

ABSTRACTS

ANNA G. ALYABYEVA

THE ROLE OF TIMBRE IN THE HETEROPHONY
OF THE INDONESIAN TRANCE ACT
REYONG PONOROGO

The article describes the role of timbre (timbre-form) in the Gamelan's heterophony of the Indonesian trance act *Reyong Ponorogo*. The author comes to a conclusion that there is the interaction of the timbre-form parameters with other means of music expression. This principle corresponds to the principle «all in all» (proposed by Feohar H. Kessidi), characteristic of mythological thinking.

Keywords: ethnomusicology, Indonesian gamelan, heterophony, timbre-form

AMINA I. ASFANDIAROVA

PASTORAL IMAGES IN THE MINUETS
OF HAYDN'S PIANO SONATAS

Despite their popularity and facility of performing, Haydn's piano sonatas present unique artistic world. They are a mystery for both music theorists and performers. The lacking of manifested emotional contrasts and sound density often creates obstacles for interpretation and results in exclusion of Haydn's sonatas from the concert programs. Very often Haydn's music is played with Romantic sound, «expressive and songful,» in a pompous and overly affective fashion.

In this respect, it seems important to apply semiotic methods, the study of relationship of musical text and its performer in general, and the musical lexicography and etymology of musical meanings in particular. The Russian scholarship of the recent decades operates with the notions of intonational lexic, semantic figure, and lexeme.

As a result of application of semantic analysis the content of Haydn's music becomes perceptible not only on the empirical and intuitive levels, but on the level of concrete approaches and methods of realization.

Keywords: Haydn, keyboard sonata, minuet, pastoral, semiotic method, musical lexicography, intonational lexics, semantic figure, lexeme

FAROGAT A. AZIZI

STRUCTURAL AND MODAL SPECIFICITY
OF *FALAKI KULOBI*, THE GENRE
OF TRADITIONAL MUSIC OF MOUNTAIN TAJIKS

Using the field recordings and transcriptions, the author analyzes the genre of Tajik professional oral tradition *falak kulobi*. The author emphasizes the structural and modal characteristics of this genre and its influence on formation of the system of *Shashmaqom*. Contrary to the existing classification, based upon in geographic distribution, the author champions the new classification of traditional music of mountain and valley Tajiks which makes use of anthropological methodology.

Keywords: ethnomusicology, Tajik traditional music, *maqom*, *falak*, *falaki dasti*, *falaki rogi*, *rubai*, *rubai gazel*.

RIMMA M. BAIKIEVA

ON SEMIOTIC ASPECTS OF MUSICAL
INTERPRETATION

The article proves the necessity of creating the theoretical foundation of musical interpretation of keyboard musical text from the standpoint of semiotic analysis of the original, composer's text. The author presents the results of research conducted at the Laboratory of Musical Semantics of the Ufa State Academy lead by Professor, Doctor of Arts, Ljudmila Shaimukhametova.

Keywords: theory of interpretation, methodology of semantic analysis, keyboard text, practical semantics

NINA G. BURKOVA

NEW RITUALITY: INTERACTION OF OPUS-MUSIC
AND TRADITIONAL ART

The article is dedicated to one of the most important phenomena of contemporary musical art, to new rituality. Creation of the sound image of the pre-Christian rite and modeling of the ritual chronotop are interpreted here in light of interaction of author's and traditional art. Comparisons of new rituality with different manifestations of the extatic in traditional and contemporary cultures reveal many value and structural parallels. The study of rhythmic organization of musical works allows to emphasize the three main principles for the reconstitution of the ritual chronotop: symbolic interpretation of the percussive rhythm-timbre, non-classical methods of realization of metric-rhythmic pulsation and specific forms of variant repetitions..

Keywords: new rituality, musical post-avant-garde, musical rhythm of the 20th century

LUIZ E. CASTELÕES

AN INTRODUCTION TO MUSICAL ONOMATOPOEIA

The subject of musical onomatopoeia, or imitation of environmental sounds by musical instruments, has long been dismissed as unimportant in the context of Western art music. In this article, I offer a new approach to the study of musical onomatopoeia by analyzing some of its fundamental characteristics, with special emphasis on terminology and critique of the literature. This introductory investigation represents the first step towards the development of a specialized study of musical onomatopoeia, one that will include contributions from acoustics/psychoacoustics, musical analysis, and historical musicology.

Keywords: musical composition, musical onomatopoeia, Western art music.

