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**HEARING VOICES IN SHOSTAKOVICH**  
**UNCOVERING HIDDEN MEANINGS IN THE FILM *ODNA***

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## ABSTRACT

While the concert works of Dmitri Shostakovich have been subject to much research and analysis by scholars, his works for film remain largely unknown and unappreciated. Unfortunately so, since Shostakovich was involved with many of the projects that are hallmarks of Soviet Cinema or that changed the course of the country's cinematic development. One such project, the film *Odna* (1931), was among the first sound films produced in the Soviet Union and exhibits the innovative methods of combining sound and image in order enhance to audience's understanding of the films message.

This thesis will examine the use and representation of the human voice in the sound track of *Odna* and how its interaction with the visual track produces deeper levels of meaning. In designing the sound track, Shostakovich employs the voice in several contexts: recorded dialogue, songs, and vocal "representations" whereby music mimics speech. These vocal elements will be examined through theoretical analysis in the case of music, and dramatic importance in the case of dialogue and sound effects. Also, conclusions concerning the voice's narrative role are drawn from the voice's synchronization with the visual track as a diegetic, nondiegetic, acousmatic, or "inner voice" entity. The sound techniques that Shostakovich developed for this film had a lasting influence on the development of Soviet sound cinema as a whole.

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## Introduction

The path of cinematic development took a turn in 1927 when *The Jazz Singer*, starring Al Jolson, was released as the first “talkie” film. New technology that allowed for the synchronization of sound with picture opened up new worlds for artistic exploration. In Russia, the introduction of sound technology into film production proved problematic as filmmakers encountered difficulties with unreliable technology, argued over artistic issues, and faced distribution concerns, all of which complicated the production of the first Russian “talkies.”<sup>1</sup> *Odna (Alone)*, released in 1931, is considered one of the first Soviet sound films. Directors Grigorii Kozintsev and Leonid Trauberg could not pass up the chance to experiment with sound synchronization, resulting in the production of a hybrid silent-sound film that, although still using intertitles to communicate much of the dialogue, contains several instances of synchronized dialogue, as well as sound effects, and a full musical score, provided by the young, but talented, Dmitri Shostakovich.

This was Shostakovich’s second attempt at a film score, the first being the score for the film *New Babylon* (1928). Before the completion of those films, Shostakovich spent several years working in the Splendid Palace Cinema in Leningrad as a cinema pianist, improvising music for the continuous stream of silent films that came through the theater.<sup>2</sup> He often used music drawn from the concert repertory, a common practice for any cinema musician in the 1920s. After years of playing Tchaikovsky, Rimsky-

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<sup>1</sup> Leading Russian filmmakers such as Sergei Eisenstein felt that sound should not be used in a realistic way, but in a manner similar to visual montage in which the sound acts as a counterpoint for the visual image rather than resulting from the action. Silent films also had the added benefit of universality. When films were distributed, foreign countries could purchase the films and easily replace the intertitles with translations of the original text. The language barrier in sound films severely limited interexchange of these works.

<sup>2</sup> Incidentally, the Splendid Palace also hosted the premier performance of *Odna* on October 10, 1931.

Korsakov, and other Russian greats, the outspoken composer found it necessary that films should have unique music, not the improvised clichés that haunted most Soviet cinemas.

In short, garbage, the most absolute garbage is solidly established at the cinema within its musical accompaniments. And most regrettably this garbage is absolutely legitimate. No one shouts, no-one protests...It is time for those who love music to take an interest in cinema, to put an end to the garbage and the anti-artistic spirit which governs it, and to clean out once and for all the Augean stables.<sup>3</sup>

Sound technology provided Shostakovich with several advantages in the composition of his “artistically spirited” score for *Odna*. Knowing that the music was to be pre-recorded, Shostakovich was able to compose for a large orchestra with full chorus, brass band, and even a newly invented electronic musical instrument called the theremin. The synchronization technology granted him the ability to manipulate the interpretation of the visual shots by establishing a specific atmosphere in the music, and his score shows obvious experimentation with the possible effects music can have on the visual image.

Shostakovich, with the artistic input of Kozintsev and Trauberg, manipulated the perception of the human voice through musical and non-musical means in order to enhance the audience’s understanding of *Odna*’s message. The invention of sound technology allowed the three artists to explore the relationship between the visual image and the understanding of the human voice, two separate entities that can stand alone, but can also combine to form a whole in which the projected message is reliant on the intersection of the two. *Odna*, in effect, is a study of the potential power of the voice in a film. This thesis will investigate the techniques Shostakovich utilized in order to represent the human voice in a meaningful, and, at times, unconventional, way.

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<sup>3</sup> Dmitri Shostakovich, “The Music for New Babylon,” *Sovetskii Ekran*, no. 11.12 (March 1929): 5, quoted in Marek Pytel, *New Babylon: Trauberg, Kozintsev, Shostakovich* (London: The Eccentric Press, 1999), 26. This quote shows not only Shostakovich’s disdain for the state of cinema music, but also his love for the artistic medium.

While the music and the life of Dmitri Shostakovich have served as the subjects for numerous scholarly studies, only recently have scholars turned their critical attention to a consideration of his music for the cinema, even though 25 percent of his works are film scores. John Riley, in his book *Shostakovich: A Life in Film*, provides an overview of the composer's musical scores and cinematic collaborations, but does not provide a detailed reading of any of the thirty-seven films for which Shostakovich is credited with supplying music.<sup>4</sup> Erik Heine attests to this lacuna in Shostakovich research in his doctoral dissertation "The Film Music of Dmitri Shostakovich in *The Gadfly*, *Hamlet*, and *King Lear*."<sup>5</sup> In this study, Heine provides close readings of the three films alluded to in the title, but these are works of the composer's later life and Heine's analysis focuses on the music rather than the film as a whole.<sup>6</sup> In his closing remarks, Heine calls for an analysis of Shostakovich's early films. *Odna*, the second of his film scores, falls into this category, and was completed by the composer when he was just twenty-five years old. By examining this early experiment in film music techniques, especially those techniques involving the human voice, we can better understand the overall development of Shostakovich's film music style and his musical style as a whole.

In a broader spectrum, *Odna* holds an important place in history being one of the first Soviet sound films. While several articles and books briefly address some of the more interesting scenes of the film, a thorough analysis of the human voice's importance in the film has yet to be attempted and will prove valuable in the study of the use of sound technology in of the Soviet cinema's transitional years between silent and sound.

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<sup>4</sup> John Riley, *Dmitri Shostakovich: A Life in Film* (London: I.B. Tauris, 2005).

<sup>5</sup> Erik James Heine, "The Film Music of Dmitri Shostakovich in *The Gadfly*, *Hamlet*, and *King Lear*" (PhD diss, University of Texas at Austin, 2005).

<sup>6</sup> *The Gadfly* premiered in 1955, *Hamlet* premiered in 1964, and *King Lear* premiered in 1971, four years before Shostakovich died in 1975.

The analysis and evaluation of Odná's sound track will focus on the role and perception of the human voice in relation to the information provided by the visual track. Sound effects, dialogue, and music will all be taken into consideration when discussing how the sound track interacts with the visual image. Several methods of representing the voice are used throughout the film; each possesses distinct characteristics enabling them to assume different roles in the narrative. Actual spoken dialogue takes on the traditional role of representing the speech of the characters, but in some instances, the distortion of the relationship between speech and speaker creates another level of meaning. Another literal voice presents itself in perhaps the most striking aspect of the musical score, namely, the nondiegetic and diegetic music for voice and chorus.<sup>7</sup> The lyrics of these vocal pieces adopt a surprisingly important role in the plot by supplying integral information concerning the story, explaining the characters' emotional states, or commenting on the transformations and motivations of individual characters. A figurative voice is created through Shostakovich's composition of purely instrumental music that is synchronized to the visual image of characters speaking, implying that the music is the actual voice of that character. Lastly, an authoritative voice permeates the film: the meta-voice of communist propaganda, prominently heard in Shostakovich's score and in the diegetic and nondiegetic elements of the sound track. This voice motivates the characters decisions, alters their emotional state, and morally compels them to take action.

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<sup>7</sup> The term "nondiegetic" refers to sounds that are interpreted as not generating from the story world of the film. Music often falls into this category, because, although it accompanies the image track, the audience does not interpret it as being produced by something in the image track. The opposite is "diegetic" sound, or sound interpreted as emanating from something or someone in the image track. For example, when dialogue is heard in synchronization with the movement of a character's mouth, we interpret the dialogue as coming from that character (even though the sound may actually have been added post production.) Metadiegetic refers to a sound that is perceived as a character's inner-voice.

Along with identifying the method of vocal representation, the interpretation of the voices source as diegetic, nondiegetic or metadiegetic will be discussed. The interaction between diegetic and nondiegetic sound will also be considered as the overlap of these two perceptions often offers commentary on a character's actions. The idea of the acousmatic voice, a term defined by Michel Chion in his book *The Voice in Cinema*, also presents itself in *Odna*. The *acousmêtre*, or the voice without a body, holds special psychological powers over the audience, as this voice often can appear almost god-like. The different voices of *Odna*, both in the musical and nonmusical sense, will be identified using some of Chion's terms and will be examined for their contribution to the meaning of the film.

The thesis will begin with an overview of the state of Soviet cinema at the time of *Odna*'s production focusing on the transition between silent and sound film. Problems with technology, strong artistic viewpoints, and the involvement of the Soviet government all influenced the integration of sound into the once silent art. A summary of Shostakovich's experiences with cinema preceding his work on *Odna* will be provided along with information pertaining to his professional relationship with the film's directors. The second chapter will include a summary of the plot and of the musical cues for the film. Each cue's stylistic features and dramatic importance will briefly be discussed to provide the reader with an understanding of the overall soundscape of the film.

The main analysis of the sound track will occur in Chapters III, IV, and V. Scenes containing significant sound events that involve the representation of the human voice will be examined in order to identify the specific techniques in use, the audiences

perception of these techniques, and intended message to which these techniques contribute. Chapter III will focus on the sound design for the scenes shot in Leningrad while Chapter IV will be devoted to the scenes in the Altai village. Chapter V specifically addresses the “figurative” speech of the *Odna*’s villain, the Bey. For this character, Shostakovich used the unique timbre of an Eb clarinet and flute duet to represent the Bey’s terrifying voice. After examining the physical voices of the film, Chapter VI will focus on the voice of Soviet propaganda by first presenting a brief overview of the political events that influenced *Odna*’s plot, and an examination of how these political events show themselves in the story.

*Odna* represents a turning point in Soviet film music and cinema as a whole: the transition from silent to sound. Shostakovich’s unique score set the precedent for Soviet film scores that would follow. Moreover, the entire sound track of *Odna* presents an array of techniques that exhibit the influence of current political and artistic circumstances as well as the ingenuity of some of the pioneering figures of Soviet cinema. Overall, the sound track assists in the understanding and interpretation of the film’s overtly political message: following the values of communism will create a better life for the individual and the collective population.



## Chapter I: Background

Shostakovich maintained his relationship with the cinema throughout his entire life, from the earliest stage of his career almost to death. At times his experiences sparked enthusiasm, obvious from an article he published concerning his first film *New Babylon* (1929): “It is time for those who love music to take an interest in cinema, to put an end to the garbage and the anti artistic spirit which governs it.”<sup>8</sup> But his work did not always prove entirely rewarding, bringing him numerous tribulations, so much so that he supposedly stated “films have generally meant nothing but [political] trouble for me.”<sup>9</sup> For the composer, cinema proved a mixed blessing of artistic satisfaction, political turmoil, and financial increase.

Such was the case in 1925 when the eighteen-year-old student found himself in need of a job. He eventually accepted work as a cinema pianist, a post that provided him with extra cash and extra practice. The premier of his Symphony No. 1 in 1926 incited his rise to fame, earning him recognition as a young master of Soviet music. The first symphony also attracted the attention of two young filmmakers in Leningrad named Grigori Kozintsev and Leonid Trauberg. The two had already collaborated on several films produced by the FEKS Company, or the Factory of the Eccentric Actor (*Fabrika ekstsentricheskogo aktëra*), a group in which both men, along with Sergei Yutkevich and Georgi Kryzhitsky, were founding members. FEKS produced a number of avant-garde stage productions and silent films and now sought the highest standard of art in their new film project *New Babylon* (1929). After the success of Eisentein’s *Battleship Potemkin*,

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<sup>8</sup> Dmitri Shostakovich, “The Music for New Babylon,” *Sovetskii Ekran*, no. 11.12 (March 1929): 5, quoted in Marek Pytel, *New Babylon: Trauberg, Kozintsev, Shostakovich* (London: The Eccentric Press, 1999), 26.

<sup>9</sup> Solomon Volkov, *Testimony*, trans. Antonina W. Bouis (New York: Limelight Editions, 1979), 150.

which contained an original score by the German Edmund Meisel, Kozintsev and Trauberg sought to provide their new film with original music in hopes of achieving success equivalent to Eisenstein's masterpiece.<sup>10</sup> Shostakovich accepted the offer and produced a score that matched the ironic modernism of *New Babylon*'s visual track.

Although *New Babylon* is currently regarded as a classic Soviet silent film, the score flopped during the film's original release in 1929. With no standardized projection speed, the score did not correctly synchronize with the visuals at showings following the premier, confusing the audience and inciting criticism. While it is now considered one of Shostakovich's best film scores, it was only played a handful of times in 1929 before cinema orchestras discarded it, preferring to arrange their own medley of popular classical music instead.<sup>11</sup>

In spite of the public failure of *New Babylon*, Shostakovich's score impressed both Kozintsev and Trauberg, who defended the score even after it was ridiculed by critics. As the directing duo began work on their next project, *Odna*, they asked Shostakovich again to provide the score, to which the composer agreed. But Shostakovich's involvement in the project did not initially sit well with the producers at the Leningrad Sovkino Cinema Studio. One staff member stated:

If Shostakovich does the same thing he did with *The Nose*, the entire music part will be very unpopular. Since this film is targeted at the mass viewer, we must make sure that all the criticism we heard about *New Babylon* is not repeated. Shostakovich should be asked to write music that everyone can understand. If he agrees, we can consider him, if he doesn't, we need to find another composer to write the music."<sup>12</sup>

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<sup>10</sup> Theodora van Houten, *Leonid Trauberg and His Films: Always the Unexpected* (S-Hertogenbosch: Art & Research and Graduate Press, 1989), 70.

<sup>11</sup> *Ibid.*, 71.

<sup>12</sup> CSALA St. Petersburg, rec. gr. 257, inv. 6, f. 20, sheet 48, quoted in Manashir Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*. How It Was Composed, Critics' Appraisal," in *Music to the Film "Alone,"* ed. Manishir Iakubov, vol. 123 of *Dmitri Shostakovich: New Collected Works*, ed. Manishir Iakubov (Moscow: DSCH Publishers 2004), 330.

The studio eventually approved the film for production with Shostakovich as both composer and supervisor for the entire sound track, aided by a cast member Sergei Gerisamov.<sup>13</sup> While his involvement was allowed, the Sovkino's request for a score with mass appeal forced Shostakovich to take a more conservative approach to *Odna* than he took in *New Babylon* or *The Nose*.

This appointment carried historical weight as *Odna* was intended to be among the first Soviet sound films ever created.<sup>14</sup> By 1930, sound technology had already been in use for three years in the United States, beginning with the first sound film *The Jazz Singer* (1927). While the United States and others began the process of making sound a standard component to cinema, the Soviet Union lacked the capability to do so. The lack of efficient and reliable sound technology as well as the reluctance of cinemas to invest in expensive equipment caused some filmmakers to remark "We who work in the USSR recognize that given our technical capabilities, the practical implementation of sound cinema is not feasible in the near future."<sup>15</sup>

In order to create a sound film, filmmakers understood that they would have to deal with unreliable recording technology that often distorted sounds beyond recognition.

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<sup>13</sup> Gerisamov also played the role of the Village Soviet in *Odna* and would later go on to direct films on his own, one of which, *The Young Guard* (1948), Shostakovich supplied the music.

<sup>14</sup> Some say that the use of intertitles stems from the fact that it was originally conceived as a silent film and sound was added later. This is only partially true according to Yakov Butovsky. "Right up until the mid-1930s, while silent cinemas still existed, two kinds of films were put out: silent and talking, whereby for the silent kind, a second negative was assembled from the takes, which were usually specially made for this purpose. This was also the case with *Odna*. The silent version was submitted to the board of directors in September 1930, and only after that did filming of the sound track and recording of the music begin." So while it was originally shot as a silent film, it was originally *conceived* as a sound film. Manashir Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*. How It Was Composed, Critics' Appraisal," in *Music to the Film "Alone,"* ed. Manishir Iakubov, vol. 123 of *Dmitri Shostakovich: New Collected Works*, ed. Manishir Iakubov (Moscow: DSCH Publishers 2004), 331.

<sup>15</sup> Grigori Alexandrov, Sergei Eisenstein, and Vsevolod Pudovkin, "Statement on Sound," in *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*, ed. Ian Christie and Richard Taylor (Cambridge: University Press, 1988), 234.

The reproduction of dialogue suffered the most, often becoming “slurred and indistinct.”<sup>16</sup> One can find evidence of these technological limitations in *Odna*, as the creators encountered many problems in both production and distribution. Concessions include numerous intertitles and the extended use of music to fill spaces originally intended for dialogue. Also, the bulkiness of the machines made them almost impossible to transport from location to location. The noticeable lack of dialogue in the second half of the film resulted from the fact that those scenes were shot on location in the Altai village and the equipment was too expensive to move.<sup>17</sup>

But fickle technology was only one problem facing the filmmakers. Artistically, the invention of sound film sparked a heated debate over the purpose of sound and its place in Soviet cinema. While some filmmakers intended to use sound in a realistic sense, by synchronizing dialogue with the image in order to give the appearance of a “talking” film, others believed that sound should not be logically connected, producing a conflict between sound and image that would create an emotional “impression” on the audience.<sup>18</sup> A famous document from this debate expressed the viewpoints of perhaps the three most respected Soviet directors of the time: Grigori Alexandrov, Vsevolod Pudovkin, and Sergei Eisenstein. Their article *The Future of the Sound Film: a Declaration*, published in 1928, outlined their reservations over the new technology, voicing their concern that simply using the technology to create “talking pictures” would

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<sup>16</sup> Tatiana Egorova, *Soviet Film Music: An Historical Survey*, trans. Tatiana A. Ganf and Natalia A. Egunova (Amsterdam: OPA, 1997), 15.

<sup>17</sup> Iakubov, “Dmitri Shostakovich’s Music to the Film *Alone*,” 331.

<sup>18</sup> Vsevolod Pudovkin, “On the Principle of Sound in Film,” in *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*, ed. Ian Christie and Richard Taylor (Cambridge: University Press, 1988), 266.

eventually incite the “loss of innocence and purity of the initial concept of cinema’s new textural possibilities.”<sup>19</sup> The directors combined view is made clear:

*The first experiments in sound must aim at sharp discord with the visual images. Only such a ‘hammer and tongs’ approach will produce the necessary sensation that will result consequently in the creation of a new *orchestral counterpoint* of visual and sound images.*<sup>20</sup> [italics in original].

To these directors, the “contrapuntal use of sound” would eventually serve as another element of montage theory, the theory which defined Soviet cinema throughout the twenties.

Several filmmakers opposed the views held by Eisenstein, Pudovkin and Alexandrov. In a reaction to their article, Vladimir Messman pointed out that film had not been silent for years, since the practice of supplying a live musical accompaniment to a silent film had long been standard practice. Messman recognizes that this element of film had been ignored by filmmakers up until this point, who had not addressed the suitability of the music already accompanying their films.

But is nobody to blame for the fact that our masters of cinema have never even tried to *operate* with the musical sonority that has for the moment been represented in this country by a combination of musical clichés that is absolutely *anticinematic*, by musical material that is absolutely alien to cinema. This ‘material’ spoils, kills and ruins a work of cinema.<sup>21</sup>

After this lament over the sorry, cliché cinema music of the time, a concern shared by Shostakovich, Messman then conveys the importance of film music to the future of cinema.<sup>22</sup>

Sound cinema is something we can and must work on straight away...As far as sound film is concerned the film director is helpless without the film composer.

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<sup>19</sup> Grigori Alexandrov, Sergei Eisenstein, and Vsevolod Pudovkin, “Statement on Sound,” 234.

<sup>20</sup> Ibid., 235.

<sup>21</sup> Vladimir Messman, “Sound Film,” in *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*, ed. Ian Christie and Richard Taylor (Cambridge: University Press, 1988), 237.

<sup>22</sup> Dmitri Shostakovich, “The Music for New Babylon.”

The composer, for whom cinema has long been waiting, must occupy a responsible and leading place in cinema because, as the American F. Keisler has rightly said, ‘We see better when we hear and we hear better when we see.’<sup>23</sup>

Among this clash of strong opinions, *Odna*’s creators took an approach in line with the views of Messman concerning the importance of music and with those desiring “talking” films, in almost complete opposition to the view expressed by the writers of *The Future of Sound Film*. Concerning the sound effects, Kozintsev and Trauberg stated:

We are not going to build our film on the chaotic introduction of a series of sounds depicting particular purely naturalistic aspects, but on the organized introduction of sound slides into the montage, which are arranged along with the stills, not accompanying them.<sup>24</sup>

For the most part, their summation of *Odna*’s sound track is accurate since most of the dialogue and sound effects occur as the directors say, “along” the diegesis, allowing the audience to “see better by hearing.” While some unconventional moments of synchronization occur (such as alarm clocks substituting for a woman’s voice), the sound track is free of the “chaotic” noises that some proclaimed necessary. Inserted sounds effects and dialogue serve the purpose of reinforcing the reality of the film, making the story world come to life.

