

Vera I. Nilova

**“This Composition is Written in ‘My Own Style’...”
(about Sibelius’ Symphonic Poem “Luonnotar”)**

Contemporary composers and researchers are continuing to listen attentively to 20th century music. Does everything in it belong entirely to the past? What entered the annals of music history, and what up until now generates impulses of innovations? The article is devoted to a lesser-known composition by Sibelius – the symphonic poem for soprano and orchestra “Luonnotar” (1913) set to poems in old Finnish from the First Rune of the “Kalevala” by Elias Lönnrot. For the composer himself it became a landmark composition, written, according to his words, “in his own style.” The reason why “Luonnotar” does not attract such attention to itself on the part of researchers as do the other symphonic poems of the innovative triad of the early 1910s (“The Bard” and “The Oceanides”), apparently, is the result of a language barrier. Although Lönnrot’s “Kalevala” has been translated into all European languages, the achievement of Sibelius’ artistic method calls for its analysis in the original language. The article briefly outlines the contours of contemporary scholarly Sibeliana, in correspondence with which “Luonnotar” has the status of an innovative musical score. The style of this composition is analyzed in the aspect of “root” foundation – the tradition of rune singing. The conclusion is arrived at that in the creation of the individual style the decisive significance for Sibelius was contained in the culture of monody chant with the living traditions of rune singing and its characteristic features (modal, rhythmic, form-generating), which in the early 20th century have been comprehended by Sibelius as the foundation of his style aspired to the future.

Keywords: Sibelius, Lönnrot, “Kalevala,” “Luonnotar,” the runes, rune singing.

Olga V. Nikiforova

**Interpretation of Texts in Other Languages
in Dmitri Smirnov’s Vocal Cycles**

The author of the article examines twelve chamber-vocal cycles written by Dmitri Smirnov from 1973 to 2017 to texts by William Shakespeare, William Blake, Samuel Taylor Coleridge, James Joyce, Kathleen Raine, Matsuo Basho, Kobayashi Issa, Friederich Holderlin. A large portion of text in other languages in music by Smirnov by the fact that the problem of intersemiotic translation, which is most significant for the composer, is realized in it by various means.

The article analyzes the lexical and semantical peculiarities of the poetical texts of the vocals cycles, which are performed in English, Japanese and German, and the influence of these peculiarities on the choice of certain musically expressive means and compositional techniques. Thus the parallel between verbal and musical poly-linguity is found, the impact of the lexical-semantic field of “nature” on broad usage of sound-depictive, sonar and aleatory techniques, the reflection of the aspiration of the poets towards myth-creation and symbolism in the usage of visual signs and elements of instrumental theater. An important role in the formation of the special fascination on the part of Smirnov to the serial technique was played by his lessons with Philip Herschkowitz, the continuer of the traditions of the composers of the Second Viennese School. The methodology, means of work with the twelve-tone series, the contrapuntal qualities, and the miniature forms demonstrate the manifestation of the influence of the music of Anton Webern.

Keywords: composer Dmitri Smirnov, song cycle, poly-lingual text setting, serialism, modality, sonorism, sound-pictorial quality, instrumental theater, William Blake, Matsuo Basho.

Galina V. Alekseeva, Galina N. Dombrauskene

Christian Metatext of the Sermons of the Gospel in the History of Liturgical Practice Singing

In all the Christian denominations, the Sermons remains an important factor for the preservation and dissemination of the Biblical values, concepts and symbols. Forming an integral part of the liturgical domain (the hierotopy of the church), it forms the Christian meta-text. An important channel for transmission of the religious experience in Orthodox Christianity, as well as in Catholicism and Protestantism, are the historical texts of the Gospels formatted into chant prior to the separation of the churches. Despite the confessional differences, the structure of the body of their musical texts comprises a unified axiological space within the Christian church in all of its hypostases. The homiletics of the historical Biblical texts is immutable. In the article the actualization of the sacred texts in historically and religiously different traditions is demonstrated on the material of the Great Doxology "Glory to God in the highest, and peace on earth, good will towards men." A comparative analysis of the melodic lines of the incipits (beginings) of the Orthodox Christian, Catholic and Protestant chant "Glory to God in the highest!" demonstrates visibly the analogies in the constructions of the rocking melodies set to this text. In all these traditions the melody involves an ascending line followed with a reverse descending line, which is directly connected with the text which proclaims the harmonious unity of two worlds – the Divine (celestial) and the human (earthly).