ALEXANDER I. DEMCHENKO

THE PRINCIPLE OF HISTORICISM
AND THE INTEGRATION OF HUMANITIES
IN THE INSTITUTIONS OF HIGHER
MUSICAL EDUCATION

This article provides the rationale for the transformation of the curriculum in the areas of music history, music theory and general education within the sys-

tem of music college pedagogy. The principle of historicism in the core of suggested change will allow for coordinating the course work, avoiding course conflicts, overcoming poor organization of knowledge, and, in the end, will enhance historic aspect in student's thinking. The author has developed these views in the course of intensive pedagogic practice. They reflect author's desire to perfect the system of contemporary musical education.

Keywords: musical education, history of music, reform of the musical education, institutions of higher musical education

MARINA G. DOLGUSHINA

A HISTORY OF INTRODUCTION OF FRANZ SCHUBERT'S SONGS IN RUSSIA IN 1830–1840

The article reviews the process of introduction and dissemination of the songs of Franz Schubert in Russia. It shows that popularity of his works in Paris has played the leading role in «the fashion for Franz Schubert» since Paris has been a cultural determinant for the Russian society. The article discusses the problem of Russian translations of the lyrics and special features of musical images and topics which Russian audiences liked so much. Author refers to rare scores, the catalogues of score sellers, handwritten albums, and publications in Russian and foreign periodicals of the 1830–40.

Keywords: Schubert's art songs, Schubert in Russia, musical Romanticism, musical life, musical life of Russia in the 19th century

ALEXANDER A. ERMAKOV

REVISITING THE HISTORY OF RUSSIAN OPERA FOR CHILDREN

In this article author researches the history of Russian opera for children (from its beginning to the 20th century). The author analyses operas for children written by both famous (Ts. Kuy, S. Prokofiev, B. Asafiev) and obscure (A. Buchner, M. Kuzmin) composers together with the literature and drama works for children. Further perspectives of children's opera are covered in the article as well.

Keywords: children's opera, school drama, children's literature journals, Moscow state academic children's music theatre named after N. I. Sats

VITALY R. GANEYEV

THE ART OF CLASSICAL GUITAR IN THE CITY OF SAMARA

The article discusses the specificity of development of guitar performance in a Russian province. The author describes the periods in the history of classical guitar performance in Saratov, provides brief biographical notes on prominent performers and teachers of guitar according to their contributions into the city's culture. The article provides the information on educational and concert organizations, as well as competitions.

Keywords: music of Russia, guitar performance, Russian guitarists, musical local studies

IDRIS M. GAZIEV

GRAMOPHONE RECORDINGS OF TATAR SINGERS OF THE TURN OF THE 20th CENTURY

This article is dedicated to analysis of concert life of turks-muslims in the beginning of the 20th century. The author has researched the existent gramophone records of Tatar singers. Their performances provide a glimpse of the vocal style of that time. Author traces the stages in development of professionalism of the singers. These observations lead to a more detailed view of the urban life of the Tatar cities of the turn of the 20th century.

Keyword: local studies, Tatar folk song, concert performance, sound recording

NATALIA A. GURENKO

IVAN VYSHNEGRADSKY: THEORY AND PRACTICE OF MICROTONALITY

The article covers the works of one of the representatives of Russian music avant-garde I. A. Vyshnegradsky. Theory and practice of his oeuvre are connected with one problem — the idea of microtonality. In his theoretical writings the composer uses the term «continuum» in its typological meaning. The analysis of pieces by Vyshnegradsky points at the possibility to use the modal, tonal and serial principles in the system of microtonality. However new phonic quality of diffused sound come to the foreground in this compositions.

Keywords: Ivan Vyshnegradsky, techniques of composition of the 20th century, Russian avant-garde, musical modernism, microtonality

SAIDA Z. ISKHAKOVA

THE EPOCHS OF TRANSITION AS THE LIMITS OF THE CYCLES OF MUSIC HISTORY

This article is devoted to the problems concerned with the nature of historical process of development of musical art. The author follows the evolution of the European musical thinking of the past ten centuries and focuses on the so-called «epochs of transition.» During these particular periods the image change of the sound world makes an impact on the historical context of musical development. In such times composers and music theorists bring about the new ideas into the existing compositional techniques. These artistic revolutions, marking in the epochs of transition, manifest characteristic features and recur every 300 years in music history.