While the sound effects and dialogue fit the philosophy of the proponents of “talking films,” Shostakovich’s music does serve as a kind of “counterpoint” to the film’s visual track. This counterpoint is not so much in the vein of the writers of *The Future of Sound Film*, but more in keeping with the ideas of Messman, who saw music as a harmonious complement to film. Besides a few pieces that occur diegetically, the music does not interact directly with the visual track by means of “mickey-mousing,” but runs

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<sup>23</sup> Vladimir Messman, “Sound Film,” 237.

<sup>24</sup> Grigori Kozintsev and Leonid Trauberg, *Rabis*, no. 38 (1929): 5, quoted in Yakubov “Dmitri Shostakovich’s Music to the Film *Alone*,” 331.

“parallel” to it, depicting the underlying emotion behind the scene rather the upfront action.<sup>25</sup> The music holds a majority of the emotional weight of the film, informing us of character’s thoughts and feelings much more than the visual track conveys on its own.

*Odna*, and more specifically its sound track, was produced at a moment of change for Shostakovich and for Soviet cinema as a whole. In creating the first Soviet sound track, Shostakovich had to mediate among competing influences: the artistic battle between two very different sound theories; the capabilities of an experimental technology; his bosses desire for music with public appeal; his own career as a composer and this films effect on his popularity; the consequences of depicting current political events (discussed in the following section);and above all, the artistic merit of any choice made under the influence of any of the previously mentioned concerns. Through this single sound track, Shostakovich established a precedent for sound design and film score that influenced the new decade of Soviet cinema. While many of these elements influenced the final outcome, *Odna* presents a meaningful commentary on the film’s message through the intersection of sight and sound.

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<sup>25</sup> Iakubov, “Dmitri Shostakovich’s Music to the Film *Alone*,” 333.

## Chapter II: Summaries

### Summary of the Story

The inspiration for *Odna* originated from a newspaper report released in 1930 concerning a teacher who almost died in a snowstorm and eventually recovered from her illness after a government airplane transported her to facilities where she could receive proper medical care. Kozintsev was especially influenced by the story, stating “a bare newspaper report set one thinking of many things. Man’s fate had become an object of general care; this showed the utmost importance—even at a national level—of a single human life.”<sup>26</sup> Care for the needs of the collective population as well as for the individual became the driving moral of *Odna*’s plot, as a teacher learns to care for the people of an Altai Mountain village, the people reciprocate and save her life.

While on the surface the film’s message seems to promote a message concerning the benefits of helping others, its portrayal of characters and events exhibits the influence of Soviet propaganda. Throughout the story, the beliefs and actions of the individual characters are represented in a positive or negative light depending on their agreement or disagreement with Soviet doctrine and practice. While a more thorough discussion of the role of propaganda in the film can be found in Chapter VI, one must be aware of the film’s purposeful rosy portrayal of communist doctrine in order to fully comprehend the significance of each event in the plot.

The story begins in Leningrad, a city represented throughout the film as the pinnacle of industrial achievement. Yelena Kuzmina, the heroine, is asleep in her bed, even though it is almost midday, and quickly silences her alarm clock when it begins to

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<sup>26</sup> Grigori Kozintsev, *The Deep Screen* (Moscow: 1971), 147, quoted in Egorova, *Soviet Film Music*, 15.



ring to catch some extra moments of rest (No. 1 “Morning Waltz”).<sup>27</sup> The alarm clock insistently rings again and Yelena awakens, now excited to start her day. She dresses and prepares her breakfast while a nondiegetic soprano begins to sing a song describing Yelena’s life (No. 2 “Introduction”). The lyrics convey that Yelena recently graduated from a teacher school and loves living in the city, a sentiment conveyed while she stares lovingly at a picture of her fiancé. She puts the picture down and begins her morning exercises while an organ-grinder plays outside her window (No. 3 “Organ Grinder”). She sits down to fill out her application for teaching positions, indicating that she wants to work in the city (No. 4 “Leningrad March”). After completing the form, she runs to the city square where she waits to meet her fiancé, played by Pytor Sobelevsky, (No. 5 “Barrel-organ: Kuzmina waits for Sobolevsky”).<sup>28</sup> After he arrives, a merry song begins as the two take a fairy-tale tour of Leningrad in which they go window shopping and dream of their life together. Their tour culminates in a fantastic trolley ride through town (No. 6 “Happy Days are Coming!”). The two say goodbye and Yelena rushes off, hoping that today she will be appointed to a post in Leningrad. But Yelena faces an inconceivable obstacle when the government appoints her to a post in the Altai Mountains, a region in modern day Mongolia (No. 7 “March, The Street”). In a state of shock she considers her personal desires and resolves to protest the appointment, (No. 8 “Choral Conclusion: “Stop! Don’t Go Away!”).

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<sup>27</sup> Just as this film is not complete without its sound track, any retelling must contain a description of the music that accompanies each scene. In this summary, each cue is provided a name, some Shostakovich’s, some mine, to facilitate close to effortless recall of the context of each piece in the following chapters. A full listing of the cues and timings can be found in Table 1 on page 18. All titles marked with an asterisk are of my own invention.

<sup>28</sup> Ironically, Pytor Sobelevsky and Yelena Kuzmina eventually married in real life. Both were also the male and female leads in *New Babylon* (Kuzmina played Louise and Sobelevsky played Jean).

Yelena enters a busy government office to file her protest (No. 9 “Typewriters”). While filling out her paper work, she meets another woman who is filing a change of appointment for health reasons, although she admits to Yelena that she is perfectly healthy (No. 10 “Office March”). After a conversation with her fiancé over the telephone, an office worker shows her to the room in which she can make her protest to a government official (No. 11 “Office March”). While in the office, she explains to the female official that she is engaged and wants new furniture and china (No. 12 “Lamenting March II”). As she discusses her dream life, Yelena grows increasingly excited at the prospect of a life in Leningrad (No. 13 “Organ Grinder II”). Although the official grants her request, she states that “those who are in doubt and have only their self-interest in mind are enemies of the Soviet state. Those people are of no use to us.”<sup>29</sup> Obviously guilt ridden by these words, Yelena slowly walks out of the office where she meets a man who wishes her a happy life (No. 14 “Happy Days are Coming”). This pushes Yelena over the edge, shouting “I will go anyway!”

Upon arriving in the village (No. 15 “The Steppe of the Altai”), Yelena encounters a culture untouched by any of the technological advancements that characterized the greatness of Leningrad. The Altai rely on herds of sheep for their survival and look to a Shaman for leadership as he guides the religious activities of the people (No. 16 “The Altai”). Yelena’s first encounters with the villagers show that they are wary of her presence, wondering what she will teach these people who apparently do not have need of an education. The old Bey, a land-owning peasant or *kulak*, also seems concerned because of the teacher, and hopes she will not interfere with his sheep herds

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<sup>29</sup> *Odna*, DVD, directed by Grigori Kozintsev and Leonid Trauberg (Berlin: Absolut-Medien, 2007). Throughout this thesis, all English translations of dialogue and intertitles are taken from the English subtitles provided by this DVD.

(No. 17 “Meeting the Bey”). The Village Soviet is indifferent towards Yelena’s presence and sends her to the hut where she is to teach the children. Yelena finds the building a mess and seems to be utterly overwhelmed by the setting that surrounds her. But after she settles in, her alarm clock sounds in her pack, and she is reminded of what she left in Leningrad. Rather than longing for home, she finds herself invigorated by the idea of educating the children about the wonders of technology (No. 18 “Kuzmina in Peasant’s Hut” and No. 19 “Organ Grinder III”).

Although her new task appears fulfilling, she will also face challenge, mostly from the Bey, who forces the children to herd his sheep rather than attend school. His intentions are made known just as winter begins (No. 20 “Winter”). While Yelena is in the middle of teaching her class, (No. 21 “The Children”), the Bey interrupts in order take some children to the fields (No. 22 “Bey takes the children to sheep pastures”). Yelena protests his intrusion to which he responds by pushing her to the ground (No. 23 “The Bey Leaves”). Yelena, upset and outraged by the Bey’s actions, takes her concerns to the Village Soviet, who she finds sleeping in his hut while his wife rocks their baby (No. 24 “Lullaby”). The scene reminds Yelena of the life she once imagined for herself as a married woman, (No. 25 “Happy Days are Coming”), but she silences these thoughts and awakens a groggy Village Soviet. The lethargic man hears her complaints, to which he apathetically states “This matter is of no interest to me,” (No. 26 “Village Soviet Chairman at Sleep and Rising”). Yelena expresses her outrage, (No. 27 Arrival of Kuzmina”) before storming out of the house into the cold. The camera goes back to the house and shows the Village Soviet laughing with his wife at the placards he was ordered

to display that condemn the actions of the *kulaks* (No. 28 “Village Chairman Drinks Tea with His Wife”)

After receiving no help from the governmental authority, Yelena decides to hold class outside in the fields while the children are tending their sheep (No. 29 “Class Outside”). But while sitting in the cold, Yelena notices that the Bey is illegally selling the village’s sheep away (No. 30 “Killing Sheep”). She confronts the Bey, and the children fetch their parents for help (No. 31 “The Confrontation”). While the two sides argue (No. 32 “The Bey Responds”), the Village Soviet joins the matter and refuses to intervene on behalf of the villagers. Yelena, outraged, promises to go to the courts in a nearby city to work out the matter, although she has no form of transportation. The Bey offers her his sleigh, an outwardly kind gesture that conceals his plan to leave her in the wilderness (No. 33 “Claiming Ownership”). Yelena accepts the ride and is left in the middle of the wilderness just as a blizzard sets in (No. 34 “Sleigh Ride” and No. 35 “The Storm in the Steppe”). She succumbs to the cold and passes out (No. 36 “Snowstorm”). Close to death, the worried villagers manage to rescue her (No. 37 “Calm After the Storm”).

They return her to the village where they realize that she needs medical help from the city (No. 38 “Finale. Kuzmian’s Death”). Fed up with the laziness of the Village Soviet, the villagers challenge his authority (No. 39 “The Aeroplane”). While the adults continue their shouting match outside, Yelena is lying ill in bed (No. 40 “Lullaby”), unaware that the adults are debating her fate (No. 41 “The Debate”). The children come into Yelena’s room and keep her company, promising her that she will live (No. 42 “Sad Children”). Outside, the Soviet refuses to help Yelena (No. 43 “The Village Soviet”).

The villagers demote him, replacing him with a young Altai woman who sends a message to Leningrad that Yelena is close to death (No. 44 “The New Village Soviet”). The state sends an airplane to rescue the teacher. Upon its arrival she is loaded onto the plane amidst cheers from the villagers, happy that an “iron bird” will save their beloved teacher (No. 45 “Finale”). Just as the plane takes off, Yelena promises to one day return to continue to teach the Altai people. The film ends happily as the Altai now see the advantages of technology, and Yelena realizes that her work with the villagers is both important and rewarding.

### **Summary of the Sound Track**

As is evident from the sheer number of cues referred to in this synopsis, music dominates the sound track. By examining Table 1, which lists all of the music cues and their timings, it is clear that music is present almost continuously throughout the film. This fact no doubt was influenced by a number of circumstances, not the least of which was the newness of the technology. Being among the first sound films made the process of creating the sound track experimental, which unsurprisingly resulted in many failed plans. Kozintsev lamented these problems with technology:

What we were trying to do seemed impossible: the shaman (we brought him with us) proved too loud for a talking film, and the singing of the kettle, too quiet. We had to make concessions. Gradually much of what was conceived was simplified. The ironical-fantastical sound series of the first part was particularly pitiful. The words of the romance could not be made out, we unfortunately had to content ourselves with one phrase; nor were we able to deform the sound so that it seemed playful, tinkling, as though kettles were singing—we invited in a tenor.<sup>30</sup>

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<sup>30</sup> Grigori Kozintsev, “The Deep Screen,” in vol. 1 of *Collected Works* (Leningrad: 1982), 200, quoted in Iakubov, “Dmitri Shostakovich’s Music to the Film *Alone*,” 331.

**Table 1: Cue Chart**

Cue Number	Title	Time
No.1	Morning Waltz*	1:48-3:06
No. 2	Introduction*	3:20-4:26
No. 3	Organ Grinder*	4:26-5:52
No. 4	Leningrad March*	5:52-6:28
No. 5	Barrel-Organ: Kuzmina Waits for Sobolevsky	6:38-7:18
No. 6	Galop: "Happy Days are Coming!"	7:19-9:57
No. 7	Lamenting* March	10:46-11:28
No. 8	Choral Conclusion: "Stop! Don't Go Away"	11:28-13:19
No. 9	Typewriters*	13:21-13:24
No. 10	Office* March	14:27-15:22
No. 11	Office* March	18:32-20:15
No. 12	Lamenting* March II	20:52-21:39
No. 13	Organ Grinder II*	21:29-22:37
No. 14	"Happy Days are Coming"	24:36-25:03
No. 15	The Steppe of the Altai	26:35-27:30
No. 16	The Altai	27:34-32:37
No. 17	Meeting the Bey*	32:40-36:17
No. 18	Kuzmina in Peasant's Hut	36:21-39:31
No. 19	Organ Grinder III*	40:46-41:04
No. 20	Winter*	41:09-41:27
No. 21	The Children*	41:27-42:28
No. 22	Bey takes the children to sheep pastures	42:28-45:23
No. 23	The Bey Leaves*	45:23-46:05
No. 24	Lullaby*	46:14-49:07
No. 25	"Happy Days are Coming"	49:50-50:37
No. 26	Village Soviet Chairman at Sleep and Rising	52:10-55:14
No. 27	Arrival of Kuzmina	55:14-56:30
No. 28	Village Chairman Drinks Tea With His Wife	56:41-57:21
No. 29	Class Outside*	57:27-59:37
No. 30	Killing Sheep*	59:37-1:02:27
No. 31	The Confrontation*	1:02:33-1:03:53
No. 32	The Bey Responds*	1:03:55-1:05:06
No. 33	Claiming Ownership*	1:09:10-1:09:40
No. 34-No. 38	Reel 6 (Lost)	1:09:43-1:16:14
No. 39	The Aeroplane	1:16:16-1:16:39
No. 40	Lullaby*	1:17:06-1:18:03
No. 41	The Debate*	1:18:03-1:18:28
No. 42	Sad Children*	1:18:28-1:21:40
No. 43	The Village Soviet*	1:21:40-1:22:36
No. 44	The New Village Soviet*	1:22:36-1:24:18
No. 45	Finale	1:25:44-1:29:11

\*indicates the cue did not have a name and the title provided is of my own creation

Tatiana Egorova reveals why music was an acceptable substitute in her discussion of *Odná*:

The fact was that, of all sound elements, only instrumental music and singing could be recorded clearly and precisely, while speech and noises were ‘slurred’ and indistinct. Therefore, irrespective of what the directors, the composer and the sound operator might have wished, music still played the primary role of conveying sound information in the film.<sup>31</sup>

The fact that the lyrics of recorded vocal music could be recorded clearly made this type of music especially important in conveying much of the information that the creators originally intended to be communicated by plain dialogue.

But while music may have originally served as a mere replacement for failed sound experiments, by the completion of the film it became the key component of the sound track. For example, the tenor solo described by Kozintsev in the earlier quote began as a replacement for a single scene, the conversation between Yelena and her fiancé, but ended up becoming the anthem of the entire film. The tenor’s song “Happy Days are Coming” returns at key points from beginning to end, reflecting the changing attitudes of the heroine. In this case, and likely in several others, the need for expression spawned innovation on the part of Shostakovich and his co-creators, resulting in a work that, although at a disadvantage technologically, still exhibits artistic awareness in the planning of the sound design on the part of its makers. Often, this artistic expression was conveyed through music.

The music is composed in such a way as to enhance the emotional drama of each scene, but in a way unlike the music of Classic Hollywood composers like Max Steiner, in which the music captures the physical gestures on screen. Instead, the music serves as a sort of “counterpoint” to the visual image; as the visual image tells the story, the music

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<sup>31</sup> Egorova, *Soviet Film Music*, 15.

suggests the underlying emotional content of the scene without constantly shifting to reflect the changing actions of the image.<sup>32</sup> This definition of counterpoint is in keeping with Vladimir Messman's view of the term as he describes it as the method of "playing on contrasts, the transposition of elements of harmonization and even instrumentation into a synthesis of screen and sound."<sup>33</sup> So while the music rarely ever interacts directly with the image, it does run parallel to it, producing a unified message derived from the combination of sight and sound.<sup>34</sup>

Shostakovich demonstrates the capacity of counterpoint throughout *Odna* by creating music that becomes the driving force of the emotional storyline, as it clarifies the characters intentions and emotional state of mind, an act that the visual image often cannot accomplish on its own. Reviewers recognized this, claiming that in "*Odna* it is not the flow of words spoken by Kuzmina that is important, in the office of the People's Committee of Education, for example, or on the phone, or in the classroom in Altai, but the music, which reveals the veiled meaning of these mimicked scenes."<sup>35</sup> Shostakovich

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<sup>32</sup> Chion refers to what some label as counterpoint as anempathetic, meaning that the music shows "conspicuous indifference to the situation, by progressing in a steady, undaunted and ineluctable manner: The scene takes place against this very backdrop of "indifference." This juxtaposition of scene with indifferent music has the effect not of freezing emotion but rather of intensifying it." Michel Chion, *Audio-Vision: Sound on Screen*, ed. and trans. Claudia Gorbman (New York: Columbia University Press, 1994), 8.

<sup>33</sup> Vladimir Messman, "Sound Film," 236. This is contrary to the view expressed in "Statement on Sound" that defined counterpoint as the sharp discord between sound and image. Messman points out that musical counterpoint is the combination of two simultaneous melodies that produces harmonic sense.

<sup>34</sup> Valerian Bogdanov-Berezovsky, "Listening to a Soundtrack Film...", *Rabochii I teatr*, no. 24 (August 1933): 14. Quoted in Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*," 333.

<sup>35</sup> P. Rybakova, "Shostakovich's Music to the Soundtrack Films *Alone* and *The Golden Mountains*," *Proletarsky muzykant*, no. 10 (1931): 39, quoted in Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*," 333.



himself attested to music's power in this capacity: "music is a very strong instrument of emotional impact, therefore it cannot only be illustrative."<sup>36</sup>

Shostakovich uses an array of different styles, orchestrations, and general compositional approaches throughout the entire score, relying on the cultural codes associated with them in order to depict a certain mood. Overall, the music can be divided into two parts; each possesses markedly different stylistic features. The shift between these styles coincides with the change in Yelena's circumstances from the beginning to the end of the film. The first quarter of the film, which introduces Yelena's idealistic hopes, receives equally naive music. By employing well-known styles such as gallops, waltzes, marches, chorales, arias, and folk tunes, all set in the major mode, Shostakovich creates musical comfort and familiarity that mimics Yelena's contentment in Leningrad. He also exploits the general association of the major mode with feelings of joy and celebration to add to her excitement at the prospect of marriage and life in the city. But even after her dreams are quickly shattered by her appointment to Siberia, the music continues in its "idealistic" style, almost mocking the girl as she selfishly attempts to get what she wants. By this point, the constant use of conventional melodic contours set in major keys (with a few exceptions) become sounds of frivolity as they characterize the self-serving actions of a woman who is supposed to be committed to the communist ideal.

The dramatic change in style that occurs once Yelena enters the Altai Mountains represents her awareness of her life's reality. The desolate landscape surrounding the small village is just one feature that contributes to her hopelessness as she must now deal

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<sup>36</sup> Dmitri Shostakovich "Report to the Leningrad State Music Scientific Research Institute of 9 June 1937," in I. Ioffe, *The Music of Soviet Cinema: Fundamental Principles of Music Dramaturgy* (Leningrad: 1938), 36-37, quoted in Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*," 334.

with her plight. The music's mood is equally bleak, resulting from a reduced orchestration, lack of predictable formal structure, and insistent avoidance of the major mode. A formal analysis shows that this music is largely through-composed, in contrast to the "happy music" that often contains clear patterns of thematic repetition. The only remnants of the "happy" Leningrad music occur as flashbacks or ironic commentary, except for the rousing finale that accompanies the required happy ending. Drastic changes in style parallel Yelena's confrontation with reality as she sees her old dreams destroyed and encounters the undesirable circumstances of her new life in Siberia. This overall change in musical styles reflects Yelena's reaction to her change in circumstances, from the hopes for a carefree life to the truth of her existence in a culturally backward, rural village.

The music's ability to act as an emotional indicator is aided by the huge orchestral force required to perform the score. Including a full orchestra with an additional brass band, chorus, soloists, and even the electronic theremin, the variety of instrumentation allowed Shostakovich to create a wide range of unique timbres. Instead of employing melodic leitmotifs, distinct combinations of instruments are attached to specific characters and ideas, signifying their presence in the scene. For example, the brass band is linked with the idea of technology, appearing throughout the film at the moments in which a character or characters consider its grandeur. The character of the Bey becomes attached to the woodwinds, especially the Eb clarinet and piccolo, so much so that by the end of film, these instruments serve as a representation of his voice. While the score lacks thematic unity, the association of timbre and character create an element of timbral unity.

The voice is perhaps the most important instrument in the score. Not only does it serve the typical function of communicating dialogue, but also effectively marks key turning points in Yelena's development, expresses her inner thoughts, and influences the audience's perception of characters and events. It features prominently in the score, as seven out of the forty-five musical cues are scored for voices, both solo and choral. These musical numbers occur amidst other vocal "events" throughout the film, which vary in the conventionality of their use and purpose. Altogether, the human voice possesses incredible power within *Odna* and the cinematic world in general. Michel Chion recognized the importance of the voice in cinema because of the supremacy it maintains in people's everyday life.

Sound in film is voco-and verbocentric, above all, because human beings in their habitual behavior are as well. When in any given sound environment you hear voices, those voices capture and focus your attention before any other sound (wind blowing, music, traffic). Only afterward, if you know very well who is speaking and what they're talking about, might you turn your attention from the voices to the rest of the sounds you hear. So if these voices speak in an accessible language, you will first seek the meaning of the words, moving on to interpret the other sounds only when your interest in meaning has been satisfied.<sup>37</sup>

Taking human verbocentricity into consideration, the voice as it appears in *Odna* becomes a key point of interest in understanding the sound track and its construction. The filmmakers, now endowed with the ability to use the power of the voice both in a musical and non-musical form, experimented with the voice's capabilities, often toying with the audience's perception of the voice in order to produce the intended message.