Keywords: texts of the Sermon in the Gospel, the Christian metatext in various traditions, the Great Doxology, analogy of melodic constructions.

Evgeniya D. Krivitskaya

Concerning the Question of Debussy's Method of Quotation on the Example of the Ballet "La Boite a Joujoux"

The article examines the overlaps of the plot of Stravinsky's ballet "Petrushka" with that of Claude Debussy's ballet "La boite a joujoux" in the aspect of artistic polemics between the two composers. The focal point of the research is revealing the musical quotations placed into Debussy's ballet and the method of his work with derived musical material. In "La boite a joujoux" Debussy makes use of three varieties of quotations. These are the composer's favorite children's songs, which symbolize for him the world of childhood, naïveté and purity. Then there are melodies from well-known classical compositions, as well as quotations from his own oeuvres. The composer feels the importance of the semantics of "alien" themes. He brings in these quotations in a covert manner, applying a separate segment of the melody, artfully implementing it into the style of his own musical language, not aspiring towards the recognizability of the quoted motives. A self-sufficient semantic level in the ballet is formed by a number of themes which carry out the functions of leitmotifs. Their development and meaning are close to Wagner's understanding of the purpose of leitmotifs as independently active musical "protagonists" called upon to disclose the implications of the plot and the emotional mood of the main characters and various situations. The applied classification of quotations presents the possibility of coming up with the following conclusions: Debussy's "alien" quotations play a depictive and illustrative role, while his self-quotation acquires the tint of parody.

Keywords: Claude Debussy, Igor Stravinsky, ballet, "La Boite a Joujoux," musical quotation.

Irina V. Koposova, Alexandra Yu. Alekseeva

Cornelius Cardew: at the Sources of British Minimalism

The article is devoted to examination of elements of minimalism in the music of contemporary British composer Cornelius Cardew. The name of Cardew has been justly connected by researchers with the ideas of the experimentalism and indeterminism of the 1960s. They have appeared for the first time in the music of John Cage, who exerted a certain influence on the British composer. In Cardew's compositions the discoveries of Cage find an original interpretation, revealing themselves in the usage of non-traditional sources of sound, the transferal towards graphic notation, inclusion of improvisation, means of musical theater into the space of the musical oeuvres and other. In addition, Cardew advocated the mass accessibility of the art of music, which resulted in the creation of the unique musical ensemble, the "Scratch orchestra."

Cardew does not have any minimalist compositions in the strict sense of the word, although the music of this directions is undoubtedly familiar to him (this is confirmed by the solo concert programs and the repertoire of the "Scratch Orchestra"). The applications of separate techniques common to minimalism (repetitive canons, phased shifts) are contained in his great work "The Great Learning" (1968–1970). Discussion of two paragraphs from this composition makes it possible to determine the specific features of the interpretation of minimalistic means in Cardew's compositions.

The analysis made in the article, as well as the general conclusions of the position held by the figure of the composer in the history of contemporary British music make it possible to consider Cornelius Cardew the forerunner of minimalism in Britain.

Keywords: Cornelius Cardew, contemporary British music, experimentalism, minimalism, graphical notation, indeterminism.

