

# The Refraction of Musical Ideas by P. Tchaikovsky in the Works of D. Shostakovich

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**Abstract**—The author of the article traces the influence of music by P.I. Tchaikovsky on the work of D.D. Shostakovich. This happens at different levels. In the works of Shostakovich of various genres there are found allusions to those of Tchaikovsky or the melodic turns typical of this Russian classic. They attach special lyricism to Shostakovich's artistic "utterances," disclose semantic subtexts. The observations below make it possible to draw a conclusion about the emotional and psychological affinity of the two brilliant composers, their peculiar creative dialogue, and also about the semantic concentration of Shostakovich's art texts.

**Keywords**—*Shostakovich; Tchaikovsky; musical themes; allusion to music*

## I. INTRODUCTION

It is difficult even to take a guess how wide the list of various music works known to D.D. Shostakovich was. Herewith, a completely special place in his consciousness was taken by P.I. Tchaikovsky's creative works. It is not by accident that in the context of public performances, including newspaper and magazine publications, statements about P. Tchaikovsky differ in tone and vocabulary, which make D. Shostakovich's personal deeply interested attitude towards Tchaikovsky's creative works noticeable. These statements highlight P. Tchaikovsky's different facets – those of a sincere artist-lyricist, an expresser of the national Russian spirit in music, a technical master, an insightful listener and critic.

D. Shostakovich's passionate love of P. Tchaikovsky's music was invoked in his childhood. As a child, he used to sit in the hall for hours, listening to music being performed in the neighbouring flat, where, among everything else, P. Tchaikovsky's Quartets were often played. According to the composer's confession, one of his "strongest" music impressions in his childhood was his first visit to the Mariinsky Theatre. D. Shostakovich recalled: "The opera "Eugene Onegin" was being performed. I had heard this music before. It was often played on the piano and sung. But when I heard the opera in the orchestra version for the first time, I was astonished. A new world of orchestra sound, various instrumental colours opened in front of me..." [1].

D. Shostakovich also talked about being infatuated with P. Tchaikovsky's music in his after-conservatory years, when he was trying not to miss a single performing of the

genius classic's works and listened to them with peculiar excitement: "His creativity seemed unattainable. It was love bordering on insanity, on self-oblivion" [2]. Such emotional "heat" of speech is not to be detected for D. Shostakovich very often, and obviously, it is caused by really strong and deep feelings which were invoked by P. Tchaikovsky's music. Which of its qualities defined such passionate attitude that Shostakovich had towards Tchaikovsky's creativity during practically all his life?

Analyzing Dmitry Shostakovich's own statements, we can conclude that a most important attracting moment for him was, first of all, the specific meaningful content of Tchaikovsky's works, the absence of idle chants and the indifference to the surroundings: "Hot blood has always been pulsing under the restrained shape" of the artistic works of this great composer [3]. That is why D. Shostakovich does not just accidentally quote Tchaikovsky's words, "surprisingly prophetic" according to his description: "Where the heart is not touched, there cannot be any music" [4].

Recognizing the sphere of feelings, thoughts, ideas as the main sphere of music, and its most important purpose as the possibility of "expanding" and liberating the soul, Shostakovich highly valued the subtle psychology in Tchaikovsky's works ("Tchaikovsky is the poet of the subtlest mental movements") and noted the gentle emotional nature of his lyricism. Shostakovich also repeatedly reflected on the special nature of the sensation of the tragic in Tchaikovsky's life, a feeling that was accompanied by faith in "the power and harmony of the nature of creation" [5] [6] [7].

It is obvious that, listening to Tchaikovsky's creative works and reading his publicist articles, Shostakovich discovered in his great predecessor a like-minded person, a soulmate person and artist, possibly even related to him emotionally and psychologically. It seems that it is not accidental that in 1956 in an article printed in the "Pravda" newspaper signed with Shostakovich's name, after the common phrases about the directions of the XX Congress of the CPSU, Marxist-Leninist aesthetics and the role of the party in the development of Soviet music, critical remarks on the work of the secretariat of the Union of Composers of the USSR, lines from Tchaikovsky's review are quoted: "Shauman's music <...> touches the strings previously untouched by his great predecessors. In it, we find the echo

of those mysteriously profound processes of our spiritual, those doubts, despairs and urges for the ideal, which overwhelm the heart of the modern man". D. Shostakovich comments on the given quotation as follows: "I think that a contemporary Soviet listener should be equally impressed by the music which opens the new worlds, reflects the "deep processes of our spiritual life" [8]. The experience of emotional and spiritual intimacy with Tchaikovsky is also embodied in Shostakovich's following confession: "The philosophical and musical features of Tchaikovsky's creativity left a deep trace in my mind [9].