*Odna* is the story of a woman's enlightenment. After initially viewing her future with the focus on her own happiness, she learns that by focusing on the good of the masses and on the ideals of communism, happiness will eventually come.

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<sup>37</sup> Chion, *Audio-Vision*, 6.

Shostakovich's score reinforces the audience's perception of this metamorphosis by the means of contrasting musical material to illustrate the frivolity of her initial values and the importance of her decision to work for others. Throughout the film, the music represents the underlying emotion of each scene rather than illustrating the action. But it is through vocal events, both musical and non-musical, that the fair share of the character development occurs. This will be the focus of the following analysis of the film: the voice, its meaning, and how it expresses that meaning by interacting with both the visual image and other elements of the sound track.

### Chapter III: Scenes in Leningrad

Perhaps the most remarkable manipulations of the recorded voice occur in the first two reels of the film. Dramatically, these reels establish the setting, develop Yelena's character, and set up the general premise of the story. These scenes also introduce the central conflict of the film: whether one should act for the good of the individual verses the good of the collective. Nowhere is this conflict more apparent than in the mind of the heroine. Yelena must choose whether to pursue her personal dreams of a married life in Leningrad, or surrender to the demands of the government and serve the people of her country by living a lonely existence in the Altai Mountains. The filmmakers depict her inner conflict through the artistic use of the human voice which enhances the audience's understanding of Yelena's point of view while influencing the audience's evaluation of her motives and values. All aspects of the sound track reveal the opposition between the two mindsets that are fighting for Yelena's devotion: that of her personal desire for happiness, and that of the duty she feels to the people of her country.

#### **“Introduction”**

The purpose of the first scene of a film is almost always introductory. Within a few minutes, the audience must be able to understand where they are, who the important characters are, and what the situation is. The opening shots of *Odna* provide some of this information, showing a young woman sleeping through her ringing alarm clock. After she silences the alarm and returns to sleep, the “Morning Waltz” begins, a cue later mixed with the sound of birds and city noises. During this cue, the camera focuses on a portrait of a man (Yelena's fiancé) before cutting to scenes outside the room that depict a

city full of bustling crowds and thriving industry. From these images and sounds, the audience understands that this girl is the main character, has a boyfriend, and lives in the city. The alarm clock insistently rings again, this time awaking Yelena while also serving as a cut-off for waltz, the chirping birds, and street sounds. Silencing the alarm cues in the “Introduction” song; this cue provides even more information concerning Yelena and her situation. The lyrics appear below:

It’s over, College and studying days are over,  
I live at the top of a five storied-tower block.  
I brush my teeth, comb my hair and wash my face.  
I have to write two reports  
And do all of Plekhanov again for the eighteen hundredth time!

What a house.  
How I like it here  
Here lives Shakt, the overzealous philosopher  
How nice!<sup>38</sup>

The grammatical construction of the lyrics suggests that the soprano is singing from the point of view of Yelena; the text is written in the first person and refers to her visual actions as she prepares herself for the day ahead. But Yelena never mouths along with the song, indicating that she is not to be perceived as the singer. Instead, it seems like the soprano represents Yelena’s inner voice because, while Yelena does not visually sing, she seems to be the author of the song’s text. In taking on this important role of representing Yelena’s thoughts, the meaning of the lyrics and the musical style of the cue are valuable sources of information concerning her character.

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<sup>38</sup> Translation from *Odna*, DVD, directed by Grigori Kozintsev and Leonid Trauberg (Berlin: Absolut-Medien, 2007). All subsequent translations of lyrics will be drawn from this DVD. For the original Russian text, see Dmitri Shostakovich, “Alone,” in *Music to the Film “Alone,”* ed. Manashir Iakubov, vol. 123 of *Dmitri Shostakovich: New Collected Works*, ed. Manashir Iakubov (Moscow: DSCH Publishers 2004).

The lyrics of the song tell us who this girl is. She recently graduated from technical school and lives by herself in an apartment building. After readying her appearance, she considers the work she has to do for the day. A reference is made to Georgi Plekhanov (1857-1918), a well known Russian Marxist whose writings became mandatory reading for all aspiring communists. The fact that Yelena must read his writings again may be a warning sign that while she might believe in the communist cause, she does not fully comprehend its values. The ending of the text indicates her contentment with her house, calling Zhakt, an acronym for the Residential Leasehold Cooperative Society, a zealous philosopher. Thus from the lyrics alone, the viewer ascertains Yelena's status in life as recent graduate, aspiring communist, and contented renter.

The style of the musical background supporting these lyrics provides additional information pertaining to Yelena's character that the text alone does not indicate.<sup>39</sup> Melodically, the soprano's line is simple in its construction, skipping around to outline the harmony with only a few moments of stepwise motion appearing in cadenza-like flourishes at the ends of each section of music. A flute and clarinet provide some decoration for these rubato sections as a type of instrumental ritornello. The harmony itself dwells in the realm of simple diatonic progressions, relying primarily on I, ii, IV, and V chords with the exception of one diminished chord that functions as a secondary leading-tone chord. An "oom-pah" march figure in the strings accompanies the melody from almost beginning to end without much interruption.

These musical features conjure the emotions of happiness and joy in the audience while also subtly commenting on Yelena's personality. By creating an almost cutesy

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<sup>39</sup> See the Appendix for scores of all vocal pieces discussed in this thesis.

quality in the music, Shostakovich mirrors Yelena's pleasure in her current lifestyle, a notion reinforced visually by her constant smiles. At the same time, the simplicity of the composition may be a critique on Yelena's character. As the audience soon learns, she has planned her "happily ever after" life, idealistically believing that all things will work to her benefit. Just as the pure functional harmony and diatonicism of the music lacks any tainting of chromaticism, her outlook is unaffected by the pains of reality.

While the straightforwardness of the accompaniment, melodic line, and underlying harmony makes the cue seem repetitive, the cue actually lacks consistent motivic repetition. In fact, the only repeated figure is the short instrumental introduction that sets up the G major tonality. The music's redundancy seems instead to result from a consistent formal structure. Figure 1 provides a brief overview of the structure and key areas.

**Figure 1: Form of "Introduction"**

Intro	Strain 1	Strain 2	Intro	Strain 3	Strain 4	Coda
G: V - I	G	D	G: V - I	G	D→G	G
mm. 1-5	6-13	14-30	30-34	34-46	46-63	63-67

The symmetrical construction of the piece results from the repetition of a four-bar instrumental pattern that bookends the piece and serves as a connection between the D major tonality of Strain 2 and the G major tonality of Strain 3. The recurring modulation from G major to D major between the strains also gives the cue a repetitive feeling. While the melody of the song follows the harmonic progression, the lack of a unifying motive makes the melody seem free and unconstrained by repetition. This musical freedom may be a compositional method of mimicking Yelena's outlook, as she understands the structure of her communist society, but does not feel completely bound to



its codes. In a subtle way, Shostakovich indicates that while the woman may willingly go through the motions of being a “good” communist, she has still maintained her independency, a fact that later causes conflict between her and her government.

Timbre too plays a significant role in this song as well as the surrounding musical cues (No. 1 “Morning Waltz” and No. 3 “Organ-Grinder”); all feature the comfortable middle range of the clarinet and flute. In fact, the combination of these two instruments follows Yelena throughout the film and is often used in music depicting her emotions or thoughts. The lightness of the timbre possesses a certain feminine quality making it well-suited for representing the heroine.<sup>40</sup> Overall, the “Introduction” informs us of Yelena’s situation and characterizes her as a naïve woman whose happiness is a product of her optimistic hopes for her future.

### **“Happy Days are Coming”**

If the “Introduction” establishes the background for the story and introduces Yelena’s character, then “Happy Days are Coming” symbolizes her idea of a perfect life. The song appears on several occasions throughout the film, the first of which is in the two minute scene showing Yelena and Pyotr (her fiancé) skipping through the streets of Leningrad, admiring the furniture and china in shop windows, and dreamily planning their life together. In this sequence, the filmmakers depict Yelena’s optimistic plan for her life while at the same time reveal her plan’s materialism and idealism. This scene also lays the framework for the entire film, introducing the objects and people in which Yelena initially entrusts her happiness, so that by the end of the film, when she seems to

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<sup>40</sup>Also, by employing the style of the waltz in No. 1 “Morning Waltz,” Shostakovich draws on the waltz’s association with feminine beauty, a perfect accompaniment for the shots of Yelena sleeping.

find fulfillment through communist principles, her transformation is clear to the audience. Both the music of “Happy Days” and the visuals that accompany it paint a clear portrait of Yelena as a woman who naively believes that she will be content when she possesses all that she desires.

The first traces of this attitude can be found immediately before the beginning of “Happy Days” when the audience finds Yelena anxiously waiting in the city square for her tardy fiancé. The minor mode of the melodramatic “Barrel-Organ” cue highlights her worries as she pitifully thinks that her fiancé is not coming. But she quickly smiles upon hearing him shout her name, a shout that also cues in “Happy Days are Coming.” The lovers stand in the square as the fiancé explains that he left work early to meet her. She sternly states that “One mustn’t do that!” but the severity of her statement fades as they both giggle at her comment and begin their tour of the city. The levity of the exchange receives support from “Happy Days,” in which the quick tempo, major tonality, and light orchestration of strings, flutes, and xylophone enhance the carefree atmosphere of the scene.

This simple sequence of events reveals Yelena’s egocentrism. Her pouty reaction to Pyotr’s lateness, dramatized by the mournful oboe melody in C minor, showed no concern for why he was late, but only disappointment because he was not coming. Even later, when she finds out that he is skipping work to be with her, she only pretends to care that he is dodging his duties for her benefit. Her excitement, reflected by the up tempo “Happy Days,” seems to trump any other concern or responsibility. In a way, this foreshadows her later decision to file her protest; in that situation, she is willing to shirk her communist values in order to secure her personal “happiness.”

After this short conversation, the two take off on a window shopping tour of Leningrad. They eventually enter a furniture store where Yelena begins to daydream about her future. In this sequence, the audience becomes aware of her desires as they are presented with an idealized version of what she wants her life to be. The dream begins in a classroom in which Yelena enthusiastically teaches a group of attentive children who are all dressed in tidy uniforms, an image meant to symbolize her interest in her occupation. The dream then jumps to a scene in which she prepares dinner while her fiancé plays a cello. Yelena, after tasting her soup, uses the ladle to “conduct” Pyotr’s music, a playful gesture that suggests a pleasant relationship. An immediate cut to the couple on a trolley ride through the city serves as the climax of the dream. The flowers adorning the trolley and the brass band playing from the caboose might insinuate a wedding celebration, but that is never made clear. Their fanciful trolley-ride blends back into reality; the camera changes angles and the flowers and band disappear just as the two jump off the trolley, marking the return to real life. The scene closes as the two hug and part ways, excitedly running off to meet their future.

The “Happy Days” cue enhances the couple’s idealism by mimicking their excitement through musical features such as its swift tempo, form, thematic construction and galop style.<sup>41</sup> During the couple’s conversation, the melody of the first theme, played by the violins, flutes, and xylophone, creates a sense of anticipation as the rhythm consistently accelerates at the end of phrases, almost sounding as if the melody just cannot wait to find out what happens in the end (mm. 21-24). Combined with the

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<sup>41</sup>A galop is an upbeat ballroom dance in 2/4 time that was popular in the nineteenth century. It is known for the characteristic rhythm of an eighth note followed by two sixteenth notes, which Shostakovich uses to open this galop.

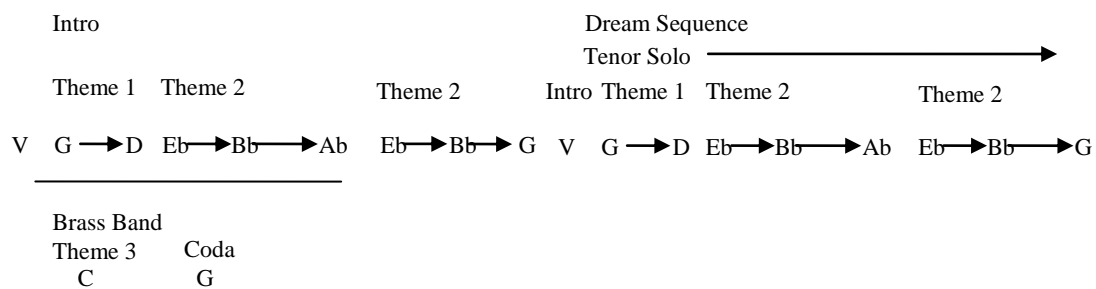
positive associations provided by the firm G major tonality, the first theme serves as a subtle illustration of the couple's eagerness to begin their life together.

The song's second theme starts just as the couple begins their window shopping (m. 41), a sequence that is actually quite disruptive as far as the continuity between cuts. Instead of following the couple through the city, the camera jumps from scene to scene, creating an impression of the couple scurrying from one place to the next. The jumpy visuals are complemented by the harmonic instability of the music's second theme.

After the first theme clearly cadences in D major, the dominant to G major (m. 40), the second theme springs into Eb major for the duration of a trumpet solo (mm. 41-48) and then skips down to D major for a short trombone solo (mm. 49-52). Instability continues as the brass section plays a chromatic turn around that avoids triadic harmony in order to the set-up Bb major (mm. 53-57). This tonal center quickly dissolves as the music suggests it will cadence in G major (finally!) but instead deceptively lands on Ab (mm. 63-64), a half step too high! The entire second theme then repeats (mm. 65-88), but this time with the much anticipated cadence in G major. Although harmonic changes and cuts do not coincide, the frenetic motion of the harmony enhances the disruptiveness of the cuts. The choppiness in harmony and shot give an impression of the couple dashing about from place to place as they admire each shop's wares. On a deeper level, perhaps the unpredictability of the camera and music mimic the carefree attitude of the couple. The freedom of the harmonic and visual movements mirror Pyotr's disregard for the restrictions of his work and Yelena's ignorance to the needs of the rest of the world; they both go about as they please, blissfully unaware of the constraints of reality.

The couple arrives in a furniture store just as the second theme begins to close. Childishly, the two roughly “test” the furniture as Pyotr rocks in a chair and Yelena spins around in a swivel chair. After slowly coming to a stop in her chair, Yelena looks up and begins her daydream. At this point, the tenor solo begins (m. 96), singing a new melody layered on top of the same material already played during the window shopping scenes (Figure 2).

**Figure 2: Form for "Happy Days are Coming"**



Shostakovich’s intent to associate the tenor voice with the fiancé becomes evident throughout the film. But instead of serving as Pyotr’s inner voice, as the soprano did for Yelena in the “Introduction” cue, the connection refers more to what Pyotr means to Yelena rather than what Pyotr actually believes or thinks. To Yelena, Pyotr embodies the entirety of her dreams, since it is through marriage to him that she believes she will find fulfillment in life. The tenor voices this belief by way of the dream sequence, as the views of the couple enjoying married life are complemented by the tenor’s constant repetition of the words “Happy Days Are Coming.” Synchronization solidifies the tenor’s connection to the dream: the soloist enters as the dream sequence begins and exits just as the couple begins their trolley ride, which bridges dream and reality (as discussed earlier). Also, when “Happy Days” returns in later scenes, its occurrence

coincides with moments in which Yelena reconsiders her initial dreams, dreams in which Pyotr, as her fiancé, plays the key role.

The tenor melody exhibits similar traits to the violin melody discussed earlier, which now serves as a countermelody and accompaniment for the vocal solo. It fits perfectly into the traditional harmonic progressions of the first theme, while also moving with the shifting tonal center of the second theme. It even emphasizes the special moment in the second theme in which triadic harmony is abandoned. Here, two perfect fifths a half step apart, F#-B and C-G, are layered on top of each other, creating set class (0156) (mm. 141-142). At this point, the tenor ascends to his highest note, A, increasing the tension of the chromatic harmonies by approaching the height of his tessitura. When the second theme finally cadences on the tonic G (m. 176), it sounds as if the piece is over, but the tenor continues the music, holding his last note, G4, for six full bars. His long note bridges the gap between the second theme's final cadence and the beginning of a coda section. The tenor, by continuing the music past the cadence, appears to be unwilling to let the piece end so soon, prompting a whole other section to begin. The defiance of this gesture gives the impression that the dreamers are reluctant to let their fantasy end.

But the dream does end, although the transition between the dream and reality is somewhat blurred in this particular sequence. Often times, filmmakers mark the beginning and ending of a dream sequence either through some kind of sudden change in setting or musical accompaniment. Here, the entrance to the dream sequence is clearly marked by the sudden cut to Yelena teaching in the classroom, something that could not happen unless it was a cut to the future or a dream. However, the exit from the dream is

very much integrated into the film's reality through the use of a "match on action," a conventional continuity editing device. In the last shot of the dream, Yelena and Pyotr are on a trolley, while in the first shot of "reality" they are also riding a trolley, which they soon exit. While the brass band and flowers that existed in the dream do disappear, the continuity created by the match on action, or match on setting in this case, blurs the audience's ability to identify what is real and what is not.

The interpretation of the music's source as diegetic or nondiegetic also smudges the line between reality and dream. When the music begins in the "reality" portion of the sequence, the music cannot be anything but nondiegetic as no source, whether singer, radio, or band is visually present. But as the dream sequence begins, the distinction between diegetic and nondiegetic becomes less clear. When Pyotr is pictured playing his cello, a melody begins in the viola (m. 153), which originally belonged to the trumpet in the opening instrumental section of the piece (mm. 41 and 65). While a viola is not a cello, the range in which the viola plays and the appearance of a cello on screen creates the impression that Pyotr may be "playing along" with the orchestra. Another instance of such cuing occurs after the tenor completes his solo and the coda begins. Here, Shostakovich scores a brass band, which coincides with the appearance of the brass band on screen. As there has been no instance of this brass band in the song before this point, its entrance here may be another attempt by Shostakovich to force the audience to interpret the music as diegetic. The blur between real life and dream then is present in both visual and musical elements. In doing so, the filmmakers underscore the importance of the dream to the characters: To Yelena, achieving this perfect life seems to be her reality; to the audience, the idealism of her beliefs could only ever be a fantasy.

## Inner Conflict

Upon receiving notice of her appointment to the Altai Mountains, Yelena becomes internally conflicted as she knows she must follow the orders of the government, but desires the life that official powers are unwilling to let her live. The appointment is presented to the audience through intertitles accompanied by a completely silent sound track; an effective way of expressing her shock. An accordion begins to play a variation of a theme that once represented the grandeur of Leningrad through the cue's march style, tonal harmonic progressions, and bombastic brass scoring.<sup>42</sup> But now, just as Yelena feels inwardly torn by the appointment, the music harmonically presents conflicting bitonal G-major and E-minor progressions. The opening "oom-pah" accompaniment alternates between a low G and a chord containing E and B. While all of these notes belong to the E-minor triad, the chord is in first inversion, weakening the sense of E as tonic, and giving G greater harmonic significance. Also, a pedal B is used almost continuously throughout the cue to harmonize the melody, and it is the only non-root note that is shared by both the E-minor and G-major triads. Phrase endings confirm the mixture of tonalities as the bass line implies a half cadence in G major while the treble line implies a perfect authentic cadence in e minor (mm. 7-8). In fact, the entire bass line never implies E as the pitch center. The only Es that do occur serve as passing tones within a fourth descent from G to D (mm. 7, 15, and 29). Only the melody, which is clearly in e minor, emphasizes that tonal center. The last measure confirms the conflict; E and G sound simultaneously, a perfect resolution for both tonalities. Stunning visuals match the polarity of the music in a beautiful wide shot of Yelena standing alone

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<sup>42</sup> The tune originally appears in No. 4 "Leningrad March" beginning in m. 9. Here it is played by the brass section in the key of Bb major. This cue is matched to a short montage showcasing the Leningrad's industry, showing its trains, factories, and people.



in the street. The whiteness of her clothes against the darkness of the shady street and the blackness of her shadow against the lighted area of the street are visually conflicting images that portray the division she feels from both sides (Figure 4).<sup>43</sup>



**Figure 4: Yelena in the Street**

The end of this number marks the beginning of the next music cue. A soprano solo begins the “Choral Conclusion: Stop! Don’t Go Away,” sweetly intoning the words, “Stay! Don’t Go!” A lush orchestral introduction follows the enticing call and sets up the entrance of a female choir, who reiterates the same lyrics sung by the soprano. While the lyrics match Yelena’s feelings about the appointment, the audience experiences several problems in attempting to understand who the choir is, and where they are. Is this chorus akin to the chorus in a Greek tragedy, which comments on the action, but does not take part in it? Or do the voice or voices represent Yelena’s desire to stay in the city? If so, is it only the audience that hears the chorus, or are we to think that Yelena hears it

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<sup>43</sup> This shot is reminiscent of some of the single shot montage theories of Eisenstein.

too? (In other words, is this music interpreted as diegetic or non-diegetic?) Or could this be, as John Riley suggests, the tea kettles and crockery singing to Yelena?<sup>44</sup>

While all of these ideas hold some merit, the interaction of the music with specific images clarifies the source of the voices. Yelena seems to hear the solo voice just as she passes the china shop, turning her head toward the tea sets displayed in the window. The chorus enters in synchronization with close-up shots of these teapots and teacups, and, in a way, an all female chorus singing above high F in a piano dynamic level sounds like the high whistle of teakettles. Also, Kozintsev lamented the fact that plans for a chorus of teakettles did not pan out, so perhaps Shostakovich composed this particular cue as a replacement for the initial proposal.<sup>45</sup> Although the idea of a chorus of china is odd, it serves the purpose of representing Yelena's deep, obsessive materialism. By giving the china the ability to call or sing to Yelena, Shostakovich makes the audience aware of her strong attraction to these items; she hears them calling, imploring her to stay, a command she initially obeys.