Elena V. Kiseyeva

Certain Dramaturgical and Compositional Peculiarities of the Early Operas of Philip Glass

The article is devoted to the question of the revival of the opera genre in the musical legacy of Philip Glass. This process came to view in American musical theater in the late 1970s and 1980s and was conducive to the revival of what was deemed to be by the standards of that time period the most conservative genre in the musical output of American and Western European composers. The reform of the operatic genre, which subsequently transformed the perception of the very essence of the musical-theatrical performance as an artistic phenomenon, was carried out under the direct influence of the aesthetical ideas of theatrical experimentalism, musical minimalism and conceptualism. The article examines the dramaturgical and compositional problems connected with the implementation into opera of principles connected with a new form of perception formed in the European avant-garde and American experimental theater. Glass' early compositions – the operas "Einstein on the Beach," "Satyagraha" and "Akhnaten," which the composer combined into a trilogy, manifest in a consistent way the ideas of revival of operatic performance. The research identifies the traditions of the "Theater of Cruelty," the "Epic Theater" and the "Theater of the Absurd" (Antonin Artaud, Bertold Brecht, Samuel Beckett), which have exerted influence on the composer's musical-theatrical thinking, define the peculiarities of manifestation of the principles of

non-linear dramaturgy, characterizes the methods of construction of meaning, and examines the means for compositional organization founding themselves on the innovations of Philip Glass' musical language developed in his instrumental music.

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Keywords: American musical theater, the early operas of Philip Glass, "Einstein on the Beach," "Satyagraha," "Akhnaten," revival of the opera genre.

Mariya S. Romanets

Self-Derivation in the Oeuvres of 20th Century Composers: Towards Setting the Problem

Self-derivation presents a special type of textual derivation, an attributive sign of which is the appellation towards the composer's own previously written material and its inclusion into a new artistic integrity. In practice, it realizes itself in two basic forms – a repeated turn back to a complete work or to a fragment of it. The results of this type of work on one's own compositions are the composer's new versions, transcriptions, orchestrations, suites composed from music for theater or cinema, as well as genre-related transcriptions. Self-derivation of a fragment of a composer's own musical text is labeled as self-quotation.

Self-quotation presents a special variety of self-derivation, on the one hand, typologically related to the broader phenomenon of quotation, and on the other hand endowed with specific differences. Among the characteristic features determining the essence of quotation, in the conditions of the unity of authorship of the primary artistic source and the recipient musical text the most relevant are the scale, the boundaries, the degrees of recognizability and the functions. The enumerated parameters present the criteria of the typologization of self-quotations in the artistic practice of 20th century composers. The proportional criterion of self-quotation fixates attention on the indicator of the precision of its recreation. The correlation of the boundaries of the source material for self-derivation and the scale of its recreation within the new musical text makes it possible to highlight the macro-self-quotation the self-quotation of a musical fragment and the micro-self-quotation. Based on the degree of their recognizable features, self-quotations may be differentiated into apparent and concealed ones. In the new musical text, the incorporated element carries out various compositional and semantic functions.

Keywords: derivation of the musical text, quotation in music, self-derivation, self-quotation, primary musical source.

Grigory R. Konson

Handel and British Musical Culture

The article is devoted to the analysis of the musical culture of England of the first half of the 18th century and the interaction of the traditions of English, Italian and German music. This work shows how during time of the reign of Italian opera and Italian singers on the British stage

witnessed the development of the music of London-based composers who continued the original traditions of England and, most notably, Henry Purcell, and what role in this phenomenon was played by the German émigré, the Saxon composer Handel, who developed a high aesthetical taste among the English. The liberation of the art of music from the preponderance of entertainment-oriented Italian opera is examined on the basis of the mutual influences of the music of Handel and the works of the English composers – William Boyce, Thomas Arne, Maurice Greene and Michael Christian Festing, which results in the birth of the monumental genre of national oratorio permeated by high moral ideas. However, it was particularly Handel who as the result of his music, directed towards high ethical ideas assumed the leading position in the English musical culture. His oratorios, written to many diverse plots (Biblical, mythological, Christian vernacular), excelled the specimens of his contemporary English composers and achieved the meaning of the “cultural phenomenon” of the epoch.

Keywords: Georg Friedrich Handel, Thomas Arne, William Boyce, Maurice Greene, Michael Festing, Edward Elgar, the British musical culture, Italian opera, British oratorio.