Keywords: artistic revolutions, turning points in music history, history of sciences, Middle Ages, Renaissance

LJUDMILA P. KAZANTSEVA,
VALENTINA N. KHOLOPOVA

THE MYSTERIES OF MUSICAL CONTENT IN RUSSIAN PEDAGOGY

The Russian musical culture has been traditionally marked by an interest towards the categories of content and semantics. While harmony, counterpoint and musical form have been developing in the West, the discipline of study of musical content appeared most prominently at the turn of the 20th century in Russia and took a hundred years to mature to its well-developed present status. In order to introduce subjects pertaining to the theory of

musical content into Russian musical educational system, the Russian Ministry of Culture made an appropriate Recommendation on 17 May, 1999. In various Russian cities the instruction of this subject has begun on all levels: in children's musical schools, in colleges, in institutions of higher education, graduate programs and in departments of post-graduate study.

The methodology of analysis of musical content supports itself on the category of *intonatsia* developed by Boris Asafiev; it is applied to such concepts as «musical image,» «emotion,» «dramaturgy,» «genre,» «style,» and «performance interpretation.» The instruction in theory of musical content is marked by its focus on artistic creativity. This quality of theory of musical content translates into a broad range of applications — from teaching musicians and music pedagogues to enlightening the wide circles of music listeners.

Keywords: musical pedagogy, educational program, musical content

YELENA O. KAZMINA
DOBUZHINSKY AND THE MUSICAL THEATER
IN LETTERS AND RECOLLECTIONS

The article is dedicated to the work of prominent Russian scenic designer, artist Mstislav Dobuzhinsky, who, together with the painters of the *Mir Iskusstva* circle, has raised the profession of the stage designer to the highest artistic level. The author analyzes the principles of Dobuzhinsky's approach, his new positions in the art of scenography. The letters and reminiscences of Dobuzhinsky and his contemporaries reveal the role of music in his art.

Keywords: *Mir Iskusstva*, musical theater, stage design, scenography

OLGA V. KOMARNITSKAYA
THE MUSICAL WORLD OF NICOLAY SIDELNIKOV'S
OPERA *CHERTOGON*

The article is devoted to the unknown page of Russian modern musical theatre — N. N. Sidelnikov's opera-dialogue *Chertogon* (1978–1981). In composer's own words, *Chertogon* is an opera-mixture based on N.S. Leskov's story which has the same name. It is a rather large score (about 600 pages). The article analyses two main problems: the comparison of the literary source and the opera libretto (written by the composer himself) and the explanation of the specific features of genre of opera-mixture.

Keywords: Russian musical theater, contemporary opera, N. Sidelnikov

LJUDMILA V. KOTLYAROVA
THE TRADITIONS OF RUSSIAN SYMBOLISM
IN MUSIC OF EDISON DENISOV

This article reveals the connections of Edison Denisov's aesthetic positions with poetic, musical-aesthetical and musical-technological findings of Russian symbolists of the turn of the 20th century. In the center of author's attention are fundamental symbolist tendencies, including close connection between art and religion, appeal to poetics of associations, creation of sound symbolism of «irrational» and «inexpressible.»

Keywords: Edison Denisov, music of the 20th Century, Russian symbolism, chamber vocal music

LYUBOV A. KUPETS
GEORGES BIZET IN RUSSIAN
MUSICICAL HISTORIOGRAPHY OF 1930s–1980s

Author of this text investigates the problem of musical reception of music of G. Bizet in the Soviet Union. The materials — the articles in encyclopedias and monographs of the Soviet period — demonstrate gradual transformation of views under the influence of historical, political and individual-biographic circumstances of the 1930th — 1980th. The author proposes the hypothesis of Soviet myth of Bizet's «Carmen» and its interpretations.

Keywords: French opera, opera of the 19th Century, sociology of music, reception history, musical source study

YEKATERINA N. MIKHAILOVA
SEMIOSPHERE OF RODION SCHCHEDRIN'S BALLET
THE SEAGULL

The article is dedicated to analysis of tendencies of contemporary musical culture, passed through the prism of synergetic perception. On the example of ballet *The Seagull*, the author summarizes the general characteristics of the artworks of the postmodern era: intertextuality, multiple plot structure, metalanguage of symbols, compound nature of the *chronotop*, etc. The ballet, as a contemporary artistic text, is constantly compared with the culture as a whole, which enhances the music with the features of dialogic consciousness, unspoken character and the potential for further interpretations.

Keywords: Ballets of R. Schchedrin, postmodernism, artistic text, music of the 20th century

BORIS D. NAPREYEV
LUDWIG BUSSLER. ORCHESTRAL TRANSCRIPTION
OF THE KEYBOARD FUGUE BY J. S. BACH

The Baroque period presents the plethora of achievements and discoveries. One of them is the emergence of symphonic orchestra, the event that cast the new light on the paths of music, on the musical language, on the principles of form building and the fates of the genres. However, the birth of the orchestra revealed some problems, one of which remains quite urgent even today. In essence, it is a poor adaptation of the requirements of polyphonic music to the characteristic features of the orchestra, namely, its ability to fully express properly homophonic music.