But china is not the only thing vying for Yelena's commitment. The tenor soloist enters the music midway through the cue (m. 20). Its role is obvious as the tenor's entrance is synchronized with a visual cut to the picture of Yelena's fiancé that sits on her bed stand at home. As discussed, the tenor represents the idea of future happiness and its personification in the fiancé, who is, of course, a major factor in Yelena's decision-

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<sup>44</sup> John Riley, *Dmitri Shostakovich: A Life in Film*, 14.

<sup>45</sup> Grigori Kozintsev, "The Deep Screen," in vol. 1 of *Collected Works* (Leningrad: 1982), 200, quoted in Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*," 332.

making.<sup>46</sup> The tenor solo represents another voice in Yelena's head, which, combined with the china chorus, portrays the powers that exert the most influence over her.

Stylistic features of the music might also influence the audience's interpretation of the message conveyed in this cue. The twelve opening bars of the piece present the homophonic texture of the women's chorus over a mellow orchestral timbre of low strings, clarinet, and bass clarinet. This opening, characterized by the alternation between triplet and duple subdivision, fades into a duple "oom-pah-pah-pah" accompaniment in the strings (m. 13) that coincides with the soprano soloist's entrance with the main theme in F major (Figure 5). The style of this theme brings an air of sarcasm to the piece with its incessant melismas and decadent ornamentations, all over a predictable, tonal, accompaniment.



Figure 5: No. 8 mm. 13-16

This four-measure idea appears varied throughout the piece, first repeated by the flutes (mm. 17-20) and then varied by the clarinet (mm. 21-26) in the key of d minor with a few other fragmented variations later in the piece by both instruments (the flute in mm. 30-34 and the clarinet in mm. 38-40). The decorative nature of the main theme sets the cue apart from the other simplistic, folk-like themes previously heard in the sound track. "Stay," relies on the overly proper style of a 19<sup>th</sup>-century operatic aria in which virtuosity and ornamentation create a musical portrayal of frivolous materialism. This sarcastic use of these voices calling for Yelena to stay serve as a commentary for the audience; while

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<sup>46</sup> A tenor soloist is showcased in the film's signature song "How Happy Life Will Be," which accompanies the scene in which Yelena and Pyotr daydream about their life in the city.

there may be some sympathy for Yelena due to her situation, it must be understood that her motivation to stay results from selfish desires rather than awareness of the common good.

While Yelena at first falls under the spell of this chorus of personal desire, a new voice with an opposing view catches her attention. A loud, low male voice produced by a loudspeaker system calls to the girl, saying "Comrades, this isn't about the fate of hundreds of people...of millions. There remains only one question: What have you done? What are you doing? What will you do?" The loudspeaker's dialogue, which epitomizes communist values, no doubt represents the voice of the government. Its statement is a type of "public service" announcement meant to encourage, if not guilt the citizens of the Leningrad into pursuing a way of life focused on the good of the collective rather than of the individual. The loudspeaker voice dominates the sound track, mixed at a higher volume level than the vocal music that continues throughout the duration of the loudspeaker's speech. By overlapping these two entities, the sound track becomes an aural representation of Yelena's inner conflict between her desire for a life in Leningrad and the call of governmental duties.

The filmmakers' use the loudspeaker to counteract the self-indulgent chorus that plagues Yelena's private thoughts, as it reminds her, and the audience, that "this isn't about the fate of hundreds of people...of millions." This powerful statement clearly contradicts Yelena's personal desires, condemning the pleas of the chorus by reminding her of the far reaching effects of her decision. The loudspeaker also possesses more authority than the choir due to the way in which the audience interprets its source. While the chorus seems to emanate from Yelena's personal thoughts, the voice produced by the

loudspeaker is perceived to be a true diegetic voice that anybody in the story world can hear. In this way, the voice is more grounded in reality unlike the voices of the teakettles. But the actual source of the loudspeaker's voice, the human who speaks through a microphone, is never revealed in the film and his identity is left a mystery to the audience. In this way, the loudspeaker assumes the powers of an *acousmêtre*, a term coined by Michel Chion.<sup>47</sup> He describes this type of voice as:

Being in the screen and not, wandering the surface of the screen without entering it, the acousmêtre brings disequilibrium and tension. He invites the spectator to *go see*, and he can be an *invitation to the loss of the self, to desire and fascination*...his powers...are four: the ability to be everywhere, to see all, to know all, and to have complete power. In other words: ubiquity, panopticism, omniscience, and omnipotence...*The acousmêtre is all-seeing*, its word is like the word of God: "No creature can hide from it." The one who is not in the visual field is in the best position to see everything that's happening. The one you don't see is in the best position to see you.<sup>48</sup>

This description perfectly matches the loudspeaker in *Odná*. Because the source of the loudspeaker's voice remains invisible, its words seem all the more enigmatic as they are able to shame Yelena's inner thoughts, causing her and the audience to wonder if the voice possesses the ability to hear her inner-dialogue as well as the ability to respond. In this way, the voice becomes all-knowing, possessing that God-like quality of which Chion spoke. The fact that the government most likely controls the loudspeaker makes the voice's omniscience all the more chilling. By endowing this governmentally-controlled voice with the powers of an *acousmêtre*, the filmmakers make the message clear that the government possesses great authority, including the ability to guide the

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<sup>47</sup> Michel Chion, *The Voice in Cinema*, ed. Claudia Gorbman (New York: Columbia University Press, 1999), 21.

<sup>48</sup> *Ibid.*, 24.

people into actions that are supposedly profitable for the entire country.<sup>49</sup> Yelena's decision to protest the appointment seems almost subversive because of her rejection of the commands of the loudspeaker voice. She chooses to appease her own yearnings rather than serve her country, a choice represented by the sound track, as the choir gets the "last word" in the scene; it cadences after the picture fades to black, asserting its influence over Yelena.

### **The Mismatched Voice**

The second reel of the film contains equally interesting manipulations of vocal perception. Many of the choices made concerning this portion of the sound track were no doubt brought about by the limited capabilities of the technology. For instance, there are very few instances of diegetic dialogue synchronization due to the difficulty in dealing with sound editing. Instead of hearing what Yelena says to the official at the desk, only background mumblings of a busy office and the clicking of typewriters can be heard. Most likely, the technology prevented synchronization, but in light of some later moments in the sound track, a more artistically guided thought process seems to be at work.

The sound track accompanying the scene in the telephone booth effectively characterizes Yelena's choice to protest as improper and verging on whiny. She goes to call her fiancé, but she finds the booth occupied by a hungry man, played by Boris

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<sup>49</sup> At the same time, the intrusion of the voice into Yelena's private thoughts also might indicate a more subversive characterization of the government. The voice can seem like "big brother," a quality that may have been purposefully given in response to the tightened controls over cinematic production.

Chirkov.<sup>50</sup> The audience hears Chirkov's conversation with his wife in which he discusses what to have for dinner and how the kids are doing, ending the conversation with "I will give you a big kiss." While Chirkov's dialogue is perceived as synchronized, his mouth is only visible a few times during this scene. Yelena hears the whole conversation and grows increasingly impatient, finally muttering "How can one speak of such things," which the filmmakers express through intertitle rather than recorded dialogue.

This moment highlights the irony of Yelena's statement. The man's conversation arouses her anger because she feels that her phone call is infinitely more important than anything he might have to discuss. But at the same time, the focus of her life is entirely on her own happiness through her fiancé and the material good she hopes to possess. By condemning the man's conversation that focuses on the same items, namely his wife, children, and belly, she inadvertently condemns her own actions. She, by protesting, only sees her own happiness at stake, without considering how it may affect those around her, which the man in the booth in a smaller, yet similar way, does as well as he draws out his conversation even though he can see someone else waiting to use the telephone. Both turn a blind eye to others, focusing their resources on egocentric pursuits.

Shostakovich musically confirms the similarities between the two characters; after finishing his conversation, the man leaves the booth whistling the organ-grinder tune that Yelena heard in the streets of Leningrad.<sup>51</sup> Throughout the film, the lightness and

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<sup>50</sup>Chirkov would later go on to play the title role in *The Youth Maxim* its two sequels. This trilogy is considered the masterpiece of Soviet Realism. Kozintsev and Trauberg both directed, and Shostakovich also supplied the music.

<sup>51</sup> Originally, the audience perceives the original cue as diegetic organ-grinder music even though it is actually played by clarinets, horns, and bassoons. The visual track cuts to an image of a street organ grinder playing in the square outside of Yelena's apartment building just as the song begins to play. Shostakovich would later use a similar orchestration to represent an organ grinder in film *The Gadfly*. Erik

playfulness of the melody mirrors her optimistic outlook, cued in at points in which she expresses her hopes for happiness. By having Chirkov's character whistle the tune, the filmmakers effectively relate the goals of the two characters, indicating that both desire personal fulfillment, enhancing the irony in Yelena's self-absorbed evaluation of the man's conversation.

After Yelena finally makes her call to her fiancé, the sound design becomes even more complex. Again, Yelena's voice is not heard, but is "seen" by mouth movement combined with intertitles. During the conversation, the camera alternates between the view from inside the booth with Yelena, and outside the booth staring in, alternations matched aurally by distinct changes in the sound track (see Figure 6). When the camera shoots from outside the booth, the sound track consists entirely of ambient sound,



**Figure 6: Shots Inside and Outside**

comprised of the office's indiscernible chatter of workers and the clacking of typewriters, in keeping with the previously established soundscape of the building's interior. When the camera shoots from inside the booth, the sound track contains an interesting mosaic of voices and music. Several voices, both male and female, speak simultaneously,

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James Heine, "The Film Music of Dmitri Shostakovich in *The Gadfly*, *Hamlet*, and *King Lear*" (PhD diss., University of Texas at Austin, 2005), 127.



including the recognizable timbre of the male voice of the loudspeaker, which seems to be repeating the same message Yelena heard earlier in the streets. On top of this collection of voices, a wax cylinder recording of sappy violin music is audible, which combines with the voices to create cacophonous background noise. The only thing missing from the sound track is perhaps the most important: Yelena's voice.

While not allowing Yelena to have an audible voice may have been a result of the ineffective technology, some interesting details reveal that the absence of her voice is more than just the result of technological limitations. First, there is the alternation between sounds for the inside and the outside of the booth. The outside noises fit with the preexisting soundscape and are perceived to be realistic sounds. But the presence of so many loud voices inside the booth that do not carry over from the outside is an aural impossibility. Stranger still is that the voices cue in when Yelena picks up the phone, and continue until Yelena hangs up the phone. Just as the phone hits the hook, the voices cease to speak, silencing the sound track altogether. Synchronization between sound and action implies that the telephone is the source of the voices and music. Interpretively, the connection of these sounds to this action creates uneasiness for the audience, who knows that such a correlation is impossible. Since the noise detracts from the realism of the story, it must serve a more artistic purpose. Kristin Thompson suggests that perhaps this moment is an attempt at using "contrapuntal" sound as described by the authors of *The Future of Sound Film* (see Chapter I). She states that this scene is one of the "most varied, daring, and sustained use of contrapuntal sound," however she concludes that "the narrative motivation [for the counterpoint] is unclear."<sup>52</sup> While it is entirely possible that this moment in the sound track is merely an experiment in artistic theory, there is another

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<sup>52</sup> Kristin Thompson, "Early Sound Counterpoint," *Yale French Studies* no. 60 (1980): 127.

possible explanation. The substitution of Yelena's voice with a mix of other voices and music redirects our attention away from Yelena's concerns about the appointment. Instead, the voices of others including the loudspeaker dominate the sound track, effectively preventing the woman from speaking her thoughts. In this scene, the filmmakers "drown out" Yelena's worries with the voices of a crowd, creating a metaphor for the Soviet view of the importance of the collective good over the individual.

The telephone scene is followed by yet another "contrapuntal" use of sound.<sup>53</sup> Yelena finally enters an office where she is given the chance to make her case for a new appointment. Her entrance occurs against a completely silent sound track. She sits in a chair, and begins to tear up, eventually bursting with the phrase "Why of all people must I go to the Altai" (expressed through intertitle). As she continues to speak, she begins to talk about what her life should be like, communicating that "I am going to marry, we'll buy beautiful furniture, Happy Days are Coming!" As these thoughts are expressed through intertitles, Yelena gradually begins to dry her tears and smile, becoming noticeably more and more animated at the thought of this lifestyle. Her emotional progression is mimicked by contrasting musical material. The initial outburst of tears and self-pity cues in the entrance of "Lamenting March II" a variation of "Lamenting March" that represented her initial conflict over the appointment. This variation, orchestrated for winds rather than the accordion, uses C major and A minor as the key centers. Also, while the original "Lamenting March" was completely diatonic, this variation employs a few chromatic tones, the most prominent of which is the Bb alteration in the A-minor melody (mm. 5, 15, 24), giving a Phrygian inflection to the tune. This especially flattened mode and its association with death may be an effort to symbolize Yelena's

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<sup>53</sup> Ibid., 127.

belief that this appointment will figuratively “kill” her dreams. As she begins to think about her ideal life, “Lamenting March” ends and “Organ-Grinder II” begins, which is another variation of an earlier cue. While “Lamenting March II” is varied by modal inflection, “Organ-Grinder II” changes by way of the removal of all chromaticism, relying entirely on the C-major diatonic collection. By varying the original march in this way, “Organ-Grinder II’s” perfect diatonicism exaggerates the idealism inherent in Yelena’s claims about how happy her life will be.

The synchronization of the music to the visual track allots these cues some “voice-like” attributes since the beginning of “Lamenting March II” coincides with the visual start of Yelena’s mouth movements. At first, it literally looks as if the music is her voice until the appearance of the first intertitle indicates that that is not the case. Instead the music clarifies the emotional content of the dialogue expressed by the intertitles. Alone, intertitles can only communicate bare dialogue and lack the voice’s ability to imply feeling by inflections such as changes in pitch or volume. Shostakovich overcomes the shortcomings of intertitles by using the music to create nuance in the dialogue, emphasizing the whining pleas of Yelena through “Lamenting March II,” and expressing her idealism in “Organ-Grinder II” as she conveys her desires to the official.

The female official’s response to Yelena is expressed by one of the longest instances of recorded dialogue in the entire sound track and by one of the most authoritative voices. Although she gives in to Yelena’s pleas, she does so in way that fills Yelena with guilt.

They're engaged and want to marry. They want beautiful furniture. Life will be beautiful. Hand over the documents. In accordance with our instructions we decide the deployment of teachers to their predestined line of march. These teachers must be willing and prepared to contribute to the reconstruction of

Socialism. Those who are in doubt and have only their self-interest in mind are enemies of the Soviet state. Those people are of no use to us. Therefore teacher Kuzmina stays here for she doesn't want to go to the place assigned to her. We ask for teacher Kuzmina to be left here for she doesn't want to go to Siberia.

This condemning statement is made all the more powerful by its synchronization and source. The representation of the female official already carries the authority of the communist government because of her occupation. But her authority is enhanced by a number of other features in the scene. A picture of Lenin hangs on the wall, giving the sense that his power is in this office. This element implies that the decree handed down by the official does not stem from her own personal agenda, but represents the agenda of the communist government as a whole. The language of the statement reinforces this thought, as the official uses the pronouns “we” and “us” instead of “I” or “me,” implying that she speaks for the collective, rather than for herself.

The statements synchronization with the image also provides strength to the speech and speaker. While the back of the official's head is shown on screen when Yelena first enters the office, the official is never pictured again, even after she begins to speak. This lack of a visual source “acousmatizes” the voice, as it becomes untethered from its body. Its acousmatic nature is confirmed as the official's voice continues to be heard even after Yelena leaves the office, giving the impression that the voice is following Yelena, even though the speaker is not. This omnipresent quality gives the audience a heightened awareness of the voice's clout with Yelena. Even after she has left the office, the words of the official seem to oppress her, her shocked expression indicating the distress caused by the official's reproach. Also, the acousmatic nature of the voice gives the speaker's words authority, again a method by which the filmmakers

attempt to portray the government as an omnipotent entity that must be followed, even at the cost of individual comfort.

Compared to the severity of the official's statement condemning Yelena's attitude, the appearance of "Happy Days Are Coming" following the official's speech cannot be classified as anything but ironic. After hearing the government official criticize her dream, Yelena sees its opposition to the guidelines of the Soviet perspective. The audience is made aware of her realization when an abbreviated version of the "Happy Days" cue, featuring the tenor soloist, enters. Recalling that this song and especially the tenor soloist represent Yelena's dreams, its appearance in this situation likely indicates that Yelena may be reevaluating her outlook on life. Because of the official's comments, she grasps that the excitement and idealism of her dreams are in essence selfish, anti-communist pursuits. In the same way, "Happy Days" becomes a frivolous anthem of this self-serving dream that will in no way guarantee fulfillment in life. The abrupt ending of "Happy Days" testifies to this point, as it is cut off by the voice of the female official stating "How happy her life could have been," implying that it is only through cooperation with the goals of the Soviet State that one can attain true happiness. The comment of the official again holds the power of an *acousmêtre*, its omniscience made known by the voice's ability to "hear" the lyrics of "Happy Days" and then twist the song's words. Because of the forcefulness of the speaker, Yelena realizes her "error" and tears up the orders, insistently shouting "I will go anyway!" It seems that communism has gained another convert to its ideals, as Yelena feels that she must fulfill her duty to the state in order to gain personal fulfillment. The camera cuts to the loudspeaker reiterating its original plea: "Comrades, This isn't about the fate of hundreds

of people...of millions. There remains only one question: What have you done? What are you doing? What will you do?" Yelena, who once rejected the loudspeaker's claims, is now embracing them by going to the Altai Mountains.

The Leningrad scenes serve the purpose of establishing the storyline and initiating the major themes of the film. Yelena, whose original dreams are characterized as selfish, is scolded into feeling self-centered when the government asks her to teach in Siberia. Through her protest, the government's voice influences her, causing her to believe that the things she desires will only benefit her to the detriment of the greater good. Her "enlightenment" results from her decision to go to the Altai, a decision that reflects awareness of the communist values.

The use of the human voice in this first portion of the film reinforces the transformation of Yelena's outlook by both mimicking and mocking the idealism of her dreams while imposing the ideals of the communist agenda. Musically, the simplicity of the "Introduction" cue reflects Yelena's naivety while the exuberance of "Happy Days" at first mirrors the idealism of Yelena's dream, only to return later to mock the dream because of its optimism. "Stop! Don't Go!" in the same way sarcastically reveals the shallow reasons for Yelena's protest. While these songs reinforce Yelena's idealist outlook, the employment of *acousmêtres* implies the power of the communist government. Through the use of these "bodiless" voices, the filmmakers send the message that just as these voices have an all-knowing ability, the government knows what is right for the people. Throughout this portion of the film, the novel and effective use of the sound track exhibits awareness on the part of Shostakovich and the directors of the capabilities of music to produce certain feelings, and an understanding of the

audience's ability to perceive the voice and connect it to a physical or figurative source. Through the careful coordination between the visual image and the sound track, Shostakovich and his collaborators improve the depth of the audience's understanding of Yelena's change of heart; the sound track illustrates her strong attachment to her selfish dreams as well as her remorse as she realizes that her self-serving attitude contradicts the values of communism, values that the filmmakers portray as honorable and true.

## Chapter IV: Scenes in the Altai Mountains

While the first two reels of *Odna* have many instances of recorded dialogue, sound effects, and synchronized sound, the last four reels contain significantly fewer instances of sound events other than the music. Lack of recorded dialogue resulted from the decision to film the last four reels on location in the Altai Mountains. Since early sound equipment was so bulky, transportation of the equipment was impractical.<sup>54</sup> The few recorded sounds were created post-production, such as the voice of the Shaman, whom the filmmakers actually transported back to Leningrad to record.

Whether intended or not, the shift in the focus of the sound track from recorded dialogue to music parallels many other changes that occur between the second and third reels. The most obvious change is the setting, as Yelena has now arrived in the remote village, a stark contrast to the populated streets of Leningrad. The outlook of the film also shifts from the idealism and dream-like world that Yelena enjoys in Leningrad, to a brutally realistic portrayal of the Altai people whose sole means of existence is shepherding. The music itself shifts from relying on traditional tonal harmonic progressions to nontertian sonorities, at times entering into the realms of atonality. These shifts reflect Yelena's change in circumstances: she must now face reality, with all of its troubles and brutality.

### **The Song of the Altai**

Since few instances of recorded voices occur in the last four reels, those that do take place carry considerable importance to the story. The song of the Altai functions as

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<sup>54</sup> Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*," 331.



an aural indication of a visual change in setting as his startling voice is synchronized to the first shots of the barren landscape of the Altai Mountains. Although the identity of the singer is never concretely revealed, the voice definitely belongs to a male singer utilizing the vocal technique known as throat-singing. This technique undoubtedly produces the most distinct and unusual sound heard in the sound track thus far.

Considering that throat-singing is a technique featured in Altai folk-song traditions, the song serves as an indication of the Altai culture, just as the gallops, waltzes, and marches used for the Leningrad scenes were representative styles of the Western music tradition. While the visuals featuring the barren landscape jolt the audience into a different setting, the song of the Altai brings the audience into the alien culture of the Altai.