Thomas A. Beavitt

Translating Schubert’s *Winterreise*: Sense and Singability

The activity of song translation is not only of scholarly interest in the field of musicology, but also aids translation studies because of the focus it places on the relationship between linguistic content and form. Moreover, translating such canonical works as Schubert’s lieder provides a rich, multidimensional perspective on such adjacent topics as cultural history, comparative literature and even international relations. Whereas choices faced by poetic translators typically involve the unavoidable contest between faithfulness to the semantic content of the source text and preservation of its poetic form, translators who wish their texts to be sung must resolve this contest by following the primary criterion of singability. In this article a discussion of the choices faced by a contemporary English translator of Wilhelm Müller’s poems set by Schubert in his song cycle *Winterreise* is presented in terms of singability and intelligibility.

Keywords: adaptation, translation intelligibility, melisma, prosodic-musical alignment, rhythmic substitution, singability, syllabism, song translation, translation of Schubert’s lieder.

Idris M. Gaziev

Early 20th Century Tatar Gramophone Recording: Ibragim Adamantov

In the beginning of the 20th century one of the frontiers of the cultural life of Russian society were the activities of gramophone companies. The gramophone record, presenting itself as a new means for disseminating mass information, reflects the Tatars’ urban musical culture. Up to the present day the early recordings of the first Tatar Up to the present day the early recordings of the first Tatar performers have remained insufficiently studied. A number of revealed sources have given the author the opportunity to bring for the first time into scholarly discourse the gramophone recordings of Ibragim Adamantov – a popular performer of Tatar songs from the beginning of the previous century. Adamantov is the stage pseudonym of the Tatar journalist, theatrical figure and translator Ibragim Kuli (1885–1936). The stigma of the “enemy of the people” (he was rehabilitated in 1957) has for many years erased the traces of the artistic activities of the brilliant representative

of the progressive Tatar intelligentsia. Study of Adamantov's gramophone records becomes a part of the revival of the good name and artistic legacy of the singer whose voice was recorded by the "Gramophone" company, the firms "Favorit-rekord" and "Lyrophone." The artist's repertoire includes specimens of Tatar solemn lyrical specimens of Tatar extended lyrical songs and the cult music of Muslims urban songs and couplets. The introduction of Adamantov's gramophone recordings into the field of the field of research opens up new pages of the history of gramophone recordings of Tatar music.

Keywords: Tatar music on gramophone recordings, gramophone record, "Gramophone," "Zonofon," "Lyrophone," Tatar song, performers of folk songs.

Liudmila N. Shaymukhametova

**Oleg Polyansky:
About Piano Technique and Pedagogical Work**

Oleg Polyansky – Virtuoso pianist, Germany (Cologne), Laureate of the International Tchaikovsky Competition and international piano competitions in the USA, Canada, France, Italy, Japan. Oleg Polyansky talks about piano technique, his pedagogical work.

Keywords: piano performance, piano pedagogy, laureates of the International Competition of P. I. Tchaikovsky.

Alexander I. Demchenko

Universal Art Studies: Theory and Practice

The centuries-long tradition of disciplines connected with artistic culture has always been directed towards the differentiated perception of each of the branches of art studies. Presently there are various approaches beginning to take shape towards the formation of an overall (universal) discipline of art studies as a discipline aspiring towards an all-encompassing sweep of a multiple-point areal of basic facts, names, phenomena and tendencies of world artistic culture. The formation of this meta-discipline corresponds to the processes of human consciousness, which continue to acquire greater relevance. The author asserts that the multi-disciplinary approach requires in the most emphatic way the usage of cluster technology, which in this case presumes the integration of resources of the various branches of art studies for an integrated mastery of artistic space in all its diversity. At the same time, it is necessary to make use of the method of artistic analysis with which the conception-based foundation of the musical compositions becomes pivotal. All of this leads to the perspective of transferal beyond the boundaries of a special scholarly discipline towards the horizons of a generally valid picture of the world. By perceiving the art of music as a testimony of the epoch that generated it, by evaluating it as a peculiar instrument of cognition, and by bringing to light its capabilities in the plan of modeling the image of the world and man, we acquire the most abundant albeit still little researched resources of a colorific and multidimensional historical memory making it possible to expand significantly and enrich our perceptions. In the educational milieu the formation of a renewed world-perception realized with the participation of universal art studies would make it possible to realize in the best possible way the basic subject of "world artistic culture." For the sake of elaborating on the expounded concept, the "Center for Integrated Research" has been founded at the Saratov Conservatory, being the only such center in Russian

institutions for higher education. The director of the center is Doctor of Arts, Professor Alexander Demchenko.