D. Shostakovich's fascination with Tchaikovsky's music itself is inseparably connected with the admiration for the richness and diversity of the composer's technique of this native classic, who, according to Shostakovich, "has no equal <...> in developing a musical idea, orchestrating a piece...". Considering Tchaikovsky's music to be "a kind of technical and creative encyclopedia", Shostakovich confessed: "Getting to the creation of this or that score, I always involuntarily turned my thoughts to the method used by this unsurpassed master, our common teacher in the composer's art ", "when I feel creative difficulties in working on this or that piece, I always find full answers in the secrets of Tchaikovsky's composer technique" [10].

Everything mentioned above shows that since Shostakovich began to realize himself, to comprehend many problems of life and creativity, to express his world in sounds, during all this time he led a kind of dialogue with Tchaikovsky, not only recognizing himself in his lyrical characters, but continuing in his music the existence of the Tchaikovsky's lyric characters, as if caught in new circumstances, caught up in a much crueler world. It seems that this fact cannot be regarded as a manifestation of only some unconscious movements in the depths of the psyche, the result of an unconscious attraction to the pure, subtle and tender characters of the artistic works of the nineteenth century.

It is interesting that Shostakovich spoke about the possibility of such creative reflections, when the image of the work of one artist in the interpretation of another one suddenly reveals some features of the latter, captures his personal spiritual qualities and states. In particular, pondering on the relationship of the plot in the opera borrowed from a work of literature and the concept of the whole, Shostakovich (mentioning the names Verdi, Bizet, Tchaikovsky and implying "Traviata", "Carmen" and "The Queen of Spades") emphasizes the moment of personally-original reading, in fact, rethinking, of the literary plot laid in the basis of his opera by each of the composers. Moreover,

for Shostakovich, the main indicator of the differences between the artistic concepts of the composer and the writer is the actual development of the images, "the whole intonational structure of the operas mentioned" [11].

Another case of creative re-intonation that Shostakovich was particularly moved by is, by his own admission, the performance of Tchaikovsky's piece "Troika" by S. Rakhmaninov, which D. Shostakovich listened to in the recording. He - unquestionably a very sensitive listener - had the impression that Rakhmaninov "played Tchaikovsky's music like his own, as if he himself composed the piece "Troika". In this play, according to Shostakovich, Rakhmaninov "put all his insane longing for his homeland, the whole horror of loneliness" [12]. For him, Tchaikovsky's opus turned out to be "a play of precious memories of his homeland, of the irrecoverable past" [13].

It is characteristic that the examples of creative dialogues addressed by Shostakovich are somehow connected with the works of Tchaikovsky. I think that this is not an accident, on the contrary, it was very urgent, burning, we can say an existential theme for Shostakovich himself.

The expressed considerations could be regarded as a manifestation of the willfulness of the sophisticated mind of a theoretical expert and taken with a greater or lesser degree of distrust, if not for the music by Shostakovich himself. In his works of different genres - from the romance and piano prelude to the string quartet and symphony - relating to different creative periods, echoes of Tchaikovsky's lyrics are audible.

## II. ALLUSIONS OF MOTIVES FROM THE OPERA "EUGENE ONEGIN"

The phenomenon of Shostakovich's creative dialogue with Tchaikovsky is most vividly demonstrated by turning to themes-allusions, that is, to the melodies of Shostakovich's works, in which the contours of Tchaikovsky's popular melodies are recognized. Allusion as a method of polystylistics is usually interpreted as inaccurate, "vague" reproduction of the original, its meaning is seen by A. Schnittke "in the finest hints and unfulfilled promises" [14]. However, Shostakovich also has quite obvious, on the verge of citing, "appeals" to Tchaikovsky. Let's consider some of them.

Prelude in G minor op. 34 (1933) ends with a melodic phrase - an allusion to the melody in the orchestra's party accompanying Tatiana's words "I'm crying!" From the final scene of the second scene of the third action of the opera "Eugene Onegin" in "Fig. 1".