The song also interacts with the visuals and the remaining aspects of the sound track in an interesting manner. Visually speaking, it is hard to classify the song as either diegetic or nondiegetic, since a man riding a mule is pictured during these opening scenes, but is only shown from the back. The audience is never allowed to connect the voice concretely to the man which makes the voice at first seem like an *acousmêtre*, suggesting that the voice has some sort of authority over the Altai village. It is not until after the completion of the song that the face of the man riding the mule is revealed, and the audience sees that he holds a stringed instrument. Here, a creative manipulation of music and image implies that the man on the mule may have been the singer. A solo horn begins the first music cue of this scene, No. 15 “The Steppe of the Altai.” and overlaps the last bit of the throat singer’s song. But instead of interrupting the singer, the horn rather continues his musical idea by mimicking the minor thirds of song’s drone (mm. 1-2), although the horn’s pattern sounds a minor third lower than the singer’s. At

first, bridging the throat-singers music with the music in the score seems to imply that the song is nondiegetic as it seems intentionally integrated into the music. But the image of the man holding the stringed instrument appears at the same time as a harp enters in m. 2. The coordination of the harp entry with the image of the stringed instrument causes the audience to perceive the sound of the harp as diegetic and may even cause the audience to consider the throat-song, which flows into the music, is diegetic as well, produced by this Altai minstrel.

The importance of the connection between the song and the minstrel becomes clear when his role in the film is evaluated. The man with the stringed instrument serves as a diegetic narrator for the views of Altai people. He communicates their viewpoints through the use of song, allowing him to directly convey important information, but in a way that fits into the confines of the story world. For instance, in this opening scene, he sits atop his mule next to a group of people sheering their sheep, stating through intertitle, “What would the Altai people live on if they didn’t have any sheep?” This viewpoint, that the sheep are the Altai’s livelihood, makes the Bey’s later attempt to sell the sheep without the village’s consent a hostile, despicable action. While the filmmakers could have relied on a true third-person narrator, the use of the Altai musician to communicate important dramatic points is an attempt to humanize the foreign ways of the Altai people. Through the presence of a spokesman for the Altai, the audience becomes more sympathetic to their troubles.

In light of the importance of this character, the connection of the throat song to this narrator makes him a representative of the culture. His role as musician, expressed through both the throat song and his instrument, implies his knowledge of the Altai’s

ways, giving him the authority to speak about their way of life. His authority is reinforced by the initial acousmatic nature of the voice which implies that this is a voice of a narrator who possesses omnipotence within the Altai culture. When the face of the speaker is revealed, the audience becomes aware of his humanity, making it easier to identify with the narrator and with the alien ways of the Altai culture.

### **The Song and Dance of the Shaman**

While the narrator serves as the voice of the Altai, the Shaman takes on the integral role of representative for the primitive aspect of the Altai culture. The message of the story relies on the idea that the Altai people are in need of the advances of technology and the “improvements” of communist doctrine, and therefore are in need of an education which Yelena is summoned to provide. Her transformation in the film is complete when she realizes the importance of her work with the people. In order to make this point, the Altai must be portrayed as “backward” people, ignorant to the advances of modern society. The filmmakers used the Shaman as a symbol of the archaic society, since he is the spiritual leader of the people and enforces their “old-fashioned” beliefs.

His song is heard during Yelena’s first conversation with the Village Soviet. As she talks to him, she hears the banging of a drum and turns her head to the source. The camera follows the match on action and cuts first to the grotesque picture of a horse-skin on a pole, which serves as an indicator of the primitive nature of the Altai society.<sup>55</sup> The next cut is to the image of the Shaman performing a dance, which is an actual recording of the Shaman whom the filmmakers met while filming on location. His ritual dance was filmed and then the Shaman was transported back to the city to be recorded. So while the

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<sup>55</sup> Theodore van Houten, *Leonid Trauberg and His Films: Always the Unexpected*, 89.

song does not match the action exactly, it is meant to be perceived as synchronized. The camera cuts back to Yelena and the Village Soviet who, from the direction of their gaze, seem both to be watching the dance. The Village Soviet explains through intertitle that this is the Shaman, saying that he “clings to his old-fashioned beliefs, but he is loyal to the authorities.” This statement reveals the outdated ways of the shamanistic religion, but also produces some sympathy for the Shaman, because of his loyalty to the government.

A sympathetic portrayal is also evident in the score. The Shaman’s dance occurs within mm. 56-72 of No. 16 “The Altai.” Preceding the entrance of the Shaman’s dance, the texture consists of a melody played by bassoon in mm. 1-3 and the clarinet mm. 32-48, and accompaniment played by the low strings. However, the accompaniment exhibits the characteristics of an ostinato pattern, causing the listener to hear a stratification of the texture into two somewhat independent layers. The melodic material does not suggest a single pitch center, but freely incorporates chromaticism while the harmony in the strings continues unchanged, making the melodic line seem improvisatory and distorting any sense of a consistent pitch center. In m. 56, the melody disappears and the bassoon and contrabassoon play isolated notes. They continue their pointillistic line during the Shaman’s dance, although they are barely audible over his voice and drum. This bare texture and lack of a consistent pitch center makes the entrance of the triadically harmonized melody in m. 73 very surprising. Here, the flutes (which have been silent in this cue until this point) and clarinets play descending diatonic thirds in the key of Cb major, while the Village Soviet communicates that the Shaman is loyal to the authorities. The descending thirds begin on Eb and Gb and end on Cb and Eb resulting in a

“composed-out” Cb-major chord. In the penultimate measure, the Cb and Eb descend by half step to cadence on an A-major chord.

This triadic major ending may be a musical attempt by Shostakovich to garner sympathy for the Shaman. The ceremonial dance might have upset the audience because of its strangeness, or at least made them unsure if the Shaman was to be viewed as “good” or “evil” within the context of the story. Shostakovich confirms that the Shaman will not be an antagonist through the use of major mode diatonicism, reinforcing the Village Soviet’s positive evaluation of the religious leader’s character.

The Shaman’s dance occurs at another time in the sound track in which the music and sound effects combine in an intriguing way. After Yelena has met the Bey and Village Soviet, as well as the other villagers, she enters her hut where she must now decide how to proceed. The villagers seem to wonder if she could teach the children anything beneficial, and Yelena seems disheartened by their cold reception. After entering the neglected school hut, with dirty floors and furniture in need of repair, she sits down at a desk to evaluate her situation. Kozintsev described the sound plan for the rest of the scene in his memoirs:

The simplest sounds were developed in the script in a specific way, with real-life sounds swelling to become symbols.... The sound fabric of the episode when the teacher arrives was complex. The girl was making herself at home, unpacking her things, when suddenly an alarm-clock went off, and then strains of the distant city barrel-organ were heard. A tambourine and the hoarse cry of a shaman (a genuine recording) broke with crude strikes into the merry motif, a device for threshing corn banged and squeaked (a genuine recording).<sup>56</sup>

These sounds that Kozintsev describes all carry a specific symbolic meaning making both Yelena and the audience aware of the obstacles that she will face in trying to teach

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<sup>56</sup> Grigori Kozintsev, “The Deep Screen,” in vol. 1 of *Collected Works* (Leningrad: 1982), 196, quoted in Iakubov, “Dmitri Shostakovich’s Music to the Film *Alone*,” 331.

the Altai. When Yelena begins to walk to the hut, No. 18 “Kuzmina in peasant’s hut” begins, which opens with the low reeds and the accordion in low, brooding chords. As she sits down at the desk, the chords die away into a solo English horn melody set in Bb natural minor, synchronized with landscape shots of the mountains (m. 22). The mournful associations of the English horn and the isolated feeling of a solo line portray Yelena’s loneliness in this village. As she sits, the alarm-clock that Kozintsev described goes-off cuing in a variation of the barrel-organ theme (m. 31). This time, the theme occurs in C minor rather than C major, a standard method of transforming a joyful melody into a depressing theme. Transformation is also accomplished by giving the melody to the melancholy oboe rather than the light-hearted clarinet. Yelena begins to pull things out of her bag—the alarm-clock and the picture of her fiancé—which provide her with some comfort. Her anxiety quickly melts away as she looks outside of the hut and sees children playing outside, an image that causes the barrel-organ melody to modulate back to C major (m. 67). Her emotional transformation is complete as the excitement of teaching the children motivates her to playfully exercise, as she did earlier in the film when the organ-grinder melody first occurred. Her exercises almost seem to respond to the presence of the Organ-grinder music, implying that maybe Yelena hears the melody in her head or “inner-ear,” making it similar in function to “Stop! Don’t Go” which seemed to portray Yelena’s inner dialogue.

The brass section enters the cue in m. 103 as Yelena begins to dream about teaching the Altai children all about the wonders of technology. She can barely contain herself until she is interrupted by the sounds of the Shaman performing his dance, which interrupts the organ-grinder tune in mid-phrase (m. 131). Following a lengthy shot of the

dance, a short montage follows using a series of shots which focus on the make-shift tools and simple machines that the Altai use to thresh corn and grind food. The montage is meant to portray the primitive ways of the Altai people. Also within this sequence, the camera comes back to the image of the horse skin and the Shamans dance, again highlighting the “old-fashioned” beliefs of the culture.<sup>57</sup> All of these images represent the obstacles that Yelena must overcome in order to educate the Altai people, namely, their religious traditions and their ignorance of new technologies. The interruption of Yelena’s daydreams by the Shaman’s dance is meant to remind her of the problems that she will face in carrying out her task.

But Yelena seems unhindered by the task ahead of her. The camera cuts back to her in the school hut, and though she looks concerned, she quickly smiles again, restating her goal with the musical support of the Organ-Grinder theme played by the accordion, now completely diatonic in C major (No. 19). Since this same tune as it occurred earlier in the scene seemed to be playing in Yelena’s thoughts, its coordination here to her undeterred outlook might also be a sign that the tune is still attached to her thought process. This interpretation takes on great importance in light of the fact that the Organ-Grinder theme does not stop the sound of the Shaman’s dance, but plays over it, creating a cacophonous layering of diegetic (the Shaman’s dance) and “inner” diegetic (the organ-grinder) sound. Their simultaneous occurrence represents the conflict between Yelena’s optimistic outlook and the brutal reality of the great obstacles she must overcome. It is through the Shaman that the audience first experiences the Altai people’s lack of cultural development and are made to believe in this society’s need for change.

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<sup>57</sup> Theodore van Houten, *Leonid Trauberg and His Films*, 89.

## **The Lullaby**

Out of all the cues, Shostakovich composed only one new vocal piece for the last four reels. The haunting melody of No. 24 “Lullaby” appears several times in the second half of the film either sung (No. 24 and No. 40) or played by the piccolo (No. 20 and No. 24). The tune exhibits many traits often associated with folk music. Solidly in natural minor, the melody’s simple repetition of figures and strophic form are clearly reminiscent of the folk tradition. The mixed meter too is suggestive of an amateur singer’s tendency to slow down at the ends of phrases and breathe out of tempo. Also, diminuendos at the end of each phrase give the sense that the singer lacks breath control to sustain the phrase, another marker of an untrained performer. These stylistic features make this song stand out amongst the more operatic songs from the first two reels. In fact, “Lullaby” more closely resembles the Shaman’s song than other music cues in the score because of the solo voice texture and folk associations.

The lullaby melody becomes associated with two major ideas in the film: children and winter. Its association with winter arises from the melody’s first appearance in No. 20 “Winter,” which is synchronized with shots of the snow covered Altai landscape. This series of shots serves as an indicator of the change of season, which is confirmed by an intertitle that simply reads “Winter has begun.” The icy timbre of the solo piccolo that plays the melody creates an aural “chill,” as the whistle of the tone imitates the cool air of the mountains. But “Winter” only contains the opening phrase of the lullaby melody. The tune is cut short by the scene depicting the Bey interrupting Yelena’s class to force some of the children to shepherd his sheep. Winter plays a role in the scene as it is the reason the Bey needs so many shepherds. It is only after this scene that the piccolo



completes the lullaby melody (mm. 1-4 of No. 24). Here, the tune is synchronized with shots of Yelena staring anxiously at the remaining children. The camera follows the eyeline match of Yelena's gaze to the seven remaining children before cutting to more landscape shots of the snow-covered mountains. Through visual synchronization, the lullaby melody seems closely attached to winter and its hardships.

The next scene deepens this connection, while also establishing the lullaby's connection to the welfare of the children. The entrance of the mezzo-soprano in m. 6 of No. 24 serves as a sound bridge between the winter shots and the scene change to the inside of the Village Soviet's house. Here, the audience finds the source of the voice, as the Village Soviet's wife's mouth is matched perfectly with the lullaby, making it the only song in the entire score that is fully synchronized to a visual shot of a person singing. Unlike the other vocal pieces that represented Yelena's inner thought (or even of teacups singing), the context of "Lullaby" allows it to be perceived as a diegetic song, one that fits the context of the story world due to its synchronization and folk qualities.

But even though it is diegetic, the lyrics of the song interact with the visuals in an interesting manner. The English translation of the original Russian text appears below:

Little child, sweet little child!  
What is your husband's name?  
Sidor, Sidor, my dear friend.  
Sidor, Sidor, my dear friend.

Little Child, sweet, little child  
How many children do you have?  
Seven, Seven, dear friend.  
Seven, Seven, dear friend.

While the lyrics indicate that this song is a lullaby, the only indication that a child is present in this house is a baby's cradle hanging in the background. The baby is not

pictured until after the completion of the second verse (m. 28) when the wife begins to hum. Also, when the wife sings the text, she does not appear to be singing to the baby, but more to herself, as she does not face the cradle but stares away from it. This disconnects the text portion of the lullaby from serving as just a song for the baby, giving the words and music of the lullaby a deeper purpose than to just putting a baby to sleep.

This purpose, I believe, is revealed by the synchronization of the text to the image. The first three lines of the verse are synchronized with a stationary shot of the wife singing, seated in her home. A knock at the door interrupts her after the third line (m. 14), and Yelena walks in. The wife does not seem to care and resumes her song. As she continues into the second verse, the camera begins to shift viewpoints. A cut back to Yelena shows her confused, perhaps by the cold reception of the wife. Next, the camera cuts to an image of the Village Soviet sleeping, revealing that this is his house and his family. The cut back to Yelena shows her speaking to the wife, and a camera cut to an image of seven children in the classroom implies that she is discussing the plight of her students. At this point in the song, the question “How many children do you have?” has been asked, and the answer “seven” is synchronized to the image of the seven Altai children. By synchronization, Shostakovich directly connects the children to the lullaby, allowing the audience to reinterpret the lullaby immediately as a commentary on Yelena’s situation.

Through this synchronization, the lullaby, with all of its cultural codes, becomes attached to Yelena’s relationship with the children. A lullaby is defined as a song meant to calm or lull a child to sleep. Musically, it can serve as a sign of motherhood, or of a

general desire to care for helpless children. By using a lullaby in this particular scene, Shostakovich implies that Yelena has acquired some of this motherly “instinct,” evident by her actions in defense of the children’s well-being. In a way, the lullaby is an instrument of character development, as it indicates Yelena’s protective feelings for the children through the extra-musical associations of the lullaby genre.

But while the lullaby reveals Yelena’s concern for “her” children, it also exposes the Soviet’s wife’s apathy for not only the Altai children, but for her own child as well. As previously stated, when the audience first sees the wife, the baby is not pictured, only its cradle. In fact, her back is to the cradle, weakening an assumption that she is affectionately singing for her child. The baby does come into view after the texted portion of “Lullaby,” when the wife hums another complete verse (mm. 28-36). But again, the wife does not look at the baby and seems to stare blankly while she rocks the baby, making the wife’s actions seem more a chore than motherly instinct. That the baby is wide awake despite the soothing quality of the lullaby may likewise be a subtle indication of the wife’s ineffectiveness as a caregiver. These details contrast Yelena’s caring attitude and the wife’s indifference.

This contrast sets up a dramatic moment in Yelena’s development. As the wife casually rocks the baby, Yelena asks her “Do you not care about those [Altai] children?” The wife looks up, smiling, and replies “I am only interested in my house,” an intertitle that cues in No. 25 “Happy Days are Coming.” The camera cut backs to Yelena, showing her staring down at the floor as if in thought. A series of shots featuring decorative teapots, a hot water heater, and the baby follows until the song is cut off by the snores of the Village Soviet. In this sequence, Yelena becomes aware of the

egocentricity of her original dreams. The wife's lack of concern for the Altai children results from her selfish obsession with the same objects that Yelena once prized herself. The reprise of "Happy Days" serves as an indicator of Yelena's contemplation, acting as a musical "memory" of her former beliefs. In this context, the excitement of the song is now an ironic recollection, condemning Yelena's former beliefs and the wife's current attitudes. Yelena is so angered by the wife's attitude (and perhaps by her own history) that she yells at the Village Soviet to wake up. In an interesting sound/image synchronization, the image of Yelena yelling is synchronized with the sound of an alarm clock, a sound that indicates what she yells as well as her tone of voice.

The use of "Lullaby" and "Happy Days are Coming" in this scene emphasizes the parallels between Yelena and the Soviet's wife. As Yelena abandons her selfish attitudes and grows more concerned for the well-being of her students, the wife, after having a child of her own, still finds happiness in obsessing over her material items, showing little concern for anyone else. The lullaby serves the dual purpose of honoring Yelena's motherly concern for children that are not her own, while revealing the wife's inattention to her own child. Yelena also sees her former attitudes expressed by the wife through the reprise of "Happy Days." Through the use of these songs, this scene decisively condemns the egocentric attitudes expressed by the wife while conveying the nobility of Yelena's change of heart.

"Lullaby" appears at one other time in the score in No. 40, which occurs near the end of the film. Yelena has been rescued from the snowstorm, but is still not free of death's grasp. While the villagers debate with the Village Soviet outside, she lies in bed with her hands wrapped with bandages, an image synchronized with one of the few

instances of complete silence in the sound track. The camera cuts to images of the snow-covered mountains, which cues in the mezzo-soprano with a reprise of the second verse of “Lullaby.” Considering that the “Lullaby,” and this verse especially, is a musical representation of Yelena’s motherly care for the children, its occurrence here, when Yelena is near death because of her concern for the Altai, is not surprising. Yelena is in her current state because of her aggressive defense of the children and their parents. But Shostakovich also seems to be capitalizing on generic similarities between lullabies and laments to subtly broaden the “Lullaby’s” association to include the theme of death. Yelena believes that she is near death, stating through intertitle “so this is the end.” The mournful quality of the tune, which stems from its minor modality and sighing falling arpeggiations, along with its earlier associations with Yelena’s motherly nature, makes it the perfect lament for the dying teacher

This scene also indicates that winter’s association with the lullaby melody earlier in the film was actually foreshadowing. As stated, the winter landscape shots return in this sequence, highlighting winter’s role in the story and in the “death” of the teacher. It was winter that forced the children into the fields, and now it is winter, in the form of a violent snowstorm, that seems to have robbed Yelena of her life. The landscape shots combined with the “wintery” lullaby from their first happening, foretold the means and the reasons for Yelena’s death. By winter’s natural force and by her own natural “motherly” instinct, Yelena approaches her rest. Although she does not succumb to death, the “Lullaby” highlights the noble reasons for Yelena’s illness while predicting the only force that is able to hinder her from fulfilling her purpose.

## Chapter V: The Voice of the Bey

Through the study of the sound track, it is evident that music was the most common and acceptable substitute for many of filmmakers' planned sound events. Whether serving as a substitute for dialogue through the use of song, or as a representation of an organ-grinder by way of an orchestral cue, Shostakovich managed to create several pieces that ably fulfill the same purpose as the original plans. But there is at least one instance in which the decision to use music instead of dialogue seems to have been the original intention. The Bey, the villain of the story, receives a completely instrumental voice produced by the synchronization of the distinct timbre of high woodwinds to the image of the character speaking. Kozintsev revealed that an instrumental voice for the character seems to have been the plan from the start when he described the original scripted sound plans for the film.

The girl was making herself at home, unpacking her things, when suddenly an alarm-clock went off, and then strains of the distant city barrel-organ were heard. A tambourine and the hoarse cry of a Shaman (a genuine recording) broke with crude strikes into the merry motif, a device for threshing corn banged and squeaked (a genuine recording), and then, as though stitched through the sound fabric, a woodwind phrase arose—[bassoon] and flutes—the voice of the bai, composed by Shostakovich. The voice, rattling and senile, passed several times through the film, became stronger, and grew in might.<sup>58</sup>

While the voice of the Bey does not actually occur in the final version of this scene, this account does reveal that the creation of an instrumental voice for the character was the original intention.

The decision to give the Bey an instrumental voice seems to be a result of a number of circumstances. Practically, the Bey only appears in the third, fourth, and fifth

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<sup>58</sup> Grigori Kozintsev, "The Deep Screen," in vol. 1 of *Collected Works* (Leningrad: 1982), 196, quoted in Iakubov, "Dmitri Shostakovich's Music to the Film *Alone*," 331.

reel of the film, all of which were shot in the Altai Mountains. This meant that in order to record the actual voice of the Bey, he would have had to have been transported back to Leningrad, since the size of the recording equipment prevented the filmmakers from transporting it to the set in the Altai Mountains. While this no doubt was a concern, this fact did not prevent the filmmakers from bringing another character, the Shaman, back to Leningrad in order to record his song. Vocal music could also have been written to give the Bey a human voice, which Shostakovich did for Yelena in the case of “Introduction” and “Happy Days are Coming.” Combined with the fact that the Bey is the only character with a voice represented solely by instruments, it seems likely that the filmmakers made a conscious decision to give the character a unique voice, effectively setting him apart from the other characters in the story.<sup>59</sup>

But the figurative voice is not the only thing dividing the Bey from the other characters. He is the main villain of the story, whose actions always conflict with Yelena’s mission. While she attempts to teach the children, he forces them to leave class, physically assaulting Yelena in the process. When she discovers that he intends to illegally sell the sheep, she intervenes in order to protect the village’s interest. He deceives her by offering his sleigh to Yelena as transportation to the city, while secretly ordering his sleigh driver to leave her in the wilderness. His actions continually thwart the objectives of the heroine, establishing him as the antagonist of the story.<sup>60</sup>

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<sup>59</sup> While there are a few instances of Yelena’s voice being mimicked by instruments or sound effects, such as the alarm clock as discussed in Chapter IV, she is given a true voice earlier in the film by way of synchronized dialogue. The remaining characters either have synchronized dialogue or theme music, with no particular instrument mimicking their visual production of speech.