Keywords: general art studies, a multi-disciplinary approach, the artistic picture of the world, the Saratov Conservatory, the center for integrated artistic research.

Tatiana I. Karacharova, Olga N. Khmelnitskaya

The Evolution of the Method of Teaching Playing at Sight in Piano Classes

The ability of a piano pupil to read from sight, to perform compositions that are new for him is considered to be an extremely important skill of a musician. The first guidebooks for musical pedagogy appeared in Western Europe in the 16th and 17th centuries, however reading from sight had not been singled out as a separate issue. The active search for the most effective ways of teaching sight-reading in the piano class began from the mid-20th century. Since the 1970s there have appeared works of musician scholars who comprehended theoretically the process of reading from sight. In them the essence of this skill is revealed with a reliance on psychophysical regular occurrences, which are examined also from the positions of the level of the preparation of the pupils. What becomes characteristic is the activization of the integral process of perception and sounding out of sight-reading in non-traditional creative forms. Among these are classes in small groups, in which special conditions are created for effective consolidation of skills. They make it possible for a pedagogue to apply interactive methods of instruction, including didactic games. Innovative forms of ensemble sight-reading on the basis of semantic structures of the composer's musical text developed at the Laboratory for Musical Semantics of the Ufa Institute for the Arts present a system of methods of non-traditional ensemble music-making, where reading musical texts in piano classes is done on the basis of role playing with the use of keyboard synthesizers.

Keywords: piano, reading the musical score text, sight-reading, the creative methods of musical education, intonation etude, Laboratory of Musical Semantics.

Alexander I. Demchenko

The St. Petersburg Theme and the “Unknown Mily Balakirev” of Tatiana Zaitseva

“The Musical St. Petersburg: the Past and the Present” – this is the broad boundless theme which has been arduously developed by the well-known St. Petersburg-based scholar Tatiana Zaitseva. Most impressive are Zaitseva's monographic works which testify of the broad spectrum of her scholarly interests: “Tvorcheskies uroki M. A. Balakireva. Pianizm, dirizhirovanie, pedagogika” [“The Artistic Lessons of Mily Balakirev. Pianism, Conducting, Pedagogy”] (St. Petersburg: Kompozitor – St. Petersburg, 2012), “Sokrovishcha Rossii: Dukhovnaya muzyka M. A. Balakireva” [“The Treasures of Russia: The Sacred Music of Mily Balakirev”] (Moscow: Muzyka, 2013), “M. A. Balakirev. Polnoye sobranie dukhovnykh sochineniy” [Mily Balakirev: A Complete Compilation of Sacred Works] (Moscow: Muzyka, 2015), “Vladimir Nilsen: Mysli vslukh” [“Vladimir Nilsen: Thoughts Out-Loud”] (St. Petersburg: Kompozitor, 2016). The author has prepared a third compilation of articles and materials from the series initiated by her “Balakirevu posvyashchayetsya” [“Dedicated to Balakirev”] (St. Petersburg: Kompozitor, 2014), where she

appears both as an editor-compiler and an author of articles. Moreover, she has written numerous articles in various publications about outstanding St. Petersburg-based musicians which promise the creation of new monographs.

Zaitseva's books attract attention not only by their scholarly thoroughness and freshness of perspective of what seem to be textbook figures of Russian music, which are revealed by new, unusual sides. Her fundamental scholarly discoveries are expounded in an engrossing manner, which make them accessible not only to scholars, but also to students and music fans.

Keywords: The Musical St. Petersburg, Mily Balakirev, Russian musicology.