Fig. 1. Allusion of motives from *Eugene Onegin*.

The musical "plot" of this prelude serves as a metaphor for the fatal situation, the tragic outcome of which is predetermined. Framing the entire play with lyrical narrative material allows us to perceive the completion as a sad comment made by the author. The semantics of the theme-allusion is obvious. It is strengthened due to the fact that in the piano miniature (due to the fable development of the intonation), there is also a peculiar allusion to the situation embodied in this opera scene. Such a double action determines the strong artistic effect of the idea thus formed of mourning the possible, but lost happiness.

A less obvious case of the reflection of one more Tatiana's phrase is the theme of Prelude Op.87 e moll (1951), in which the allusion to Tatiana's phrase from the scene of the letter "Why, why did you visit us?" is traced in "Fig. 2". In addition to the fact that the melody of Shostakovich's prelude is performed in the soprano register and is sonically close to the vocal phrase of the character of Tchaikovsky's opera, the characteristic common moment is the descending

line from the third of the minor to the fifth with the accentuated "Phrygian" second.

Fig. 2. A less obvious case of motive's allusion from "Eugene Onegin".

The theme in the code of the first part of the Fifth Quartet (1952) is an allusion to Tatiana's phrases "What will he say? ... Ah! For what he took with his heart a sick soul ...", anticipating the scene with Onegin from picture 3 of "Eugene Onegin" in "Fig. 3".

Fig. 3. The theme in the code of the first part of the Fifth Quartet (1952) is an allusion to Tatiana's phrases "What will he say? ... Ah! For what he took with his heart a sick soul ...".

It is interesting that in addition to the generality of the graphic drawing of the two melodies, the coincidence of their fretwork and the basic intonations, one can notice analogies in the texture and rhythmic organization. In this scene of Tchaikovsky's opera, the time signature is 4/4. The main time signature of the first part of Shostakovich's Quartet mentioned is 3/4. However, in the code, the author creates the effect of a two-lobed motion, functionally differentiates the voices of the invoice into a melody and accompaniment chords. The most important harmonic allusion of this scene - the expectation of talking to Onegin and the premonitions of his "verdict" - is the dominant nonaccord, the sharpened sound of which marks the introduction of the theme-allusion

of the first violin in Shostakovich's quartet. We should also emphasize the abundance of such detentions typical of Tchaikovsky in this fragment of the quartet, "filed" as emphatically as possible.

The theme of the central section of the first part of the eighth quartet (1960) is the allusion to the musical phrase from the scene of Tatyana's letter "Who are you: my angel the guardian ...?" in "Fig. 4". The basis of both themes is the descending hexachord of the melodic major from tertiary tone to quintal. The common point is also the slow development of harmony: with playing up the tonic with the subdominant function by Tchaikovsky and stretching for a few bars of the tonic fifth by Shostakovich.

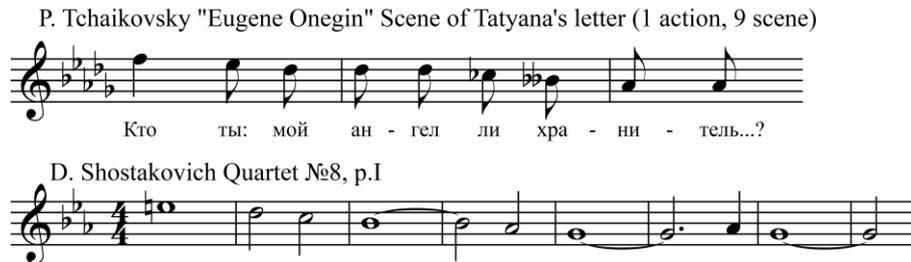


Fig. 4. The allusion to the musical phrase from the scene of Tatyana's letter "Who are you: my angel the guardian ...?".

### III. ECHOES OF "THE QUEEN OF SPADES"

A deep trace in Shostakovich's soul was also left by Tchaikovsky's opera "The Queen of Spades", especially its fourth scene. The musical decisions of a number of its episodes found their refraction in various works of Shostakovich, first of all, this concerns the design of the fragments in which the images of death are embodied. In particular, in the second Scherzo theme of the 11th quartet (1966) the leitmotif of three cards from the opera "Queen of Spades" is recognized. It has the semantics of the inevitable approach of the fateful denouement and sounds as it is held in the final scene of the Fourth scene of Tchaikovsky's opera "Fig. 5".

