example 4.9: Fourth etude from *10 Concert Etudes*

(a) Mm. 22-27

C F Eb Db
C with #4 (Lydian)
C:I IV V/FR IV/FR
I

(b) Mm. 31-32

Musical score for Example 4.10 (b) Mm. 31-32. The score is in two systems. The first system covers measures 31 and 32. The second system covers measures 34 and 35. The key signature is B minor (two sharps). The time signature is 4/4. The score includes chord symbols and figured bass notation. In measure 31, the right hand has a chord of Ab (A-flat major) and the left hand has a figured bass of C: I/FR. In measure 32, the right hand has a C Lydian mode chord and the left hand has a figured bass of C. In measure 34, the right hand has a C major chord and the left hand has a figured bass of I. In measure 35, the right hand has a C major chord and the left hand has a figured bass of I.

Example 4.10: Third variation from *Variations in B minor*, mm. 37-43

Musical score for Example 4.10 (a) Mm. 37-43. The score is in two systems. The first system covers measures 37 and 38. The second system covers measures 42 and 43. The key signature is B minor (two sharps). The time signature is 4/4. The score includes chord symbols and figured bass notation. In measure 37, the right hand has a Bm chord and the left hand has a figured bass of Bm: i. In measure 38, the right hand has an F# chord and the left hand has a figured bass of V. In measure 42, the right hand has an Em chord and the left hand has a figured bass of iv. In measure 43, the right hand has an Eb chord and the left hand has a figured bass of I/FR. In measure 44, the right hand has a Bm chord and the left hand has a figured bass of i.

Example 4.11: Fourth variation from *Variations in B minor*

(a) Mm. 1-2

Musical score for Example 4.11 (a) Mm. 1-2. The score is in two systems. The first system covers measures 1 and 2. The second system covers measures 3 and 4. The key signature is B minor (two sharps). The time signature is 4/4. The score includes chord symbols and figured bass notation. In measure 1, the right hand has a Bm chord and the left hand has a figured bass of Bm: i. In measure 2, the right hand has a Bb chord and the left hand has a figured bass of I/FR. In measure 3, the right hand has a Bb chord and the left hand has a figured bass of I/FR. In measure 4, the right hand has a Bb chord and the left hand has a figured bass of I/FR.

Example 4.14: First prelude from *Preludes op.6*, mm. 10-17

Example 4.14 shows two systems of piano accompaniment for the first prelude from *Preludes op.6*, measures 10-17. The first system (measures 10-13) features chords Em, G, Eb, and C, with Roman numerals Em: i, III, I/FR, and VI. The second system (measures 14-17) features chords Em, Ab, C, and A, with Roman numerals i, IV/FR, VI, and IV.

Example 4.15: Third prelude from *Preludes op.6*

(a) Mm. 1-6

Example 4.15(a) shows piano accompaniment for measures 1-6. The chords are C, Bbm Fm, Bbm Gb, Bbm7, C, and Fm. The Roman numerals are Fm: V, vi i, iv, II/FR iv, V, and i.

(b) Mm. 13-16

Example 4.15(b) shows piano accompaniment for measures 13-16. The chords are Fm, Em, Bbm, C aug, Gbm7, C dim, and Fm. The Roman numerals are Fm: i, i/FR, iv, V+, ii/FR, and v°.

This compositional approach allowed Rakov's music to remain somewhat diatonic despite the modernistic way of considering the harmonic language. This seemingly diatonic approach may have shielded Rakov from the Soviet regime's condemnation.

CHAPTER 5

CONCLUSION

Rakov's musical construction displays qualities of *bricolage*. His small-scale structure exemplifies the disposition of miniature, and his "wrong" chords demonstrate the quality of contingency—in fact, this "wrong" chord approach is only possible when music is diatonic and certain chordal progressions are expected. Thus, Rakov found a way of interweaving his experimental and intellectual idea into his music within the diatonic frames, protecting him from political accusations. In this sense, he turned the oppressing political dogma into an opportunity to build his own musical compositional style. He found his own balance between his intellectual desire to construct the music on his terms and the limited materials at hand, arriving at an idiosyncratic artistic synthesis. As Lévi-Strauss concludes in his book, *The Savage Mind*, that the Science of the Concrete is not inferior to the modern science by any means, Rakov's music and his musical thinking are not inferior to music of other modern composers and his contemporaries—in fact, Rakov truly demonstrates his mastery of music composition. Although his music has mistakenly been perceived as dogmatic or conservative from a systematical analytical perspective, if we modify our perspective slightly, at once we can understand his music to be full of ideas and inspirations that are carried in the vehicle of his musical mastery and artistry. With his skill, he speaks to our senses directly and evoke many subtle emotions. This is the true aesthetic of Rakov's music.