<sup>60</sup> While another character, the Village Soviet, also proves to be an obstacle for Yelena, the trouble he makes results from his inaction rather than direct defiance. His laziness and unwillingness to help puts him at odds with Yelena, while the Bey willingly chooses to act against her aims.

Not only does the Bey act in opposition to Yelena, he also directly defies the decrees of the government, specifically Stalin's First Five Year Plan, when he attempts to sell the villagers' sheep without their consent. While the film addresses many concerns of this program, the character of the Bey was no doubt inspired by two specific elements: the collectivization of agriculture and the elimination of the *kulaks*, or land-owning peasants of the Soviet Union. Stalin had hoped to bring all agricultural production under the rule of the state, which in effect negated the property rights that many of the *kulaks* had acquired. Stalin labeled the *kulaks* as enemies of communism because of their success by way of capitalistic gain and called for their arrest, deportation, or execution. When the Bey is introduced in the film, the filmmakers imply that the Bey is indeed a *kulak*. He states that he once owned a large amount of sheep, but now, has given them to his relatives, making it seem like he complied with the government ordered collectivization. But the veracity of this statement is brought into question by an Altai woman who says, "Why does he get all the wool we shear?" This implies that on the surface the Bey may have given away the sheep, but he still receives the benefits of ownership. Later, after Yelena addresses the Village Soviet with her concerns about the children working for the Bey, he laughs at a propaganda poster that calls for the defense of collective farming, a call that goes unanswered by the Village Soviet, who refuses to act against the Bey. By defining the Bey as a *kulak*, the filmmakers make him an enemy not only to Yelena and the village, but communism as a whole.



## Revealing the Foe

Giving the Bey a figurative voice emphasizes his adversarial position in the film, and the musical features of the instrumental speech are meant to highlight his evil nature.

Egorova describes his voice in her discussion of the film.

No less expressive in the music of the film *Alone* is the character or, more exactly, the ‘voice’ of the Bey, created with the help of the piercing timbre of the flute and the powerful, resolute phrases of the bassoon’s solo. While in this sequence the actor stresses the senile feebleness of the character[,] the music effectively dispels this impression in [the scene of a confrontation between him and the teacher], where in the Bey’s ‘voice’ aggressive, menacing intonations are suddenly heard, typical of a man who is used to being implicitly obeyed.<sup>61</sup>

The scene to which Egorova refers is the scene in the school house when the Bey comes to take the children. It must be noted though that in this scene the movement of the Bey’s mouth is not directly synchronized to the music as it is later in the film, and the presence of other visualized voices would seem to indicate that this music is meant to serve as a nondiegetic accompaniment for the scene. Nonetheless, this scene is the first point in the film in which the Bey expresses his malicious intentions.

His entrance to the school house cues in No. 22, “Bey takes the children to sheep pastures,” a piece unlike any other in the score. A full orchestral hit punctuates the Bey’s entrance, shocking the audience out of the reduced orchestration of the previous cue, No. 21, “Children,” which is scored only for flutes, trumpets, and percussion. The pitches of the stinger chord are perhaps the “menacing intonations” to which Egorova refers, as they create the first eight-note chord written in the score. The chord belongs to set class (01245689), an almost fully chromatic collection (its complement is set class 0148). After hearing harmonies that have up to this point only employed at the most four pitches, this eight-note chord is rather conspicuous. The spacing of the chord members

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<sup>61</sup>Egorova, *Soviet Film Music*, 16.

allows it to be interpreted as a G-minor chord with an added 7<sup>th</sup> and 9<sup>th</sup> under a B-major triad. While the chord is chromatic, the thirds created by the spacing soften the dissonance, creating an eerie effect, but one that lacks the harshness of minor seconds. The sudden strange harmony, full orchestration, and a fortissimo dynamic all contribute to the shock of this moment, enhancing the alarm in Yelena's expression when the Bey barges into the classroom.

The "menacing intonations" continue as strings sustain seven of the eight notes of the orchestral hit, minus the trombone's Eb, throughout the duration of the cue. Above the drone, an oboe solo enters, playing a melody that employs almost the full range of the instrument from B3 to F5. The entire chromatic aggregate is in use, but phrases tend to begin and end on D (mm. 1, 7, 8, 10, 13, 33-36), although there is no harmonic support for D as a tonal center. Throughout, the oboe sounds improvisatory. The ties over bar lines (mm. 1-2, 2-3, 6-7, 7-8, 14-15, 17-18), obscure any sense of the notated 4/4, making it the first cue that lacks a consistently strong pulse. Overall, the features of the oboe melody lack the conventional features of Western tonal music. The melody refuses to be confined to a single scale other than the complete chromatic set, while rhythmically it is free from the restrictions of a regular meter or pulse in general. In its refusal to adhere to any standard pattern—metrical or tonal—this music stands out from the other cues of the film which all employ at least one conventional element of Western tonal music.

The "rebellious" nature of the cue reveals the Bey's insolent attitude towards the government, attitudes that are not completely made known until later in the film. His actions in this scene expose his self-seeking nature, made apparent by his lack of concern for the children's welfare. It is the music that reveals the broader implications of the

Bey's actions. Just as his music acts against the norms of Western tonal music, the Bey, in preventing the children from receiving their education, disregards the policies of the government. While the music in this scene does not serve as a true figurative voice for the Bey, it deepens the audience's understanding of his seditious character by ignoring conventional practices.

### **The Tone of Voice**

It is not until the Bey tries to sell the sheep that the audience hears the Bey's figurative voice, represented by the screechy sound of a duet between the Eb clarinet and a member of the flute family.<sup>62</sup> The Bey again interrupts Yelena's outdoor class, coming into the fields where plays with the children (No. 30). Here, the clarinet and piccolo melody is only loosely synchronized to the visual voice, its entrances and exits sometimes bridging over cuts to other images. The instrumentation truly becomes tethered to the Bey's mouth movements in cue No. 32, in which each phrase of the duet is perfectly synchronized to the three menacing statements the Bey makes to Yelena (expressed through intertitle): "Who are you exactly? You and that rabble? Are you stirring them up?" When the distinctive duet returns in No. 33 (m. 124), it is again coordinated exactly with shots of the Bey suspiciously offering his sleigh to Yelena as transportation to the courts, slyly whispering to his sleigh driver to "take care she doesn't freeze." Here, each phrase of the Eb clarinet and flute melody directly corresponds to a shot of the Bey or of an intertitle containing his dialogue. By matching the instrumental duet to images depicting the Bey's speeches, it seems that Shostakovich intends for the

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<sup>62</sup> No. 30 uses the piccolo while No. 32 and No. 33 use the flute.

audience to perceive the timbre of these instruments as a figurative voice for the character.

Shostakovich uses several unique elements of the instrumental voice to draw the audience's attention to it, emphasizing its special role in the score. Timbre is the most distinct feature of the Bey's voice for the average audience. While the piccolo and the Eb clarinet have been used before in the score (even featured in the case of the piccolo), a duet of the two instruments only occurs in conjunction with the Bey. In terms of range, Shostakovich utilizes the highest part of the tessitura of both instruments, the Eb clarinet reaching a G6 and the piccolo a Bb6, similar to No. 22, which employs the oboes highest range.<sup>63</sup> The piercing quality of the instruments combined with the shrillness of their high range almost assaults the ears and easily stands out from the rest of the orchestra. The distinctive quality of their combined sound makes every entrance and exit in the score noticeable, and as a result makes it easier for the audience to connect this orchestration to the visual voice of the Bey.

Also, by choosing these instruments, Shostakovich uses the screeching quality of the timbre to comment on the Bey's alarming nature. The combination of these instruments produces a frightening tone, their squeaks and wails creating a sense of unease. Thinking of the famous uses of the Eb clarinet especially, one is reminded of the grotesque transformation of the *idée fixe* in the fifth movement of *Symphonie fantastique*, *Till Eulenspiegel's* defiant jokes, or the Dancing Bear in *Petrushka* and the alarming quality produced by this particular instrument in these excerpts. Here, Shostakovich seems to have these terrifying associations in mind, intensifying the theme by the

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<sup>63</sup> Shostakovich uses the lower pitched instruments like the Bb Clarinet, bass clarinet and flute to play in the lower ranges, most likely for ease of performance and projection.

addition of the equally piercing piccolo in order to present the Bey, who has now revealed his destructive capabilities by robbing the villagers of their livelihood, as the terrible, defiant villain that he is.

## **Inflection**

An examination of the three voice events in No. 30, 32, and 33 reveals subtle variations in the melodic, harmonic, and rhythmic construction of the music. While all of the voices contain the most complex rhythmic constructions, the most extended uses of chromaticism, and the least tonal harmonic structures out of the entire score, slight differences in the compositional approach show that Shostakovich tailored each cue to fit the dramatic circumstances surrounding their occurrences. Like an actor who changes the tone, pitch, and rhythm of his or her voice in order to convey different emotions, Shostakovich changes the inflection of the Bey's voice in order to expose the passions expressed by the words in the intertitles.

Rhythmic complexity in the Bey's voice may serve several practical as well as illustrative purposes.<sup>64</sup> The unique intricacy of the rhythm may be a method by which the voice stands out from the rest of the score, which is much more regular in its emphasis of the metrical indication and employment of conventional rhythmic patterns. Considering the music's purpose as a replacement for the voice, rhythmic irregularity may be a means of speech imitation, an attempt to mimic the gesture and rhythmic qualities of the voice. In connection with the Bey, the irregular use of rhythm may be a way to musically agitate

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<sup>64</sup> When referring to rhythmic complexity or uneasiness, I am referring to an unconventional approach to rhythm in terms of Western tonal music. While complex rhythmic constructions were in practice at the time, their use in *Odná* stands out from the generally conventional and regular approach to rhythm and meter found in the other cues.

the audience, enhancing the villain's irritating actions by way of disquieting rhythmic construction. Compared to the rest of the score, the Bey's voice stands out due to its unique approach to rhythm.

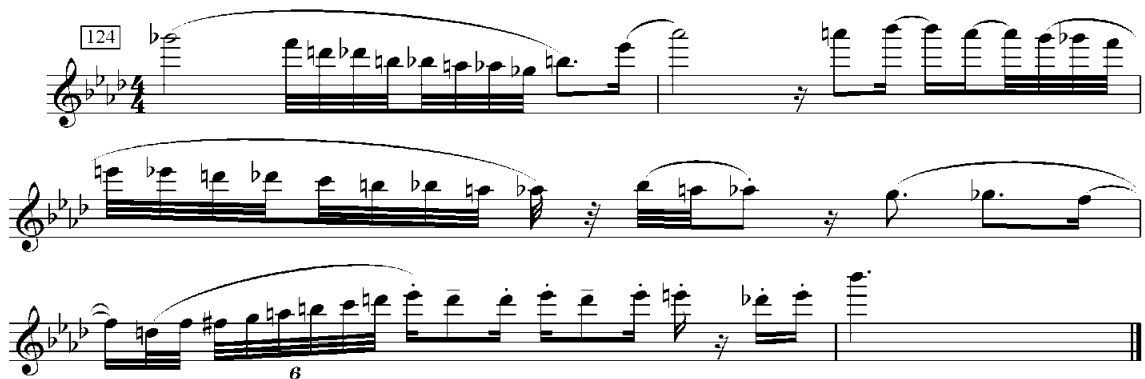
While all three voice events contain rhythmic complexity, it is created by different compositional means. In No. 30, syncopation near the ends of phrases makes the melody uncomfortable since, conventionally, the ends of phrases occur on typically strong beats rather than weak beats (mm. 4, 8, 10, 12, and 14). These unsettling phrase endings contrast with the ostinato in the bassoon and contrabassoon, which provides a consistent eighth-note pulse that reinforces the 4/4 meter. Indeed, the regularity of the bass ostinato highlights the irregularity of the rhythm in the melody. Within the context of the drama, the unstable melody makes the audience aware of the Bey's dubious intentions.

In No. 32, syncopation is again the source of uneasiness in the rhythmic content, but this time, syncopation is found in not only the melody, but the bass line as well. This passage contains three short phrases each synchronized to the three questions asked by the Bey and each of which becomes gradually more syncopated. In the first phrase (mm. 1-3), the melody, played by the distinctive Eb clarinet and piccolo duo, enters on the downbeat, alternating between triplet and duple sixteenth notes. The low strings, bassoon, and contrabassoon enter on the second half of beat one with their syncopated line, syncopation that the melody emphasizes later in the second measure. The two lines converge on the downbeat of the third measure, where the first phrase ends giving strength to the downbeat. The second phrase (mm. 4-5) contains a similar construction, again with the melody beginning on the downbeat and the bass beginning on the second

half of beat one, but they end together on the weak second half of the third beat. In the last phrase (mm. 6-7), both voices emphasize the weak second half of each beat in the first measure of the phrase, while in the second measure, the bass solidly plays the downbeats and the melody continues to stress the second half of each beat before both voices end on the second half of beat three. As the musical voice gradually becomes more syncopated, the dramatic content too intensifies as each phrase shows the Bey progressively becoming more enraged. The gradual unsettling of the pulse reflects the Bey's growing anger.

The final voice, which begins in No. 33 at m. 124, contains the most unusual rhythms in the entire score. While the double bass provides a regular ostinato that emphasizes the 4/4 meter, the melody contains very intricate rhythmic units, more complex than the prior “vocal” cues. Figure 7 provides a portion of this rhythmically difficult passage.

**Figure 7: No. 33 mm. 124-128**



Almost every measure of the Eb clarinet and piccolo duet contains some type of thirty-second note subdivision. The irregularity of this passage makes it seem to be the most

threatening of all the voices, which is fitting considering that this music serves as the representation for the Bey's deadly lies. He convinces Yelena that she can borrow his sleigh because he knows that the district courts will side with his claims, which on the surface seems like a respectable favor. The menacing rhythmic content of this passage disquiets the audience, alerting them that the Bey's intentions may not be as honorable as his words.

The actual melodic content of the three voice events complements the emotions produced by their complex rhythmic construction. All three voices lack any form of melodic cohesion, as the melody does not rely on any single scale or pitch collection other than the complete chromatic aggregate, and lacks any consistent sort of motivic repetition. The chromatic half step is featured in all of the voices, whether through repetition of half-step motion or through chromatic runs. This slithery interval has long been associated with evil or otherness, used by Bach to depict the serpent in *Durch Adams Fall*, by Bizet to show the looseness of the gypsy *Carmen*, and later, by John William as the theme for the villainous shark in *Jaws*. The slippery chromaticism of the Bey's voice seems to be another way in which Shostakovich emphasizes the man's deceitful nature. Only his music contains this degree of chromaticism setting him apart as the antagonist in the story.

Chromaticism also is a means by which Shostakovich mimics the voice. By shaping a more gestural melody out of chromatic runs, the melody mimics the pitch fluctuations in everyday speech. Combined with the irregular rhythms, these passages seem speech-like.



Whatever the purpose, chromaticism is used in varying degrees through the course of the three voice events. No. 30 uses chromatic pitches as decoration of more recognizable scales. An ostinato pattern in the bass establishes E as a pitch center elaborated by two neighbor tones, D and F, perhaps insinuating the Phrygian mode. But while this ostinato pattern continues unchanged throughout the piece, the melodic line in the Eb clarinet and piccolo is not so constrained. Although it begins with a full beat on E (m. 2), this apparent tonal unity only lasts a moment before the melody shifts to C melodic minor by using both the descending natural minor scale in m. 3 (with an added A natural as a chromatic passing tone) and the ascending melodic minor scale in m. 4, before an almost complete C Phrygian collection appears in mm. 5-6 (with an added D natural, another chromatic passing tone), culminating in a Phrygian cadence in C. Juxtaposed against the E ostinato in the bass line, the entire passage sounds almost bitonal. The second phrase of the voice (mm. 9-14) still maintains C as a pitch center (mm. 9-10), but emphasizes a descent from Gb to Db before resting on C, a figure that might imply the Locrian mode. This is followed by a two-measure interruption of the ostinato in which both the melodic and ostinato instruments move in rhythmic unison, before the opening texture resumes in m. 13. Here, the complete chromatic scale is played by the melody, leading into the last measure of the section, which contains the complete G-natural minor scale. Throughout this passage, the melody seems to “flatten” as the scales progress from the C minor scale, through Phrygian and Locrian to the complete chromatic collection before the surprise ending with the G minor scale. The melody seems to become more distorted, and more worrisome, which mirrors the progression of the Bey’s actions through the scene. His sudden entrance to the scene

surprises Yelena and the children; we are at first unsure of his intentions, especially after he states “The children can return to school,” which without the inflection of the music would sound like a victory for the heroine. But the increasing chromaticism of the Bey’s “voice” indicates that the villain’s heart has not changed; his terrifying voice informs the audience that he is still a man to be feared.

In No. 32, chromatic activity increases as much of the first phrase (mm. 1-3) and the second phrase (mm. 4-5) are comprised of fragments of the chromatic scale. The third phrase (mm. 6-7) contains no chromatic runs, instead beginning with a fanfare figure based on the perfect fourth between C and F, before climbing by half step from G to Bb to end the phrase. All three melody lines end on a Bb over an E in the bass voices (mm. 3, 5, and 7), emphasizing the diabolical interval of the tritone. This interval, as well as the brevity and chromaticism of each phrase, makes it difficult to determine a pitch center for this passage. While the bass line could be considered in E locrian (it contains all of the pitches except the D, and begins and ends on E), it seems more likely that Shostakovich only wished to emphasize the distinct interval of the tritone. In a way, it appears that the “voice” melody insists on creating the tritone against the bass line, drawing on the well-known associations of the interval to inform the audience that the Bey’s anger at Yelena is a product of his own immorality rather than any wrongdoing on the part of Yelena.

When the voice of the Bey returns in No. 33 at m. 124, the key signature indicates four flats, which combined with an ostinato pattern that emphasizes F, would seem to indicate the key of F minor. The melodic content of the Eb clarinet and flute duet however does not reinforce this tonality, as it is characterized by almost constant half step

motion with little emphasis given to F. In fact, the very first note of the solo boldly proclaims Gb, a half step higher than the pitch center implied by the contrabassoon's ostinato. From there, the melody usually descends by half-step and ascends by leap (mm. 124-125, mm. 127-128, and m. 140) or by more diatonic-like alternations between half step and whole step (m. 127). If in No. 30 the key gradually "flattens," No. 33 seems to be almost completely "flat" since it is comprised entirely of the descending half-steps. Again, the dominance of the chromatic half-step adds a diabolical tone to the Bey's voice, making the audience aware that the Bey's outwardly respectable action, allowing Yelena to use his sleigh, is fueled by deceitful intentions.

The musical characteristics of the Bey's figurative voice mark him as the enemy of the film, both to Yelena and to the state. Everything about his voice is extreme, from the range to use of irregular rhythm and extreme chromaticism. As the figurative voice of the Bey defies the conventions of Western music, the on-screen character of the Bey defies the laws of the communist government. In the same way that the human voice throughout the film reveals the desires, power, and intentions of its characters, the musical elements employed by the Bey's instrumental voice depict his irreverence to the ideals of communism.

## Chapter VI: Meta-Voice of Soviet Propaganda

While *Odna* marks the transition from silent movie to sound cinema, the actual story line of the film demonstrates the changing aesthetics of Soviet cinema. The 1920s produced what are considered today to be the masterpieces of Soviet cinema, namely the avant-garde silent films of Eisenstein and the FEKS, or the Factory for the Eccentric Actor, of which Kozintsev and Trauberg were founding members. However, films by these artists, although highly acclaimed internationally, did not receive such praise from the public population of the Soviet Union, who saw avant-garde cinema as an art form for intellectuals. Towards the end of the 1920s, the government recognized the potential power of film as both an educational and propaganda tool. As leaders began to take interest in the cinema, increased censorship and control seemed inevitable. A party cinema conference held in 1928 resulted in a resolution passed by the Central Committee that outlined the power and purpose of the Soviet cinema:

Of particular importance are cinema's tasks in the countryside, where cinema must become a powerful medium for raising the cultural level of the peasant, for broadening the outlook and the experience of the peasantry, taking him out of the confines of rural narrow-mindedness, bringing him by example closer to the town, to the worker... into the process of the socialist reconstruction of the countryside.<sup>65</sup>

Instead of catering to the artistic minds of the country, filmmakers now had to cater to the masses. *Odna*'s realistic storyline about a proletariat woman discovering the importance of the collective good appealed both to the party line and to an audience that could identify with the film's mostly realistic portrayal of the situation. The film addresses contemporary events, as nearly every aspect, from the story line to the music, reinforce

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<sup>65</sup> 83 Party Cinema Conference Resolution, "The Results of Cinema Construction in the USSR and the Tasks of Soviet Cinema," in *The Film Factory: Russian and Soviet Cinema in Documents 1896-1939*, ed. Ian Christie and Richard Taylor (Cambridge: University Press, 1988), 210.

the current directives of the Soviet government. Throughout, *Odna* contains a meta-voice of communist propaganda, as reinforcement of the government's reforms guides both the development of the storyline and the portrayal of the characters.

The Central Committee's reference to the "reconstruction of the countryside" refers to a famous policy of the Soviet government that was also put into action in 1928. Stalin's infamous Five Year Plan outlined a process for total economical and industrial change in the Soviet Union as it incited the growth of industry in the cities and the collectivization of agriculture in the large rural areas of the country. Agricultural collectivization meant the elimination of the landowning class of peasants known as *kulaks*. Since land ownership was considered a capitalist ideal, Stalin called for the "dekulakization" of the countryside, ordering these peasants into labor camps or having them executed. Through this action, Stalin forced communism into the countryside; this process would have dire effects on the rural peoples.