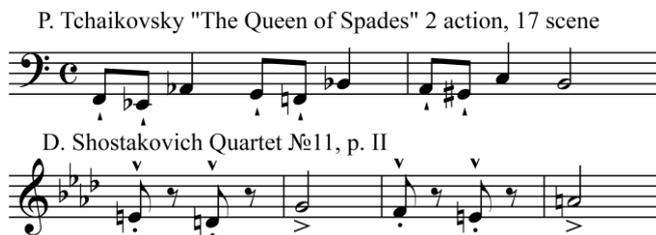


Fig. 5. The final scene of the Fourth scene of Tchaikovsky's *Queen of Spades*.

The influence of the stunning final scene of the Fourth Scene on Shostakovich's music touches not only melodic themes but is manifested in several aspects.

Firstly, it should be noted that in the orchestral palette of the episode of the death of the Countess, the use of the bass clarinet, with its darkened, mysteriously gloomy timbre, is of particular importance. In addition to the fact that this instrument performs the leitmotif of three cards, it paints with its "thick" timbre a line of the lower voice.

An important role is played by the bass clarinet in the first part of Shostakovich's Fourth Symphony, especially in the episodes that anticipate or directly reflect the most tragic moments-related to the semantics of death<sup>1</sup>. Thus, in c. 86, simultaneously with the "puppet" waltz-scherzo melody in the first violins, the bass clarinet conducts a seven-bar fragment of the theme of the side play, starting with the lowest tone for this instrument-the B-flat of the contra octave. Due to loud dynamics (f) and extremely low tessitura in the first bars of its party, the bass clarinet sounds ominous. The motifs of the secondary theme, painted in its viscous, uterine timbre, become a characteristic of some infernal image emerging from the darkness<sup>2</sup>.

Secondly, it is characteristic that in the final scene of the fourth scene "The Queen of Spades" by Tchaikovsky, the sound of the bass clarinet is associated with the phonism of the small reduced seventh chord from the "cis" tone, which also serves as a kind of marker for the actual episode of the Countess's death.

In the first part of Shostakovich's Fourth Symphony, when an incidental theme is exhibited in a solo bassoon (c.31), designed as an internal monologue filled with painful, gloomy reflections, the accompaniment in a bass string for 30 bars is based on the scattered tones of a diminished triad from cis. It seems logical that the mourning formula for strings in c. 89 in the episode referred to by us as the death of the Lyrical hero, also ends with a diminished seventh chord including the same tones (complicated by adding a lowered

<sup>1</sup> You can read more about this in N. Naiko's article "The experience of dying in the Fourth Symphony by D. Shostakovich" [15].

<sup>2</sup> Let us recollect that R. Wagner also uses this instrument in the function of the bass voice in the opera "Tristan and Isolde" in the scene "Isolde's death".

third "es"). Finally, the monologue of the solo violin ends with the harmony of the diminished triad, too (recorded in the harp party in the last bar of the 102 in the form of a diminished six-four chord from the tone "Des"). Thus, painful forebodings and a sense of the predetermination of his destiny, prevailing at the moment of exposure of the intonational sphere of the Lyrical character, received their logical resolution.

Thirdly, both Tchaikovsky and Shostakovich mark the fatal event by a short sequence of two smoothly connected major chords: in the first case, at a distance of the major third, in the second case the minor second.

Fourthly, in the final scene with the Countess, starting with Herman's replica of "Open to Me!", the free refraction of the baroque catabasis figure - the descending line of the bass g-ges-f-es-d-des-ces-b, outlining the gamut: two halftones-tone, attracts attention.

In this connection, one more episode of Shostakovich's Symphony is remarkable: the unfolded woeful soulful solo of the English horn (cf. 96 - Figure 6<sup>3</sup>), synthesizing the melodies of the pensive lyrical Russian songs and laments, the allusions of the melodic turns of the sorrowful Bach instrumental arias, the romantic motifs of the sigh and question.

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<sup>3</sup> The notes in the Example correspond to the real way it sounds.