Announcement

Information about books is given:

Tatiana I. Kaluzhnikova. Vocalizations of Children and Birds: an Attempt of Comparison (Towards Articulation of the Issue). Urals State M. P. Mussorgsky Conservatory. Ekaterinburg, 2018. 161 p. ISBN 978-5-98602-112-6.

Art History in Context of Other Sciences in Russia and Abroad: Parallels and Interactions: Collection of Works of the International Academic Conference, April 23–28, 2017, Moscow. Editor-compiler by Grigory R. Konson. Moscow: Soglasie, 2017. 870 p. ISBN 978-5-906709-86-8.

Keywords: Tatiana I. Kaluzhnikova, Grigory Konson, Urals State M. P. Mussorgsky Conservatory, Moscow State A. G. Schnittke Institute of Music

Svetlana P. Shlykova

About Valentin E. Khanetsky's book "The Resounding..."

A review of the book is presented: Khanetsky Valentin. E. The Resounding... The Memory of Saratov Musicians is Dedicated to: Monograph. Editor-compiler by N. V. Korolevskaya. 2nd edition, revised and completed. Saratov: Saratov State L. V. Sobinov Conservatory, 2018. 674 p.

Keywords: Saratov State L. V. Sobinov Conservatory, Valentin. E. Khanetsky.

Tamara A. Artashkina, Nadezhda A. Tsareva

Hermeneutics as a Methodology of the Post-Modern and Post-Post-Modern Eras

The contemporary world stands at the threshold of the sixth technological structure the basis of which must be comprised of the knowledge-intensive, or "high" the technologies, the contours of which are already beginning to form in the developed countries of the world. The material foundation of the Post-Modern and Post-Post-Modern eras is comprised of the achievements of the fifth and sixth technological structures. The culture of the contemporary post-industrial society is the culture of technics, technology and information. All knowledge materializes itself in texts. The

necessity for achievement of a multitude of semantic planes demands reflection and intuition. The aim of the present article is to clarify the specificity of the understanding of hermeneutics in the philosophy of post-modernism. Anti-rationality as the main characteristic feature of post-modernism has stipulated the intensification of its attention towards the sphere of the creation of the subject of knowledge. Jacques Derrida examines reality as a text in which the hermeneutic method presents the opportunity of mastering the meaning of signs of any type of thinking activity. Michel Foucault examines culture as an aggregate of texts presenting various aspects of life. The method of hermeneutics in Post-Modernism possesses a conceptual meaning. Through empathy and intuition hermeneutics is capable of reconstructing the picture of events which present a different perspective of the picture of the world. Post-Modernism interprets understanding as a means of existence of the human being, and for this reason it endows the hermeneutical method with an ontological status. In the new model of culture the existing concepts and categories become basic for the creation of new meanings, ideas and a new cultural paradigm. What becomes a natural occurrence is the transferal into the sphere of consciousness, which generates the problem of the creator and his creation. As the result of wide functionality the hermeneutical method in the philosophy of Post-Modernism is considered to be the most important for analysis of the contemporary human being and the world.

Keywords: the technological mode, the Post-Modern, the Post-Post-Modern, the philosophy of Post-Modernism, the hermeneutical method, the text of culture, supra-rational methods of cognition, intuition, subject of cognition.

Olga V. Pervushina, Nina V. Kryuchkova

The Contextual Approach in the System of Musical Education in Institutions of Higher Education

The article examines the conditions of the organization of the context-based education of graduate students in the direction students in the category of “53.00.00. The Art of Music” in institutions of higher education from the angle of the productivity of development of a professionally integrated personality combining analytical, pedagogical, performance and creative components within himself. The requirements for the content of graduate school training in instrumental performance are examined in their application to the professional milieu – the context presenting itself in the role of the space of involvement into the activities of the performing musical ensemble in the primary states of instruction. Attention is accentuated towards the results of the educational process, which are revealed beyond the limits of auditory forms of instruction. The significance of the context-based approach lies in the fact that in the process of its application there occurs a transformation of the graduate student’s educational activities into professional activities on the basis of actualization of his independent work. When the educational program is realized the graduate student’s independent work is perceived as one of the forms of carrying out the context-based approach. The meaning and purpose of independent work placed into a context-based milieu of the educational variety are analyzed. Its organization becomes effective if it is realized in a creative and productive milieu, beyond the frameworks of auditory classes and lessons, by means of involvement of the performing musician into the creative process (rehearsals, instruction, performance and analysis) connected with the activities of professional musical ensembles, organizations or communities. Professional musical ensembles are perceived to possess the indispensable potential for formation of professional integrated personalities.