*Odna*'s story portrays these political processes in action, as the peasants rise up against an evil *kulak*, the Bey. The filmmakers depict the Bey throughout as an enemy to communism, as his selfish interests instigate strife in the community. His refusal to comply with collectivization and his capitalistic intentions for the village's sheep threaten their very existence, since the Altai rely on the sheep for their livelihood. His willingness to murder Yelena further demonizes him as his greed drives him to commit the worst of crimes. As I have discussed, Shostakovich's music highlights the Bey's despicable nature. Chapter V described Shostakovich's musical voice for the character, a frightening musical presence in the sound track. By representing the only *kulak* in the

film as a wicked capitalist, the filmmakers accept the government's animosity towards this class.

The film also addresses the party's concern for the education of the non-Slavic ethnic groups and their plan to coax them into loyalty to the communist government. The Central Committee reinforced the necessity of accomplishing this goal:

Cinema has very great significance for the development of culturally backward national minorities, especially for the oriental nationalities, where, given the low level of literacy of the vast majority of the population and the inadequate schooling facilities, cinema must play a great role in strengthening the cultural development of the working masses.<sup>66</sup>

While the wording of the resolution indicates what cinema must do, *Odna* shows why cinema must do it, as it demonstrates the cultural “backwardness” of the Altai people and the benefits that could result from their education. Yelena, who at first shies away from leaving her beloved city life, eventually realizes the importance of her role as a teacher for one of these “backward national minorities.” She encounters one of the “inadequate schooling facilities” and meets the questioning of the villagers who wonder if she can find something productive to teach. While she educates the children concerning the advantages of technology and other societal advancements, her decision to stand up to the Bey gives the entire village an example of the Soviet spirit in action. In turn, Yelena's dedication to the masses results in her own rescue, as the villagers stage a coup of the corrupt Soviet official and send for help for their teacher. Ironically, technology saves Yelena as it is an airplane that comes to her rescue in the end, serving as evidence for the villagers that an “iron bird” can save a life. The film's emphasis on education promotes the new educational standards of the Soviet cinema.

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<sup>66</sup> Ibid., 210.

## The Voices of Communism

While Soviet doctrine guides the structure of the plot and the portrayal of the characters, the literal “voice” of communism takes on a number of forms throughout the sound track. The film involves a number of officials who speak as representatives for the communist government. Examples include the acousmatic voices of the first and second reel, the female official and the loudspeaker, who proclaim the communist agenda. As discussed in Chapter III, these two voices are presented as god-like *acousmêtres*, voices that are never tethered to a body and seem to float throughout the diegesis. The choice to give these voices a commanding nature seems to reflect the filmmakers’ respect for the decisions of the government as these voices seem to know what is right, even though the heroine does not. The omniscient abilities of the loudspeaker and the ruling of the female official condemn Yelena’s actions, helping her to realize that her refusal to take her appointment goes against the ideals of communism. Endowing these voices with acousmatic power creates the perception that the Soviet government knows what is best for all.

At the end of the sound track these voices return, this time coming to the aid of the dying teacher. The loudspeaker informs a crowd of concerned citizens in Leningrad that the teacher is dying and in need of aid. This is followed by the voice of the female Soviet official who says that she will send an airplane to Yelena’s rescue, stating that “We owe this to our socialist society.” Her voice maintains its acousmatic quality as the official is never pictured on screen. Instead, her voice is layered over a shot of Yelena lying in bed, looking as if she is about to die. When the official’s voice indicates help is coming, the camera cuts to a shot of an Altai woman smiling, implying that this woman

“hears” the good news. The camera then cuts back to the people listening to the loudspeakers in the streets of Leningrad where the citizens begin to smile as the loudspeaker states that a plane is on its way to rescue Yelena.

While in the first and second reels the authority of the government voices enlightens Yelena’s thinking with communist ideals, causing her to care for the needs of the Altai people, the last reel shows the same voices coming to her physical rescue. The message is clear: the government cares for the needs of all as well as the needs of the individual. This coincides with Koznitsev’s statement about the inspiration for the film: “Man’s fate had become an object of general care; this showed the utmost importance—even at a national level—of a single human life.”<sup>67</sup> While the filmmakers make known the government’s authority to maintain the values of communism, they also express the government’s benevolence in saving even just a single citizen from death.

The film’s ending brings closure to another important theme of the film, the idea that “Happy Days are Coming.” This phrase is repeated by spoken text, intertitle, and song throughout the sound track, each time appearing in different dramatic situations to trace the development of Yelena’s beliefs in the story. We first hear the phrase expressed in the peppy galop of Shostakovich’s song “Happy Days are Coming.” This song occurs in a dream sequence that identifies the objects and people who Yelena selfishly believes will bring her happiness. When the female Soviet official condemns these beliefs, the song’s ironic reprise reveals Yelena’s reevaluation of the things she held dear in light of her realization of the importance of her civic duty. The song returns once more in the scene in which Yelena comes face to face with the emptiness of her dreams, shown through the life of the Village Soviet’s wife. Here, she resolves to do what is necessary

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<sup>67</sup> Grigori Kozintsev, *The Deep Screen* (Moscow: 1971), 147. Quoted in Egorova, 15.



to defend the values of communism. After this point, the phrase does not recur until the ending of the film after Yelena's actions have saved the Altai people at the expense of her own health. As the airplane flies away from the village, accompanied by the rousing cue No. 45 "Finale," the Altai narrator stares up at the plane and through intertitles states: "What can the iron bird do? It can save a human life. What can man do? Man can create new life!" Yelena interrupts him, yelling from the airplane that she will return someday. The next two intertitles read "How happy life will turn out to be!" viewed between cuts of the airplane and the villagers spinning their hats in the air.

This short sequence reveals that Yelena's heart has changed: she now realizes that true happiness comes from performing her communist duty. The narrator's conclusion that man can create a new life indicates that Yelena's adoption of communist morals has provided her with a new way of living, a sentiment supported by the final intertitles: "How happy life will turn out to be!" This occurrence of the phrase has the distinction of being the only time it is expressed without a reprise of the "Happy Days" cue. The absence of the musical cue makes it apparent to the audience that this particular statement of the phrase lacks any sarcastic bite that was previously provided by the song when it occurred in inappropriate contexts. By the end of the film, Yelena has found true happiness by pursuing communist goals rather than selfish ones, a change made evident from the absence of the film's most repeated musical cue.

There is, however, one representative of communism who is not shown in the best light—the corrupt Village Soviet. He refuses to implement the decrees of the government; he ignores his duties to aid in agriculture collectivization; and he chooses not to involve himself in the quarrel over the sheep. His inability to act in these situations

eventually causes the Altai people to demote him, establishing one of their own, a young woman, as the new Soviet voice in the village. She is the one who sends for help for the dying Yelena, something the former Village Soviet refused to do.

His corruptness is highlighted in the sound track as he is denied the same authoritative voice as the other voices for communism. In fact, the only aural production he is given are some snores and yawns when Yelena finds him sleeping in his hut. In this scene he is represented in the most unattractive way, yawning and scratching himself after he wakes up to deal with Yelena's complaints about the Bey. Shostakovich's music for the character is equally grotesque, utilizing the buzzing tremolo of the low strings and trombone glissandos to mimic the official's snores and yawns (No. 26 "Village Soviet Chairman at Sleeping and Rising").<sup>68</sup> He goes to drink some tea, but rather than using a teacup, he pours the liquid into the saucer and sips it out of the wrong dish. His disregard for the rules of etiquette may be an indication of broader disrespect for rules in general, even those of the government he is meant to represent. Also, starting at this moment, the Village Soviet always has something in his mouth, whether it is tea, bread, or a cigarette. As he makes his rulings on situations, his speeches are visually encumbered by foreign objects in his mouth, making his statements lack the serious quality that other voices representing the government, like the loudspeaker and female official, maintain. These distractions obstruct the Village Soviet's statements from possessing the same impact as those of the other loyal communist representatives.

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<sup>68</sup> Egorova, 15.

## **Sarcasm and Severity**

As this paper has shown, there are several examples in which Shostakovich's music promotes the film's pro-communist message. This is accomplished mostly through the contrast in the score between the "serious" music used for the situations containing conflict between the enemies and defenders of communism, and the satirical music used to reveal the naivety of characters who do not fully understand the values of the political doctrine. The satirical side is most apparent in the sarcastic portrayal of Yelena's selfish dreams through the songs like overly peppy and sometimes inappropriate occurrences of "Happy Days are Coming" or "Stop! Don't Go!" with its choir of crockery. In these pieces, as well as others, sarcasm is created by the intersection of the music's major modality and other typically "happy" qualities, appearing in situations in which the characters exhibit more depressing emotional statuses. In a way, the composer almost thumbs his nose at Yelena's egocentric goals by his use of musical cues that mock her self-absorption.

An example of the satirical use of music is found throughout the score in Shostakovich's approach to the genre of the march. This genre seems to be especially linked to the ideas of order and grandeur of Leningrad and the advancements of the nation as a whole. Near the beginning of the film, Yelena indicates (through intertitle) that she wants to stay in Leningrad. Her statement cues in No. 4 "The Leningrad March," a piece for brass band that accompanies a short montage of trolleys, factories, and crowds of busy people. The march's militaristic and celebratory associations combined with these visuals indicate a sense of pride in the advancements of the city and reinforce necessity of the Five Year Plan's hopes to industrialize the nation.

But Shostakovich uses the march style again in No. 10 and No. 11, this time in a more sarcastic context. These two cues occur in the second reel, when Yelena protests her appointment in the government offices. No. 10 coincides with a short scene in which Yelena meets a young woman who is protesting her own appointment for health reasons, even though there is nothing wrong with her. No. 11 occurs after Yelena's phone conversation as she returns to the main hallway of the building, weeping over her situation and choosing to protest the appointment. In both situations, the women willingly forgo their duty for personal pursuits. These march cues, however, lack the grandeur of No. 4. The different effect is created in large part by the unconventional orchestration. While No. 4 employs a brass choir, Nos. 10 and 11 utilize the high woodwinds to play the melody over an accompaniment scored for trumpets and horns, an orchestration that lacks any effective bass voice. The feminine woodwind timbre adds a sarcastic air, as it plays a fanfare-like line that is more characteristic of the trumpet than woodwinds, while the trumpet only performs a supportive role in the piece, making it seem as if the woodwinds mock the trumpet by playing the fanfare figure. By creating this odd orchestration that emphasizes the feminine woodwind instruments over the brass, the music mimics the willingness of the two women to put themselves first over the priorities of the state. As the women place their own concerns over the state, the woodwinds play the melody while the brass are reduced to an accompanimental role. The cue's mockery of the original march cue reveals the women's selfish actions that, in a way, mock the authority of the state.

When Yelena eventually does begin to defend the interests of her students and the village, Shostakovich turns to musical severity. The music mirrors Yelena's

confrontations with the enemies of communism, which include the Bey and the Village Soviet, mostly through the use of the minor mode and highly chromatic chord progressions reminiscent of a Romantic approach to musically expressing angst. In doing so, he emphasizes the gravity of the battles between Yelena and the antagonists, characterizing the actions of the Village Soviet and the Bey as “evil,” while Yelena’s confrontational measures are portrayed as righteous. A good example of “serious” music occurs during Yelena’s first conflict with the Village Soviet, in which he declares that he will not stop the Bey from removing the children from school, a climactic moment because of the dramatic music accompanying the scene (No. 26 “The Village Soviet Chairman at Sleeping and Rising”).

The cue begins just as the Village Soviet wakes from his nap. Snore-like figures in the low strings and trombone provide an ostinato-like accompaniment for the melody in the bassoon. Although tritones in the ostinato cause this cue to lack a concrete tonal center, the set class contained in the ostinato, (016), becomes a unifying feature of the cue’s harmonic progression as Shostakovich “composes-out” this set class throughout the entirety of the piece. In the first measure, the bass, cello, tuba, and contrabassoon introduce this set using the pitches G, Db, and C, with the tritone featured between G and Db (see Figure 8).

**Figure 8: No. 26**



These instruments repeat this figure throughout the cue, raising the pitch by a half step at the beginning of each new phrase (mm. 15, 23, 31, 35, 44, and 48). By m. 48, the

original tritone from G to Db returns in its inversion, Db to G. The rise in the accompaniment's pitch level mirrors the swell in the emotional intensity of the scene as the Village Soviet listens to Yelena's complaints, even looking at a placard given to him by the government that reads "No more Kulaks in the kolkhozes!" (another subtle voice of communist propaganda).<sup>69</sup> Upon completion of the cycle, the course of the underlying harmony changes as the arrival at the final (016) of Db, F#, and G marks the entrance of the full orchestra. A four-bar progression follows this arrival (mm. 48-51) and leads into a climactic C-minor chord in m. 52, where the full orchestra plays at a fortissimo dynamic. In this progression, some instruments hold a pedal G (flute, bassoon, contrabassoon, trumpet 1, horn 3 and 4, violin 1, and viola) while the bass voices sustain a pedal Db, thereby emphasizing this tritone. The bass Db resolves by half step in m. 52 to a C in the bass. At this moment, the original (016) that appeared in the first measure of the piece returns as the arrival point for the 51 opening bars (Figure 9).



The climactic return of <7, 0, 1> coincides with the pinnacle of the dramatic action, as the Village Soviet reveals his indifference through this intertitle: “this is none of my business.” By synchronizing the intertitle to the musical climax, the rejection of his duties seem all the more contemptible, an action made even more infuriating by the shots of the official and his wife arrogantly staring at Yelena. Also, the use of set class (016) with its distinctive tritone further vilifies the Village Soviet’s actions due to the interval’s

long standing association with evil. While the music reveals the Chairman as a villain, it also reveals the hero as the cues unexpected resolution in C major (m. 61) is synchronized to a cut to Yelena looking enraged by the official's indifference. This change in modality mimics the camera's shift from viewing the villain to viewing the hero. In this scene and in others, Shostakovich's dramatic music reveals the severity of the villain's actions while enhancing the understanding of the hero's outrage.

No. 26's reliance on (016) is not the only cue in the score to rely consistently on this set class. Shostakovich employs this set and related sets throughout the score, often in association with actions that defy the Communist agenda. In No. 17, the cue coinciding with the Bey's entrance to the story, the opening two measures contain an (016), as the contrabassoon's G distorts the second bassoon's tonic to dominant motion from Db to Ab. When the first bassoon enters in m. 3, the opening incipit of the melody contains the set class (0126), of which (016) is a subset (see Figure 10).

**Figure 10: No. 17**



Throughout the rest of the cue, (016), (026), and (0126) appear throughout the melody and accompaniment.<sup>70</sup> By coordinating the entrance of the villain with these set classes, Shostakovich foreshadows his antagonistic role later in the story. In fact, the bassoon's incipit phrase returns as part of a longer melody in cue No. 32, the cue accompanying the confrontation between the Bey and his cohorts, and Yelena and the villagers. From mm. 16-44, Shostakovich passes the (0126) melody throughout the wind and brass section.

<sup>70</sup> (016) occurs in the accompaniment in mm. 1-2, 35-39, and 53-57. (026) occurs in mm. 41, 43, 45, 47, and 66-68. (0126) returns in m. 15.

Also in this cue, the incipit occurs on three different pitch levels, Eb (m. 16), Ab (m. 28), and D (m. 40), creating another (016). If one were to consider the pitch level of the first appearance of this motive in No. 17, E, all four pitch levels produce (0126).

Shostakovich maps out this set class over the course of the Bey's involvement in the story, from his introduction to the height of the conflict between the Bey and Yelena. In the case of the both the Bey and the Village Soviet, Shostakovich employs (016) and its related sets as musical markers for subversive actions. By saturating the structure of these cues with these distinctive sets, perhaps Shostakovich implies that evil too permeates the attitudes and actions of *Odná*'s villains.

But the villains are not the only characters whose music receives the (016) brand. In the second theme of "Happy Days are Coming" (mm. 53-55), Shostakovich features set class (0156), marking the only time in the cue that he abandons tertian-based harmony. Perhaps by presenting (0156), a variation of (016), in the context of this song, Shostakovich subtly addresses the selfish, anti-communist attitudes that plagued Yelena's initial dreams. While this set does not pervade the cue as it did in the villains' music, its presence may be an attempt to connect the heroine's supposedly flawed mindset to that of the villains. In doing so, Shostakovich emphasizes that at one time, Yelena shared a similar self-serving outlook on life with the villains; because of her egocentric outlook, she too was an enemy of communism.

Through plot, voices, and music, the filmmakers express the current values of the communist government and seem to represent them in a positive light. From the plot's reinforcement of the need for the reforms expressed by the Party Cinema Congress and the Five Year Plan, to the music's support of the positive portrayals of these ideals and



sarcastic scorn for those who oppose communist objectives, *Odna* is a sympathetic voice for the necessity of every citizen to do their part for the good of the country. Apparent in all elements of the film, the voice of communist propaganda reveals the filmmakers' attempts to create a film relevant to the current circumstances of the Soviet people.

## Conclusion

The sound track for *Odna* demonstrates Shostakovich's knowledge of the abilities of music and the voice to portray attitudes and emotions. Through the use of diegetic and nondiegetic song, Shostakovich provides the audience with integral plot information as well as access to the private thoughts of individual characters. By using the unique instrumental combination of the Eb clarinet and flute, Shostakovich gives the villain of the story a frightening voice, setting him apart from the other characters and revealing the malevolent nature of his character. Dialogue too is used in such a way that the voice takes on the authority of the *acousmêtre*, often times giving government officials' voices added power. Through their understanding of the voice's versatile evocative powers, the filmmaker's ably endowed some characters and ideas with authority and honor, while revealing the naivety and selfishness of others. All together, the various types of vocal representations serve the same purpose: to promote the ideals of communism, which for better or worse, the film consistently supports.

Shostakovich relied on song as an emotive tool throughout his career as a film composer, a practice that began in *Odna* but continued through to his very last film, *King Lear* (1971). Following *Odna*, his next film, *The Golden Mountains* (1931), contains a number of songs based on popular melodies, a choice no doubt made in order to improve the film's reception.<sup>71</sup> The film's theme song, "If Only I Had Mountains of Gold," serves a similar function as the "Happy Days" cue in *Odna*; the song embodies the hero's dreams of wealth.<sup>72</sup> Shostakovich relied on a theme song again in his next film, *The Counterplan* (1932), a decision that proved to be especially beneficial for the composer.

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<sup>71</sup> Riley, 15.

<sup>72</sup> Egorova, 21.

“The Song of the Counterplan” became one of the Shostakovich’s most popular cinematic pieces and its success in Russia and abroad allowed him to use it as source of capital throughout his lifetime.<sup>73</sup> The popularity of the score also influenced the trend of the song score, which, according to Riley “would become an almost constant strand in Soviet film music,” due in part to this film.<sup>74</sup>

Song would also play a major role in his next collaboration with the Kozintsev and Trauberg directing duo. For the immensely popular *Maxim* Trilogy, Shostakovich and the directors chose a popular tune called “Whirling and Twirling” as theme music for the hero Maxim, which is used throughout the series in a manner similar to the use of “Happy Days are Coming” in *Odna*.<sup>75</sup> “Whirling and Twirling” occurs in a variety of dramatic contexts as it is first sung by the jubilant hero Maxim to open the first film, and ironically appears again in a dramatic confrontation between the workers and militia.<sup>76</sup> “Whirling and Twirling” and its association with Maxim throughout the popular trilogy became so ingrained in the minds of Russian audiences, that when Boris Chirkov reprises the role of Maxim in a later film, *The Great Citizen* (1938), he only needs to sing a bit of the tune in order to reveal that Maxim has returned.<sup>77</sup> In Shostakovich’s later films, his approach to diegetic song is similar to the “Lullaby” cue in *Odna*. In *Hamlet* (1964), Ophelia’s diegetic songs contain words that do not directly refer to her situation, but instead provide an understanding of the forces that have driven her to madness.<sup>78</sup> In *King Lear* (1971), diegetic song again depicts insanity as “Poor Tom,” who is really the

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<sup>73</sup> Riley, 19.

<sup>74</sup> Ibid., 21.

<sup>75</sup> The trilogy is comprised of *The Youth of Maxim* (1935), *The Return of Maxim* (1937) and *The Vyborg Side* (1939).

<sup>76</sup> Ibid., 28.

<sup>77</sup> Ibid., 27.

<sup>78</sup> See Fiona Ford, “The Role of Ophelia’s Unaccompanied Songs in Kozintsev’s *Hamlet*,” *DSCH Journal* 26 (2007).

fugitive Edgar, maintains his disguise as a madman by singing strange songs.<sup>79</sup> Also in this film, the Fool, who serves as the king's conscious in story, expresses truth to Lear through ironic songs that address the foolishness of the king's decisions.<sup>80</sup> While Shostakovich uses diegetic songs in a number of films and in a variety of dramatic contexts, the text and style of the song always refers either directly or indirectly to the character's emotional situation. Beginning with the "Lullaby" cue in *Odna*, Shostakovich continued to use this technique throughout his entire career in cinema.

Shostakovich would also utilize choirs several times throughout his film career. Although he originally employed one in *Odna* in a sarcastic context (symbolizing teakettles), his following film scores rely on the chorus to represent the will of the people. *Meeting on the Elbe* (1949) utilizes a chorus to celebrate the victory of the Russians over the Germans, while another war film, *The Fall of Berlin* (1950), contains a similar scene in which a crowd of Soviet citizens praise Stalin for his role in the defeat of Germany. A chorus of factory workers serves a more solemn function in *The Youth Maxim* when they sing the Revolutionary song "You Fell as a Victim" to honor a fallen comrade in the funeral procession. In these situations as well as others, the text and texture of the chorus serve as an aural symbol for the spirit of the proletariat, as in true communist fashion, they express their joy and sorrow as a unified group.

But Shostakovich does not always use the chorus for a propagandistic representation of proletariat determination. He relies on a wordless chorus at least twice in his career in order to give an "angelic" glow to some Soviet heroes. In *Michurin* (1949), a wordless chorus glorifies the works of the famous Russian agronomist

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<sup>79</sup> Erik James Heine, "The Film Music of Dmitri Shostakovich in *The Gadfly*, *Hamlet*, and *King Lear*" (PhD diss., University of Texas at Austin, 2005), 263.