D. Shostakovich Symphony №4, p.I

C. ingl.  $p$

Cl. b.  $p$

8vb-

8vb-

Fig. 6. D. Shostakovich's Symphony No. 4, p. I.

A peculiar framework for the free improvisational deployment of this monologue is the counterpointing voices of low instruments. At the beginning it is accompanied by the descending, gradually enlarging rhythmic line of the bass clarinet, approaching both the design and semantics of the baroque catabasis<sup>4</sup> figure. And at the end - the phrase of cellos picks up in "Fig. 7", which includes a combination of monogram<sup>5</sup> tones, framed again with the emblem of descent, which contributes to the thickening of the atmosphere of doom and tragedy.

<sup>4</sup> Recall that it is attributed by theorists to the category of figurative figures, called in vocal compositions to illustrate "words of movement and places", such as "earth", "deep," "lower," "descend," "abyss," "dying", "buried" [16] [17].

<sup>5</sup> On the possible transformations of the monogram, see articles by N.M. Naiko [19].

D. Shostakovich Symphony №4, p.I

98  $\text{♩} = 60$

C. ingl. *p* *cresc.* *arco*

Archi *p* *arco* *arco*

99 *dim.* *altri* *espress.* *dim.* *pp*

Fig. 7. Symphony No. 4, p. I.

The closeness of artistic decisions on a number of parameters in the masterpieces of two authors who lived at different times is not accidental. It is due to the strongest impact of Tchaikovsky's brightly expressive music on Shostakovich's subtle artistic nature and the tragedy of his symphony's design.

#### IV. ALLUSIONS TO QUARTET THEMES

In Shostakovich's works you can hear the echo of not only the melodies from the operas of his beloved author, at

least in two cases we recognize the motifs from Andante of Tchaikovsky's string quartets – the First and the Second.

In the initial motif of the second theme of Part IV of the third Quartet (1946), the outlines of the key motif of the main theme from Andante of P. Tchaikovsky's 2nd String Quartet in "Fig. 8" are guessed.

P. Tchaikovsky Quartet №2, p. III  
Andante ma non tanto

D. Shostakovich Quartet №3, p. IV  
Adagio

Fig. 8. Allusions to Quartet Themes.

The melody of Shostakovich's quartet is based on the speech intonation, contains the falling, nicking quint, quart and tertiary moves, as well as the repetition of one tone.

As L.P. Kazantseva fairly writes, "Allusion is a hint to a different style, to a different musical idea, more often through a fragment of a certain theme, but not the embodiment of this idea, since it is too brief and sometimes inaccurate, and even inconcrete. <...> Being unsaid fully, the allusion requires decoding, and thus the completeness of the utterance, indicating only the path which the listener should follow" [20].

The prototype of the theme of the side party of part II of the 5th quartet, which has an agitated, impetuous, aspiring character, are the motives of Part II of P. Tchaikovsky's 1st Quartet. In Shostakovich's music, all the textural elements of the central section of Tchaikovsky's Andante are reproduced in a transformed form: the expressive melody of the 1st violin, the supporting voices of middle voices (based mainly on minor-second, tertiary motifs, and the moves for the diminished quart and chromatic movement) and the syncopated rhythmic figure in the cello party in "Fig. 9".

P. Tchaikovsky Quartet №1, p. II  
Andante cantabile

D. Shostakovich Quartet №5, p. II  
Andantino

Fig. 9. Allusions to Quartet Themes.

D. Shostakovich's appeal to the music of P. Tchaikovsky, a composer who is distinguished by an increased expression of the utterance, and through his work, to the poetics of the romantic era, with its cult of feeling, the openness of experiences, tells the allusions the function of the sign of the lyric. The very fact of using thematic material from quartets - the genre of chamber music making, which implies a special intimacy of content, is symbolic. All the more important is that the composer chooses the themes of slow parts that have the character of direct lyrical outpouring.

#### V. INCLUSION OF MELODIC REVOLUTIONS, TYPICAL OF P.I. TCHAIKOVSKY

In addition to the more or less clearly recognizable themes of Tchaikovsky, many of Shostakovich's lyrical melodies naturally "fit" many of the melodic elements that are extremely characteristic of Tchaikovsky. With marked organicity in Shostakovich's works, they attract attention, as

they are often accented by one means or another: structurally - happening at the end of the phrase, texturally - being performed solo, or thanks to the author's notes demanding a special expression of the performance.