This study suggests the mechanisms which allow coming to such solutions which retain both the specific character of the fugue and the unique beauty of the orchestral sound.

Keywords: orchestral transcription, instrumentation of polyphonic compositions

LYDIA A. PTUSHKO
MUSICAL ENLIGHTENMENT IN THE CONTEXT
OF MUSICOLOGY

This article addresses the issues of musical journalism, a mediator between music and society. Theory and prac-

tice of artistic writings about music are presented from the standpoint of their spiritual influence, pragmatic and aesthetic levels of perception, direct and responsive communicational connections — aesthetic «echo» of musical creative activity of the society. Informational-aesthetic ambivalence of musical enlightenment determines classification of genres of musical journalism: informational, informational-artistic, and artistic-journalistic. The author presents the rationale for the educational program in musical journalism, offered at the Nizhniy Novgorod State Conservatoire in 2003.

Keywords: musical journalism, musical art, musical enlightenment, educational program

TATIANA V. RESHETNIKOVA
 COMPLETE SCHOOL OF SINGING OF
 A. E. VARLAMOV AND RUSSIAN
 VOCAL PEDAGOGY

The article focuses on the figure of the founding father of Russian vocal pedagogy, the author of the first Russian treatise on vocal method, Alexander Varlaamov. The article investigates the theoretical and practical aspects of his *Complete School of Singing*. This study is based upon archival documents, instructional materials, and textbooks in history of Russian music.

Keywords: history of Russian music, A. Varlaamov, Russian vocal school, vocalize

ANTON A. ROVNER
 THE AESTHETICS OF SYMBOLISM AND THE
 MODES OF BOLESлав YAVORSKY IN THE MUSIC
 OF SERGEI PROTOPOPOFF

The article is dedicated to the study of evolution of harmonic language in the works of Russian composer Sergey Protopopoff (1893–1954). His music is viewed in the context of symbolism, reflected in his use of the compositional system of his teacher Boleslav Yavorsky. This system is known as the «theory of modal rhythm.» The period of Protopopoff's fascination with «modes of Yavorsky» lasted from 1917 to 1931 and falls into three stages. Each stage is presented in this study. The last work of Protopopoff is interpreted as a farewell to modernist techniques.

Keywords: S. Protopopoff, modes of Yavorsky, symbolism, harmony in the 20th-century music, musical modernism, musical avant-garde

SADUOVA
 «THE ENCHANTED LAKE»
 («VOLSHEBNOYE OZERO») BY ANATOLI LYADOV:
 THE FEATURES OF IMPRESSIONISM

This article describes «The Enchanted Lake» by Anatolii Lyadov as an example of an impressionistic miniature. Some of the data on the history of creation of this score, the composer's commentaries, and, finally, the musical material itself give an opportunity to trace the impressionistic trend of the work in both its aesthetic approach and in its musical language. The analysis of the miniature is made on a few levels: on the level of genre, on the dynamical and harmonic levels, on the level of mood, and on the levels of timber, texture and shaping. Special attention is paid to the thematic complex

(micromotives, motives and themes). Taking into consideration composer's aesthetics, the basic idea of the work, the peculiarities of its realization gives the analyst every reason to believe that this sketch is an example of a «Russian version of Impressionism».

DAMIEN SAGRILLO

MYNANNY O. HAYDN AND SCOTTISH SONGS

The musicological discourse of Haydn's folksong settings dealt for a long time with problems of compilation of this vast opus which finally led to its complete edition in 2005. Haydn's production of folksong settings for three Scottish editors is enormous. He arranged 429 folksongs from 1790–1804, which spelled for him a new compositional experience at his advanced age. With the help of a typical Scottish folksong this article will first describe this exotic «raw material» which Haydn had to deal with. Then it will illustrate the uniformity and the style in this huge corpus. The common standards are formal criteria and the instrumentation. Finally it will explain, how motivic work, i. e. Haydn's personal involvement in these short music pieces, substitutes thematic development in larger compositions.

Keywords: Haydn, Scottish songs, folksong setting, Classical style, motivic work

BORIS A. SCHINDIN

RESEARCH AT THE GRADUATE SCHOOL
 (ASPIRANTURA): FACETS OF ITS FUNCTION

The article sheds light on the problems of the research at the graduate schools, its effectiveness and the perspectives of graduate research at the musical institutions of higher education in Russia. This analysis is based upon the experience of maintaining such research at the Novosibirsk Conservatory. The function of the graduate schools is linked to the work of graduate dissertation committees, theory departments of the pre-conservatory colleges and conservatories.