<sup>80</sup> *Ibid.*, 264.

(considered a Soviet hero), while in *The Fall of Berlin* (1950) an angelic choir gives a musical “halo” to the infamous dictator Stalin as he lovingly tends to his rose garden. Whether Shostakovich intends to honor or mock these communist heroes with this “heavenly” scoring is a mystery, but the similarities of these cues to the chorus of teakettles in *Odna* makes one wonder if there is an air of sarcasm in Shostakovich’s overly pleasant depiction of these political figures.

While *Odna* served as the starting point for Shostakovich’s reliance on song, the film’s experimental approach to its sound track would only be replicated in three other films that also bridge the gap between silent and sound film: *The Golden Mountain* (1931), *The Counterplan* (1932), and *Love and Hate* (1934). Perhaps in part due to the hybrid nature of these films, the sound tracks to these films toy with the perception of diegetic, nondiegetic, and acousmatic sound. According to Riley, *The Golden Mountains* includes a scene in which the blaring of a factory horn is synchronized with shots of St. Petersburg and Baku, its acousmatic power “[urging] the whole country to strike.”<sup>81</sup> *The Counterplan* also contains similar experimentation, blurring the distinction between diegetic sound effects and nondiegetic music by using “factory noises as a percussive underlay to the etched and often dark music.”<sup>82</sup> *Love and Hate* employs sounds from off-screen sources, such as a gun-shot that represents a coming army. While this thesis addresses the earliest of these experimental films, a detailed study and comparison of all three films would prove to be beneficial in understanding Shostakovich’s early approach to sound design. These films were also produced prior to Shostakovich’s first

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<sup>81</sup> Riley, 17.

<sup>82</sup> Ibid., 20.

denunciation by the government in 1936, and so they may reflect a less “restrained” approach to his film compositions.

Shostakovich’s experimentation in the sound track of *Odná* exhibits considerable understanding of the symbolic powers of the human voice as well as the ability of music to enhance the perception of dramatic events. Through his use of literal voices in the forms of songs and dialogue as well as figurative instrumental voices, the composer uses the impactful emotional power of music to give characters’ visual dialogue more dramatic meaning. His experiments with song and sound in this film would influence not only the development of his own cinema career, but Soviet film as a whole.

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# Appendix: Scores for the Vocal Cues

№ 2

**Allegro giocoso** (♩ = 126-132)

Soprano solo

Flauto

Clarinetto (B)

Violini I

Violini II

Viola

Violoncelli

Contrabassi

*solo pizz.*

*f*

**Poco sostenuto** (♩ = 116)

Soprano

Кон - чен, кон - чен, тех - ни - кум, кон - че - на у - чё - ба, я жи - ву на - пер - ху боль -  
*Kon - čen, kon - čen teh - ni - kum, kon - če - na u - čě - ba, ja ži - vi na - ver - hu bol' -*

*mf*

*(sempre pizz.)*

Archi

*mf*

*(sempre pizz.)*

6

**poco rit.** **animando**

Soprano

шо - го не - бо - скрё - ба. В не - бо - скрё - бе э - том це - лых пять э - та - жей.  
*šo - go ne - bo - skrě - ba. V ne - bo - skrě - be è - tom ce - lyh pjat' è - ta - žej.*

Archi

12

**sempre animando**

Soprano

В каж - дом э - та - же ма - га - зин «Тэ - жэ». «Тэ - жэм»  
*V kaž - dom è - ta - že ma - ga - zin 'tè - žè'. 'Tè - žim'*

Archi

18

Soprano

по - рош - ком чи - шу зу - бы. Гре - беш - ком при - че - шу,  
 po - roš - kom či - šu zu - by. Gre - beš - kom pri - če - šu,

Fl.

Cl.

Archi

23

rall.

2 a tempo

Soprano

и без по - ма - ды све - жи гу - бы! Два до -  
 i bez po - ma - dy sve - ži gu - by! Dva do -

Fl.

Cl.

Archi

28

Soprano

- кла - да пред - сто - ит е - ще мне сдать. На - до, на - до про - чи -  
 - kla - da pred - sto - it e - še mne sdat'. Na - do, na - do pro - či -

Fl.

Cl.

Archi

35

poco rit.

Soprano

- тать сно - ва — за - но - во Пле - ха - но - ва  
 - tat' sno - va — za - no - vo Ple - ha - no - va

Fl.

Cl.

Archi

39

**Soprano** *sostenuto* 3 *a tempo*

сто во - сем - над - ца - тый том. Дом, дом, дом.  
sto vo - sem - nad - ca - tyj tom. Dom, dom, dom.

**Archi**

44

**Soprano**

всё кру-гом, дом, а в до-ме том, всем из-вест-ный факт, про-жи-ва-ет  
vsë kru-gom, dom, a v do-me tom, vsem iz-vest-nyj fakt, pro-ži-va-et

**Fl.**

**Archi**

49

**Soprano** *rall.* 4 *a tempo*

Жакт. Жакт, Жакт, Жакт! Рья-ный фи-ло-соф  
Žakt, Žakt, Žakt, Žakt! R'ja-nyj fi-lo-sof

**Fl.**

**Cl.**

**Archi**

55

**Soprano**

Жакт! О - чень хо-ро-шо!  
Žakt! O - čen' ho-ro-so!

**Fl.**

**Cl.**

**Archi**

61 *p* *f* *attacca*

Галоп  
«Какая хорошая будет жизнь!»

№ 6

Galop  
“Happy Days are Coming!”

**Allegro** (♩ = 168)

**BANDA**

Piccolo *ff*

2 Flauti *ff* *a2*

2 Oboi *ff* *a2*

2 Clarinetti (B) *ff* *a2*

2 Fagotti *ff*

2 Trombe (B) *ff* *a2*

4 Corni (F) *ff* *senza sord.* *a2* *dim.*

3 Tromboni e Tuba *ff* *senza sord.* *a2* *dim.*

Timpani

Triangolo

Tamburo

Piatti

Cassa

Silofono *ff*

2 Cornetti (B)

2 Alti (Es)

2 Baritoni (B)

2 Bassi

Tenore solo

**Allegro** (♩ = 168)

Violini I *ff* *tutti arco*

Violini II *ff* *tutti arco*

Viole *ff* *tutte* *arco* *marc.* *dim.*

Violoncelli *ff* *tutti* *marc.* *dim.*

Contrabassi *ff* *tutti* *marc.* *dim.*

Picc. *f*

Fl. *f*

Tr-be *a2*

Cor. *a2*

Sil. *f*

V-ni I *div.* *f*

V-ni II *f*

V-le *f*

V-c. *f*

Picc. *f*

Fl. *f*

Tr-be *I sola* *f*

Cor. *III* *f*

Sil. *f*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

13

Picc.    
 Fl.    
 CL.    
 Tr-be    
 Cor.    
 Sil.    
 V-ni I    
 V-ni II    
 V-le    
 V-c. 

19    
 Picc.    
 Fl.    
 Tr-be    
 Cor.    
 Sil.    
 V-ni I    
 V-ni II    
 V-le    
 V-c. 

25

Picc.    
 Fl.    
 CL.    
 Tr-be    
 Cor.    
 Sil.    
 V-ni I    
 V-ni II    
 V-le    
 V-c. 

30    
 Picc.    
 Fl.    
 CL.    
 Tr-be    
 Cor.    
 Sil.    
 V-ni I    
 V-ni II    
 V-le    
 V-c. 

35

5

FL. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f*

Tr-be *I sola* *f*

V-ni I *f*

V-ni II *arco* *f*

V-le *arco* *f*

6

Picc. *f* *a2* *dim.*

FL. *a2* *f* *dim.*

Ob. *a2* *f* *dim.*

Cl. *a2* *f* *dim.*

Tr-be *a2* *f*

Cor. *a2* *f*

Tr-ni *I solo* *f*

e *f*

Tuba *f*

Archi *pizz.* *f*

49

7

Picc. *p* *cresc.* *ff*

FL. *p* *cresc.* *ff* *a2*

Ob. *p* *cresc.* *ff* *a2*

Cl. *p* *cresc.* *ff* *a2*

Fag. *a2* *p* *cresc.* *ff*

Tr-be *p* *cresc.* *ff* *a2*

Cor. *a2* *p* *cresc.* *ff*

Tr-ni *a2* *p* *cresc.* *ff*

e *p* *cresc.* *ff*

Tuba *a2* *p* *cresc.* *ff*

T-ro

Cassa *ff*

Sil. *p* *cresc.* *ff*

7

Archi *p* *cresc.* *ff* *pizz.* *arco*

*div.* *p* *cresc.* *ff* *unis.* *pizz.* *arco*

*p* *cresc.* *ff* *arco*

*p* *cresc.* *ff* *arco*

*p* *cresc.* *ff* *arco*

57



8

FL. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f*

Tr-be *I sola* *f*

V-ni I *f*

V-ni II *f*

V-le *f*

65

9

Picc. *f* *dim.*

FL. *a2* *f* *dim.*

Ob. *a2* *f* *dim.*

Cl. *a2* *f* *dim.*

Tr-be *a2* *f*

Cor. *a2* *f*

Tr-ni e *I solo* *f*

Tuba *III* *f*

Archi *pizz.* *f* *pizz.* *f* *pizz.* *f*

73

10

Picc. *p* *cresc.* *ff*

FL. *p* *cresc.* *ff*

Ob. *p* *cresc.* *ff*

Cl. *a2* *p* *cresc.* *ff*

Fag. *a2* *p* *cresc.* *ff*

Tr-be *a2* *p* *cresc.* *ff*

Cor. *a2* *p* *cresc.* *ff*

Tr-ni e *a2* *p* *cresc.* *ff*

Tuba *a2* *p* *cresc.* *ff*

T-ro

Cassa

Sil. *p* *cresc.* *ff*

10

Archi *div.* *p* *cresc.* *ff* *pizz.* *ff* *arco*

Archi *div.* *p* *cresc.* *ff* *pizz.* *ff* *arco*

Archi *div.* *p* *cresc.* *ff* *pizz.* *ff* *arco*

Archi *div.* *p* *cresc.* *ff* *pizz.* *ff* *arco*

81

11

Tenore solo

Archi

89

12

Tenore

Archi

93

Tenore

div.

Archi

97

13

Tenore

div.

Archi

113

Tenore

бу - дет жизнь! Ка -

bu - det žizn'! Ka -

Archi

117

Tenore

Archi

121

Tenore

бу - лет жизнь! Ка -  
*bu det žizn'! Ka -*

div.

Archi

*pizz.*

(*pizz.*)

*p*

125

14

Tenore

- ка - я жизнь! Ка -  
*- ka - ja žizn'! Ka -*

div.

Archi

*p*

*arco*

*arco sole*

*f*

129

Tenore

- ка - я жизнь! Ка -  
*- ka - ja žizn'! Ka -*

div.

Archi

133

Tenore

- ка - я хо - ро - ша - я  
*- ka - ja ho - ro - ša - ja*

Archi

137

Tenore

бу - лет жизнь!  
*bu det žizn'!*

div.

Archi

*pizz.*

*p*

(*pizz.*)

*p*

*pizz.*

*p*

141

15

[*cresc.*]

Tenore

Ка - ка - я хо - ро - ша -  
*Ka - ka - ja ho - ro - ša -*

div.

Archi

145

Pic.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

T-ro

Cassa

Tenore

- я бу лет жизнь! Ка  
- ja bu det žizn'! Ka  
unis. pizz.

Archi

149

16

Tenore

- ка - я жизнь! Ка - ка -  
- ka - ja žizn'! Ka - ka -  
div.

Arch.

*p*

*p* *sole*  
*f*

153

Tenore

- я жизнь! Ка - ка - я хо -  
- ja žizn'! Ka - ka - ja ho -

Arch.

158

Tenore

- ро - ша - я бу - дет жизнь!  
- ro - ša - ja bu - det žizn'!

Arch.

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*

163

17

Picc.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

T-ro

Cassa

C-tti

Alti

Barit.

Bassi

Tenore   
[cresc.]  
Ka - ка - я хо - ро - ша -  
Ka - ka - ja ho - ro - sha -  
div.

17

Archi

169

18

Picc.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

T-ro

Cassa

C-tti

Alti

Barit.

Bassi

Tenore   
[f]   
- я бу - дет жизнь!  
- ja bu - det žizn'!  
unis. pizz.

18

Archi

173

178

Picc.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

T-lo

T-ro

P-tti

C-tti

Alti

Barit.

Bassi

Tenore

Archi

185

[19] [Animato  $\text{♩} = 92-96$ ]

[20]

Picc.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

C-tti

Alti

Barit.

Bassi

Archi

194

Picc.

Fl. <sup>a2</sup>

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

C-tti

Alti

Barit.

Bassi

Archi

21 22

Picc.

Fl. <sup>a2</sup>

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

C-tti

Alti

Barit.

Bassi

Archi

21 22

23 [animando al fine]

Picc.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e  
Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

C-tti

Alti

Barit.

Bassi

23 [animando al fine]

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni  
e  
Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

C-tti

Alti

Barit.

Bassi

Archi



**March**

**Organetto  
a manovella  
(Armonio)**

ff

*attacca*

**Choral Conclusion**  
**“Stop! Don’t Go Away”**

1

**2 Flauti**

**Clarinetto (B)**

**Clarinetto basso (B)**

**Fagotto**

**4 Corni (F)**

**Triangolo**

**Soprano solo**

**Tenore solo**

**Sopran**

**Alti**

**Tenori**

**Bassi**

**CORO**

**Andantino** [ $\text{♩} = 72-80$ ] [1]

**Violini I**

**Violini II**

**Viole**

**Violoncelli**

**Contrabassi**

O - стан' - ся!

O - stan' - sja!

pizz.

p

FL.

Cl.

Cl. b.

Fag.

Cor.

Tr-lo

Soprano solo

Tenore solo

Coro

Archi

стань - ся!  
- stan' - sja!

О - стань - ся!  
О - stan' - sja!

5

rit. [2] [♩ = 72-76]

FL.

Cl.

Cl. b.

Fag.

Cor.

Tr-lo

Soprano solo

Tenore solo

Coro

Archi

pizz.

arco

9

Fl. 

Cl. 

Cl. b. 

Fag. 

Cor. 

Tr-lo 

Soprano solo 

Tenore solo 

Coro 

Archi 

14

Fl. 

Cl. 

Cl. b. 

Fag. 

Cor. 

Tr-lo 

Soprano solo 

Tenore solo 

Coro 

Archi 

19

FL.

CL.

CL. b.

Fag.

Cor.

Tr-lo

Soprano solo

Tenore solo

Coro

Archi

24

*solo*  
*p espr.*

A - A -  
A - A -

- стань - ся!  
- стан' - сja!

O - стань - ся!  
O - стан' - сja!

O - стань - ся!  
O - стан' - сja!

O - стань - ся!  
O - стан' - сja!

FL.

CL.

CL. b.

Fag.

Cor.

Tr-lo

Soprano solo

Tenore solo

Coro

Archi

29

4

*p*

O - стань - ся!  
O - стан' - сja!

O - стань - ся!  
O - стан' - сja!

O - стань - ся!  
O - стан' - сja!

O - стань - ся!  
O - стан' - сja!

O - стань - ся!  
O - стан' - сja!

4

FL.

Cl.

Cl. b.

Fag.

Cor.

Tr-lo

Soprano solo

Tenore solo

Coro

Archi

34

5

III

стань - ся! О - стань - ся! Ах! О - стань - ся! О - стань - ся!

stan' - sja! O - stan' - sja! Ah! O - stan' - sja! O - stan' - sja!

стань - ся! О - стань - ся! О - стань - ся! О - стань - ся!

stan' - sja! O - stan' - sja! O - stan' - sja! O - stan' - sja!

arco

arco

arco

5

[illegible]

№ 22

Бай уводит детей пасти баранов.

*Bai takes the children to sheep pastures.*

Largo (♩ = 40)

Ob. *solo* *mf*

2 Trombe (B) *ff* *a2*

4 Corni (F) *ff* *a2*

3 Tromboni *ff*

Tuba *ff*

Violini I *ffpp* *arco*

Violini II *ffpp* *arco*

Viole *ffpp* *arco*

Violoncelli *ffpp* *arco*

Contrabassi *ffpp* *arco*

Ob.

Archi

5

Ob. <sup>1</sup>

Tr-be *ff*

Cor. *ff* *a2*

Tr-ni *ff*

Tuba *ff*

Archi *ffpp*

Ob. *legato*

Archi

10 *ffpp*

15

Ob. [2]  $\text{♩} = 84$

Tr-be

Cor.  $ff$

Tr-ni  
e  $ff$

Tuba  $ff$

Archi  $ffpp$

Ob. [poco rubato]

Archi

Ob.  $\text{♩} = 44$

Archi

32

№ 24

Andante  $\text{♩} = 56$  rall.

Piccolo  $p$  dolce

Mezzo-soprano solo

Lento

M.s.  $p$

6 Су - да - ре - во ди - тят - ко, су - да - ре - во ми - ло - е!  
Su - da - re - vo di - tjat - ko, su - da - re - vo mi - lo - e!

10 Как у те - бя зо - вут му - жа - то? Си - до - ром, Си - до - ром, ба - тюш - ка.  
Kak u te - bja zo - vut mi - ža - to? Si - do - rom, Si - do - rom, ba - tjuš - ka.

14 Си - до - ром, Си - до - ром, ро - ди - мень - кой.  
Si - do - rom, Si - do - rom, ro - di - men' - koj.

17 Су - да - ре - во ди - тят - ко, а су - да - ре - во ми - ло - е!  
Su - da - re - vo di - tjat - ko, a su - da - re - vo mi - lo - e!

21 Сколь - ко у те - бя де - ту - шек? Се - ме - ро, се - ме - ро, ба - тюш - ка!  
Skol' - ko u te - bja de - tu - šek? Se - me - ro, se - me - ro, ba - tjuš - ka!

25 Се - ме - ро, се - ме - ро, ро - ди - ме - нь - кой!  
Se - me - ro, se - me - ro, ro - di - me - en' - koj!

Più lento

28  $pp$   
bocca chiusa

Poco più lento

32

№ 30

Adagio [ $\text{♩} = 80$ ]

Piccolo

Clarinetto piccolo (Es)

Clarinetto (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

3 Tromboni e Tuba

Contrabassi

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni e Tuba

C-b.

4

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni e Tuba

C-b.

7

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni e Tuba

C-b.

9



Picc. 3

Cl. picc.

Cl.

Cl. b.

Fag. 11 3

C-fag. 3

Tr-ni  
e

Tuba

C-b.

12

Picc.

Cl. picc.

Cl.

Cl. b.

Fag. 1 4

C-fag.

Tr-ni  
e

Tuba

C-b.

15

*f marc.*

*p*

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni  
e

Tuba

C-b. 19

5 [Più mosso ♩ = 92-96] 6

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni  
e

Tuba

C-b. 24

*gliss.*

7

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni  
e

Tuba

C-b.

pizz.

29

8

Picc.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni  
e

Tuba

C-b.

con sord.  
f

con sord.  
f

35

№ 32

Русская.  
Russian.

Moderato (♩ = 88)

Piccolo

2 Flauti

2 Oboi

Clarinetto piccolo  
(Es)

2 Clarinetti (B)

2 Fagotti

Contrafagotto

2 Trombe (B)

4 Corni (F)

3 Tromboni  
e  
Tuba

Timpani

Piatti

colla bacch. di Timp.

Moderato (♩ = 88)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

pizz.

ff

pizz.

ff

1

Враг.  
Enemy.

2

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

P-tti

1

2

Archi

4

Кивок головы.  
Nod of the head.

3 [♩ = 160]

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni  
e

Tuba

Timp.

P-tti

3 [♩ = 160]

Archi

7

No. 33 mm. 104-140

Cl. b. *solo*  
*p* *mf*

C-b. 104

Cl. b. *mf* *mp*

C-b. 109

Cl. b. *pp* *mp* *mf* *mf*

Fag. *mf*

C-b. 114

Cl. b.

Fag. *mp*

C-b. 119

Fl. 7 *p*

picc. *p*

Fag.

C-b. 124

Fl. 1 6

Cl. picc. 6

C-b. 127

Fl. 1

Cl. picc.

C-b. 129

8 1

Fl.

Ob. *mf*

Cl. picc.

Cl. *mf*

Fag. *mf* a2

Tr-be. *mf* I con sord.

Cor. *mf* I.II a2

Tr-ni *mf* I.II con sord.

C-b. *mf* pizz. arco *mp*

Fl. *mf*

Ob. *mf*

Cl. picc. *mf*

Cl. *mf*

Fag. *mf*

Cor. *mf*

Tr-ni *mf*

C-b. *mf* pizz. div.

135

Cl. picc.

Fag.

Cor. *mf*

Tr-ni *mf*

139

## № 40

**Poco lento** [♩ = 52-54]

Mezzo-soprano *p*

Су - да - ре - во ди - тят - ко, а су - да - ре - во ми - ло - е!  
 Su - da - re - vo di - tjat - ko, a su - da - re - vo mi - lo - e!

**rall.**

M-s. *5*

Сколь - ко у те - бя де - ту - шек? Се - ме - ро, се - ме - ро, ба - тюш - ка!  
 Skol' - ko u te - bja de - tu - šek? Se - me - ro, se - me - ro, ba - tjuš - ka!

M-s. *9* [♩ = 40]

Се - ме - ро, се - ме - ро, ро - ди - ме - ен - кой!  
 Se - me - ro, se - me - ro, ro - di - me - en' - koj!

*attacca*

## ACADEMIC VITA of Carole Christiana Smith

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Dean's List  
Leight Memorial Scholarship 2008  
Kroulick Memorial Scholarship 2009  
Creative Achievement Award from the College of Arts and Architecture 2009  
Student Marshal of the School of Music, Graduation Spring 2010  
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Presenter at the 2010 Penn State Campaign Kick-Off Honors Showcase  
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