Keywords: musical education, professionally integrated personality, contextual approach, independent work of a student, musical performance activity.

Nikolai V. Seregin

The Basics of Monitoring the Process of Musical Pedagogy

The article presents materials of research of the main approaches to monitoring musical education and upbringing. The author analyzes research works connected with management of the educational process, the development of a musician's technique and culture. The variants of control of the mastery of the educational programs, from the traditional systems of evaluation, test and exam questions and auditions of concert programs to contemporary forms of testing, quizzes, questionnaires and the corresponding evaluation scales of concretization of competency-related content of education in the spheres of art and culture by means of verbal concretization and perspective constructions of content of reference scales developing the spiritual experience of the students are examined as some of the most significant components of monitoring. Research of the subject-related concretization of the accessibility of evaluative indicators has made it possible to democratize the understanding by the students of the content and the functioning of professionally important qualities. The discovery of the correlation of understanding of the content of knowledge and the capabilities of the musicians' evaluative indicators by the subjects of the pedagogical process have made it possible to concretize factual data necessary for saturating the educational and instructive process of the performing musician and the components of his gnostic qualities, the prospects of inclusion the performing musician himself into the process of monitoring. The author researches the possibilities of specification of the indicators of education, diagnostics and prognostication of the educational process, as well as the results of education, which present a foundation for making pedagogical decisions and the optimal functioning of the process of development of professionally acquire qualities in relation to the musician's concrete circumstances and personality. For this end the parameters of diagnostics, prognostication and monitoring in of diagnostics, prognostication and monitoring in the process of musical pedagogy are specified.

Keywords: scholarly research essence of the musical-pedagogical process, monitoring, diagnostics, prognosis, effectiveness, self-development of the musician's personality.

Nina I. Efremova

Questions of Teaching Rhythm in the System of Preparation of the Pedagogue Musician

The reform of the Russian higher and intermediate musical education, which began in the late 20th century created the possibility of gradually setting forth a system of preparation of pedagogues of the middle ranking in the specialization of "Music Theory" in the sphere of education in the sphere of musical rhythm. The implementation of new standards for institutions of higher education have made it possible to include in the list of subjects of the working curriculum of conservatories in the specialization of "Musicology" disciplines of education in the sphere of musical rhythm which provide for the corresponding profile preparation of future specialists for children's educational institutions. The article acquaints us with some historical suppositions, methodological foundations, the structure and details of disciplines responsible for the metro-rhythmic development of young musicians. The opinion of psychologists is presented, who indicate to pedagogues at the necessity of special attention towards the development of rhythmical capabilities of the students. Characterization is provided of the subjects included in the curriculum of the Magnitogorsk State Conservatory – "The Methodology of Instruction of Rhythm," "Tutorial Practice of Pedagogical Work (Rhythm)."

Keywords: musical rhythm, education in the sphere of musical rhythm, musical rhythmical capabilities.