Keywords: *aspirantura*, graduate research, human resources in musical scholarship, musical education, dissertation committee, dissertation defense

LJUDMILA N. SHAIMUKHMETOVA
 EDITORIAL BOLOGNA PROCESS
 AND THE HORIZONS OF UNIVERSITY
 SCHOLARSHIP

The author analyzes the consequences of reforms of Russian educational system and scholarship related to Bologna Process. Contrary to many negative responses from Russian research and educational community, the author emphasizes the positive aspects of decisions made by the VAC RF (Higher Accreditation Committee of the Ministry of Education and Sciences of Russian Federation). The author underlines the facts of European and global collaboration, expanding horizons of knowledge and exchange of ideas among the professionals across the geographical boundaries. The journal *Music Scholarship/ Problemy Muzikal'noi Nauki* — a new specialized research periodical — will contribute into achieving these lofty goals.

Keywords: Bologna Process, reform of Russian sciences, innovations in musical education

OLGA V. SHMAKOVA

THE ROLE OF FINALE IN THE SYMPHONIC CYCLE

The article is dedicated to the problem of finale as a separate genre within the framework of the symphonic cycle. On the grounds of well-established Russian methodology of analysis of genre the author makes an attempt to identify genre prototype for the final movement of symphony (from its classical stage to the compositional solutions of the 20th century). This prototype is studied in unity of three genre features: existence in the social milieu, typical musical-artistic content, and participation in creation of an integrated image of the composition.

Keywords: Finale of symphony, musical content, musical dramaturgy

VERA A. SHVETSOVA

THE STRUCTURE OF VERSE
AND THE MUSICAL-RHYTHMIC ORGANIZATION
OF WEDDING RUNES OF THE KARELIAN COAST
OF THE WHITE SEA

The article addresses the questions pertaining to wedding runic traditions of the Karelian coast of White Sea. The problem of scientific terminology is closely connected with structure of runic verse. The type of the musical-rhythmic organisation of wedding runes is considered from the point of view of structure of the Karelian language.

Keywords: ethnomusicology, White Sea karels, wedding rune, runic verse

NATELLA V. TCHAKHVADZE

THE IMAGE OF SPACE IN THE WORKS
OF RUSSIAN COMPOSERS

The author views the works of Russian composers are from the standpoint of specific perception of time and space which is different from the Western. The author insists that Russian composers created the image of space which is limitless. Such space is perceived as meditative, visible, individual, concrete and objectal. The author presents the architectonic character of Russian music as the manifestation of mythic-poetic tradition.

Keywords: Russian music, Russian mentality, musical perception, space in music, mythic-poetic chronotop.

OKSANA V. TYUSHEVA

SPECIFIC MELODIC CONSTRUCTION OF SEXTETS
FOR THE WIND INSTRUMENTS
BY FRANÇOIS-JOSEPH GOSSEC

In this article the study is concerned with the principles of interaction between two melodic types-polyphonic and homophonic-by the examples of Francois-Joseph

Gossec's instrumental works. A special approach to the melody of French baroque has been proved to be a necessity due specific "multi-voiced" interpretation of this term in the treatises of that time within the framework of polyphonic styles (strict and free styles), as well as natural peculiarities of the style, which is early in the formation of homophonic melody.

Keywords: music history, Fr.-J. Gossec, music for the wind instruments, French music, French Baroque, melody, texture

OLGA A. URVANTSEVA

MODELING OF THE MUSICAL LANGUAGE
OF THE 20th CENTURY IN BARTOK'S
MICROCOSMOS

The article offers the method of modeling for the study of contemporary music. Modeling in this case involves reproduction of the individual stylistic elements of the musical language of a composer in special sketching assignments. The author has chosen Bartok's *Microcosmos* as a collection contains several cases of stylistic modeling.

Keywords: B. Bartok, stylistic modeling, techniques of composition of the 20th century, harmony in the 20th century

SERGEY YA. VARTANOV

THE CONCEPT AS THE CATEGORY
OF INTERPRETATION OF PIANO MUSIC

The concept as the tool of interpretation of piano music is the product of interaction of four levels of text: author's notation, plastic text of the interpretation, its mental and acoustic texts. In analysis of *sujet* approach in Beethoven's *Appassionata*, the author defends the role of the concept of «intervention» and finds the support for it in its projection on the *sujets* of Shakespeares *Hamlet*, Pasternak's novel, and biblical *sujet* of «Adony in the Garden.»

Keywords: Musical cognitology, performer's interpretation, Beethoven's *Appassionata*