In this respect, first of all, it is necessary to note descending motifs consisting of three sounds, similar in structure (and semantics) to Tatyana's motives, singing cries of lamentation, sighing: "Oh, my God", "What will he say?", "Oh, how hard it is for me" and the like from the Scene of the Letter (sometimes with the "Phrygian" second, as in Onegin's part: "I was so mistaken"). A similar phenomenon occurs in Shostakovich's Prelude in G minor op. 34, in the second part of the 2nd quartet (1944) Recitative (c. 33), in the Final of the Third Quartet (2nd violin); in the coda theme of part I and in the transition to the reprise of part II of the Fifth Quartet. These motifs form the intonational basis of "Recitative" before the reprise of the finale of the same quartet in "Fig. 10".

P. Tchaikovsky "Eugene Onegin". 1 action, 12 scene

Что ска-жет он? О Бо-же, мой! Как я не-счаст-на, как я жал-ка!

D. Shostakovich Prelude op. 34 №22

D. Shostakovich Quartet №2, p. I

D. Shostakovich Quartet №5, p. II

Fig. 10. Inclusion of melodic revolutions, typical of P.I. Tchaikovsky.

Descending tertiary intonations are also widespread in Tchaikovsky's melodies, it is enough to recall the ending of the first phrase in the play "At the Fireplace", the initial intonations of the piece "White Nights". The tertiary submotifs consisting of two sounds are part of the phrase from the scene of Tatiana's letter to the words "I cannot control my soul" (Figure 11), "I now give my fate to you."

They can be "linked" in two or three, like a free sequence, and include hidden chromatism. (The theme of the introduction to the opera "Eugene Onegin" is based on this version). A characteristic feature is the use of such motifs in the role of concluding a melodic phrase, which emphasizes their expressiveness and reveals the semantics of a sigh, a question, uncertainty, confusion.

P. Tchaikovsky "Eugene Onegin" Scene of Tatyana's letter (1 action, 9 scene)

У - вы! Не в си-лах я вла-деть сво-ей ду-шой!

Fig. 11. Eugene Onegin, scene of Tatyana's letter (1 action, 9 scene).

They are found in Shostakovich's Prelude in G minor op. 34, in the Recitative of the Second Quartet, in parts IV and V

of the Third Quartet, in the piece "My poems" from the vocal cycle. Six Poems by Marina Tsvetaeva (1973) "Fig. 12".

D. Shostakovich Prelude op. 34 №22

D. Shostakovich Quartet №2, p. II

D. Shostakovich Quartet №3, p. IV

Fig. 12. Shostakovich's Prelude in G minor op. 34, Quarter No.2, p. II and Quarter No.3, p. IV.

The motif with the descending ending of fourths, preceded by the chanting of the ascending fifth, thirds or minor triad, as motifs from the scene of the letter, heard in replicas "ready to cry", "not coping with myself" (variants "hurting of the sick soul", "Appeared on my way .."). It also sounds in Herman's party: "do not reject with anguish ...", Lensky's "where did you go ...".

We hear a similar motif in different versions in the second part (Recitative) of Shostakovich's Second Quartet, at the end of the theme-allusion (in the Andante of Tchaikovsky's 2<sup>nd</sup> Quartet) in parts IV and V of the Third Quartet in part 1 of the violin in "Fig. 13".

P. Tchaikovsky "Eugene Onegin". Scene of Tatyana's letter (1 action, 9 scene)

Я пла-кать, я ры-дать го-то-ва ...ду-ши боль-ной, не со-вла-дав са-ма с со-бой

P. Tchaikovsky "Eugene Onegin". 2 action, 17 scene, Aria of Lensky

Ку - да, ку - да, ку - да вы у - да - ли - лись,

P. Tchaikovsky "The Queen of Spades" 1 action, final scene

Не от - вер - гай с тос - кой

D. Shostakovich Quartet №2, p. II Recitative

Fig. 13. Inclusion of melodic revolutions, typical of P.I. Tchaikovsky.

As a variant, a motive is used that includes a detainment followed by a descending jump, or vice versa - a descending wide (more often a fourth) move followed by detention (in Lensky's aria, romances "Painful and sweet," "Do not ask").