Table 5.1: Rakov's list of piano compositions (Incomplete) ⁶²⁶³⁶⁴

Title	Pieces
3 piano sonatas	Piano Sonata No. 1 Piano Sonata No. 2 Sonata in Classical Style
16 piano sonatinas	Sonatina No. 1 in E minor Sonatina No. 2 in B flat minor Sonatina No. 3 in C major Sonatina No. 4 in C minor Sonatina No. 5 in C major Sonatina No. 6 in C major Sonatina No. 7 in B major Sonatina No. 8 in F Major Sonatina No. 9 in C Major Sonatina No. 10 Sonatina No. 11 in D minor Sonatina No. 12 in C major Sonatina No. 13 Sonatina No. 14 Sonatina No. 15 Sonatina No. 16
4 piano concerti	Piano Concerto no.1 Piano Concerto no.2 Piano Concerto no.3 in F Major Piano Concerto No.4 in A minor
4 sets of etudes/concert etudes	2 Etudes 1. in A minor 2. in E minor 10 Concert Etudes (2 vol.) Vol. I 1. Allegro molto 2. Allegro 3. Allegro molto 4. Moderato 5. Allegro agitato Vol. II 6. Allegro ma non troppo 7. Allegro vivo 8. Allegro

⁶²Colin Mackie, *Nikolai Rakov: A Catalogue of the Orchestral Music*, Colin Mackie, 2010.
<http://gulabin.com/composers/pdf/NIKOLAI%20RAKOV.pdf>

⁶³Andrew Hartman, *The Music of Nikolai Rakov*, Music Web International. http://www.musicweb-international.com/classrev/2016/Nov/Rakov_survey.htm accessed on March 31, 2019

⁶⁴Chika Moto, *Nikolai Rakov*, <http://edbagdasarian.moto-chika.com/www/composer/rakov.html>. accessed on July 31, 2019

Title	Pieces
	9. Moderato 10. Allegro molto 4 Etudes 1. Creek 2. Chimes 3. In a Boat 4. Grotesque
2 variations	Variations in B minor Variations in F Major
2 sets of preludes	5 Preludes 4 Preludes
2 suites	Suite No. 1 Suite No. 2 1. Nocturne 2. Burlesque 3. Mazurka 4. Pastoral 5. Dance 6. Canon 7. Rondo Classical Suite 1. Prelude in C minor 2. Minuet in A flat major 3. Gavotte in E flat major 4. Air in G major 5. Gigue in B flat major
5 children's pieces	Children's Pieces Watercolors 1. Aquarelle 2. Mazurka 3. Bagatelle 4. Legend 5. Intermezzo 6. Minuet 7. Scherzo 8. Novelette 9. Waltz Children's Days 1. A Tale 2. Playing Games 3. A Song 4. Happy Show 5. Reading a Book 6. Mannequins 7. The Horn Player

Title	Pieces
	<ul style="list-style-type: none"> 8. A Winter Scene 9. March of the Pioneers 24 Children's Pieces in all keys 6 Pieces for children <ul style="list-style-type: none"> 1. Shall We Dance? 2. Sing at the River 3. Cuckoo 4. Feel Little Sad 5. Autumn 6. The Sun is Shining
<p>character pieces/ short pieces</p>	<ul style="list-style-type: none"> Lyrical Pieces 2 Little Pieces 10 Novelettes <ul style="list-style-type: none"> 1. Humoresque in E minor 2. Legend in C major 3. Arabesque in G major 4. March in B flat minor 5. Novelette in E flat major 6. Waltz in F sharp minor 7. Scherzo in D minor 8. Song in B flat major 9. Mazurka in B minor 10. Tarantella in A major Poems 3 Pieces for 2 pianos <ul style="list-style-type: none"> 1. Humoresque 2. Waltz 3. Polka 8 Pieces on theme of Russian folksong 4 Pieces for 2 pianos <ul style="list-style-type: none"> 1. Melancholy Song 2. Cheerful Ditty 3. Lyrical Waltz 4. The Dance 3 Pieces <ul style="list-style-type: none"> 1. Scherzo 2. Ditty 3. Polka 3 Pieces for 2 pianos <ul style="list-style-type: none"> 1. Serenade 2. Andantino 3. Rondo

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