Alexandra V. Krylova

**The Role of Television in the Development of the Genre of Opera:
the Opera in the Format of a Talk Show**

At the center of the author is the unique composition in its own right by American composer Michael [Mikel] Rouse presenting a synthesis of opera and talk show. Since the composer belongs to the trend in American music of the 1990s, called “Totalism,” the article contains its brief characterization. The basis of this aesthetics is comprised by the fusion of mass and elite music, which explains such an unusual mixture of genres. A brief characterization is provided for the peculiarities of Mikel Rouse, and a brief overview of the basic scenes and the musical thematic material of his opera “Dennis Cleveland” is given. Preserving the key attributes of the opera performance, the composer reformats its structure following the laws of talk show, organizing the artistic space in such a way so that there would be no boundaries between the actors on stage and the audience hall. The special nature of the talk show – its dynamic qualities, interactivity, and suggestive qualities inherent to television became for Rouse a reason for a complete destruction of the “fourth wall” in the conditions of such a canonized genre which opera presented itself to be. The theatrical-decorative aspect of theatrical performance, as is its structure, are subservient to the laws of talk show. The decorations are permeated with advertising symbolism, logos; the video-monitors, screens and bright illumination create the effect of a television studio. While extolling pop culture, in reality Rouse exposes the emptiness of its inner content. The publication has been prepared as part of project № 17-04-00198-OGN supported by the Russian Foundation for Basic Research.

Keywords: opera, totalism, Mikel Rouse, talk show, digital TV technologies in the art of music.

Galina V. Rybintseva

**The Structure of the Symphony Orchestra in the Context of the World Perception
during the Time Period from the 18th to the Early 20th Century**

The prioritized position of instrumental music in the art of the Early Modern Period has stipulated new challenges in recreating the diversity of the real world – nature and man. The most perfect means for realizing these goals turned out to be the symphony orchestra, the instrumental make-up of which was formed during the course of the time period between the 17th and the 19th centuries.

The baroque orchestra did not possess a definite set of instruments, and the groups comprising it were unequal in their mutual relations. The leading role in it was played by string instruments. Such an irregular disproportionate type of orchestra may be interpreted as an image of imperfect nature. The stable unified orchestra comprised of four groups equal in their status emerged at the turn of the 18th and the 19th centuries in the Classicist era. This type of orchestra provided for the possibility of creation of the sound image of a harmonious perfect world.

The classical orchestra, gravitating towards “square” qualities possessed important world-view notions as its foundation. Its four-element structure corresponded with the Ancient Greek teaching about the four primary elements of nature, as well as the new European teaching of the dominions of nature including the worlds of the minerals, plants, animals and human society. The string group, which was endowed with immense means of recreating human feelings and emotions, made it possible to create images of four temperaments. In addition, it may be interpreted as the sound image of society the members of which differ from each other by their varying level of freedom.

Thereby, the symphony orchestra became the most perfect musical instrument opening up the path towards the manifestation of generalized images of the universe, including nature and society.

Keywords: musical instruments, symphony orchestra, Baroque style, Classicism, nature and man.

Tatiana V. Safonova, Zinaida V. Fomina

**Concerning the Question of Interpretation of Sergei Prokofiev's
Piano Compositions**

In this article an analysis of performing interpretations of Prokofiev's piano compositions is carried out from the positions of a hermeneutical approach. Interpretation is examined as a means of existence for the musical composition demanding an active creative co-participation of the performer in the recreation of the composer's artistic conception. Special importance is attributed to the question of the boundaries of interpretation: the necessity of penetration into the innermost semantic strata of the performed composition, the aspiration towards the comprehension of the composer's conception and the infeasibility of willful treatment of the musical text. The notion is elaborated on that the character of interpretation, its adequacy and convincing qualities depend not only on the musician's professional level, but also on the magnitude and significance of the personality of the performer. The assertion is made that the analysis of various interpretations of any particular musical composition makes it possible not only to define the performer's spiritual reference points and value preferences, but also the spiritual atmosphere of the society in which he or she is artistically active, as well as the demand for certain moods or meanings which the composer's music conveys. The presumption is expressed that the active interest in the music of Prokofiev on the part of performers is stipulated by the character of the intense historical situation in the world creating the feelings of alarm and blight: in Prokofiev's music especially attractive for musicians are the aspiration towards light, self-assuredness and optimism. The renditions of the piano compositions by Svyatoslav Richter, Maria Grinberg, Emil Gilels, Marta Argerich, Nikolai Petrov, as well as by contemporary pianists, Andrei Gavrilov, Evgeny Kisin, Daniil Trifonov and Grigory Sokolov.

Keywords: Sergei Prokofiev, piano compositions, performer's interpretation, composer's conception.