A broad ascending move with subsequent descending detention is also possible. In this case, a combination of a sigh motif with strong expression arises. As V. Tsukkerman points out, "these intonations are highly expressive and specific for Tchaikovsky <...> That's why one of the themes

of the Largo of Shostakovich's 5th Symphony (the second side theme) so vividly resembles of Tchaikovsky" [21]. Let's add an abundance of variants of this motif in the second part of the Second Quartet, the motif from the theme of the introduction of the IVth part of the same quartet, the motifs for ending the phrases of the song theme of the episode from the finale of the Third Quartet, the theme from the first part of the Ninth Quartet, (1964 ), a theme from the first part of the Eleventh Quartet to Zukkerman's example in "Fig. 14".

D. Shostakovich Quartet №3, p. IV

Quartet №9, p. I

Quartet №11, p. I

Fig. 14. The motifs for ending the phrases of the song theme.

The descending motif within the diminished fifth, about which V. Zukkerman, noting the semantic shade of inquisitiveness inherent in this syntactic formation, writes that, typically, it deserved to be called "Tchaikovsky's pentachord" [22]. This motif is to be heard in the middle

section of the piece "At the Fireplace", in the Introduction to the opera "Eugene Onegin" (starting with bar 26), In Tatiana's party in the scene with Onegin ("Why hide, why dissemble ..." in "Fig. 15".

P. Tchaikovsky "Seasons" "Eugene Onegin". "At the fireplace" Introduction

"Eugene Onegin". Final scene

За - чем скры - вать

Fig. 15. The descending motifs.

We also come across it quite often in Shostakovich's works. For example, in the romance "Stanza" from op. 46 (Four romances to the words of A. Pushkin, 1936) it is held several times in the vocal part, duplicating itself in the piano part: to the words "It's time for me to smolder, for you to blossom" and then to the end of the phrase "And where will fate send death to me? ". It also completes the second

sentence of the theme of the introduction of Part IV in the Second Quartet, an extended descending melodic line of the second violin in the finale of the Third Quartet (c. 109). The variant of this motive with the missed tone is of key importance in the first part of the cycle Six poems by Marina Tsvetaeva - "My poems" in "Fig. 16".

Fig. 16. The variant of such motive with the missed tone is of key importance in the first part of the cycle *Six Poems* by Marina Tsvetaeva (*My Poems*)

Among the mentioned melodic patterns, it is precisely the descending motifs with weak (choreic) endings that predominate. In the book "Expressive means of Tchaikovsky's lyrics," V. Tsukkerman, quoting Asafiev, writes that "it is the intonations of the choreic origin more than any other that are capable of embodying "the exciting, attracting warmth of true humaneness" [23]. According to V. Zukkerman, in the descriptions of music such motifs are often defined as "motifs of a sigh". Expanding the understanding of the expressive possibilities of the sigh motive and generalizing the diversity of its emotional and mental content, the researcher comes to the conclusion that "the sigh motive is an attribute of lyrical emotionality. Already in a harmonically uncomplicated form it is able to serve the expression of softness, tenderness, smoothness. Enriched by detention, it demonstrates the same properties multiplied by tension, which in the end favors the emotional saturation and melodiousness of the melody" [24].

## VI. CONCLUSION

In conclusion, I would like to draw attention to the fact that a significant part of the melodic phrases reflected in Shostakovich's music refers to the vocal replicas of Tchaikovsky's opera characters (Tatiana leads by number) with a specific text expressing the reaction to a very definite situation. Taking into account the fact that Shostakovich had heard them many times since childhood, had both a unique sensitivity to the word, intonation, and a unique memory, it must be admitted that for him in a number of timbre-texture, harmonic solutions and melodic motifs, life situations "merged" into a kind of synthetic whole, quite certain emotional experiences, the word and the musical intonation. Dozens of melodic syntactic units from childhood and adolescence took a firm place in the musical vocabulary of the composer. But what's more, each of the elements not only had a completely defined semantics, but also acquired the maximum information density and could serve as a representative of the rest. The musical component, that is, the actual musical intonation, due to its universality and multi-layeredness, absorbing the shades of new meanings with enrichment of life experience, without losing sincere expressiveness, in Shostakovich's music becomes also a peculiar sign of the lyric poetry, soul and the genesis of the lyrical character of his works.

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