

Inga A. Presnyakova

**“Treulichter Unterricht im General-Bass” by David Kelner:
about the Primary Text of the Russian Translation**

The first translation into Russian of the European manual textbook on figured bass, David Kelner's “Treulichter Unterricht im General-Bass” was made in 1791 and came out under the title of “Vernoe nastavlenie v sochinenii general-basa...” [“Accurate Instruction in Composition with Figured Bass...”]. Despite the apparent character of the source, there remained the appropriate question about the primary text for the Russian, since prior to the latter's publication, Kelner's work had undergone seven German publications, the half-century long history of which testified to bringing in changes of various types. A collation of the texts of the first three editions (1732, 1737, 1743) and the comparison of all of them with the publication in Russian has made it possible to establish the primary text of the “Accurate Instruction.” The author cites as his proof for this decision a certain number of discrepancies discovered in the German editions (insertions, abridgements, details of musical examples, etc.) the correlation of which with the Russian edition makes it possible to arrive at the conclusion of the first edition being the primary text for the translation. This conclusion discloses the path for further research of the translation of the “Accurate Instruction,” stipulating the objectivity of the analysis of its quality and technique and the understanding of the level of interference into the text's structure on the part of the translator. Close examination of the terminology of the “Accurate Instruction” in the context of the formation of the special music theory apparatus of the end of the 18th century will be conducive to the development of such a new branch of contemporary scholarship as the *historical lexicology of Russian musicology*.

Keywords: David Kelner, “Treulichter Unterricht im General-Bass,” 18th century Russian music theory, figured bass

Galina V. Alekseeva

**The Image of the Mother of God “Life-Giving Source”
in the Icon Painting and Singing Tradition:
a Profound Synergy of Expressive Means**

The fresco of the Mother of God bearing the title “The Life-Giving Source,” preserved in the Serbian city of Nis (the birthplace of Emperor Constantine), presents the author with the grounds for contemplating about the deep foundations of the synthesis of church art, which unites not only the space of the church, the service to the saint, or the iconographic series, but also the color structure of the hymns' text. The service to the “Mother of God, the Life-Giving Source” was discovered by the author as a manuscript musical score from the second half of the 17th century as part of Dmitri Razumovsky's collection in the Russian State Library. Analysis of the synergy of the color scheme of the fresco from the city of Nis, the color painting of the musical text of the stichera hymns and their compositional and melodic structure makes it possible to examine the combination of these properties as a rich resource for studying church art in its entirety. An example of the perichoresis (exchange of energies) of the artistic means of the fresco in the Church of the Mother of God of the city of Nis and the singing church service in honor of the Mother of God, “The Life-Giving Source,” created simultaneously in Serbia and in Russia, – during the second half of the 17th century, – demonstrates the didactic principle of education by means of church art: the conveyance of the dogmatic foundations of the doctrine through the synergy of all the artistic means participating in the church liturgical action. In this case, the perichoresis is the

unification of energies: of color painting of the musical score of the liturgical chants, the melodic formulas and the color solution of the iconic image.

Keywords: Mother of God, “The Life-Giving Source,” fresco in the city of Nis, color writing of the text of the liturgical service, compositional and melodic structure of the sticheras, synergy of expressive means, perichoresis

Yuliya N. Panteleeva

“The Magic of Repetition” in Iraida Yusupova’s Music

The article is devoted to examining the compositional method of contemporary Russian composer Iraida Yusupova. At the center of attention are three compositions – “A Portrait of the Artist’s Wife” (2012), “Polychordia” (2001) and “Beautiful Willows in a Beautiful Ambient” (2010). The definition “the magic of repetition” brought out into the article’s title belongs to composer Nikolai Sidelnikov, Yusupova’s composition teacher at the Moscow Conservatory. Despite its metaphoric quality, this concept successfully describes the original traits of Yusupova’s compositions. Her compositional technique includes methods which are close to repetitiveness, as well as those that are considerably different from the latter. The first category is represented by the composition “A Portrait of the Artist’s Wife,” while the second is characteristic for her compositions “Polychordia” and “Beautiful Willows in a Beautiful Ambient.” In the analysis of the composition “A Portrait of the Artist’s Wife” the hypothesis is put forth about the cryptographic character of this portrait-like composition. The researcher’s supposition, which has received confirmation, is based on the features of the pitch material, which presents a musical manifestation of the composer’s name. The idea of repetition is realized here by means of repetitive technique. The method of “spontaneous polyphony” (to use Yusupova’s term) is examined by the example of the two other compositions analyzed in this article.

Keywords: Iraida Yusupova, method of repetition, repetitive technique, contemporary Russian music, “spontaneous polyphony”

Irina V. Koposova

Symphonic Explorations in Finnish Music during the 1960s:

***Arabescata* by Einojuhani Rautavaara and Henrik Otto Donner’s First Symphony**

The article is devoted to the 1960s, a time of mastery of newest techniques of musical composition in Finland, when many composers aspired to reintonate with their means the genre of the symphony – one of the most important genres for Finnish music history. The directions of its transformation are demonstrated by the example of Einojuhani Rautavaara’s Fourth Symphony *Arabescata* (1962) and Henrik Otto Donner’s First Symphony (1964). Rautavaara’s Symphony is the only Finnish orchestral composition which is entirely serial in its technique. During the process of analysis, the peculiarities of structural organization are shown and the features which designate the work as a symphony are highlighted. The fate of *Arabescata* is connected with the change of status for the genre: the composer included it into the symphonic mass after twenty-four years after having composed it. At the same time, the composition initially comprised a hierarchically constructed cycle in which the semantic invariant of the genre (to use Mark Aranovsky’s term) is guessed rightly. Donner’s Symphony, on the other hand, having preserved its traditional indication, swayed to a considerable degree from the typical content. Presenting in itself a collage

formed by twenty quotations from classical music, pop music and jazz, it forestalled a few years before the appearance of the landmark examples of collage polystylistics – Luciano Berio's *Sinfonia* (1968) and Alfred Schnittke's First Symphony (1972). Donner's solution was natural for him and absorbed into itself his experience of working in electronic studios: the symphony demonstrates a view of the musical material as an acoustic object and a reliance on the collage principles of composition. The two examined works, following the traditions of the history of the Finnish symphony in different ways, have fulfilled analogous functions: having surpassed the limitations of Sibelius' influence, they have shown new horizons of interpretation of the genre.

Keywords: Finnish symphonies from the 1960s, Einojuhani Rautavaara, Henrik Otto Donner, serialism, stylistic pluralism, the semantic invariant of the symphony

Valentina V. Azarova

Aspects of Spiritual Meaning in Francis Poulenc's Opera *Dialogues of the Carmelites*

The author of the article examines the aspects of the spiritual meaning in Francis Poulenc's opera *Dialogues of the Carmelites* as the elements fundamentally systemic to its spiritual dimension. The research contains the hypothesis that the spiritual meaning of the opera is revealed on the basis of the interaction of its particular aspects. The development of each one of them is subservient to the idea of synthesis of time and eternity. The spiritual sense of the opera is centered around the image of Christ (λόγος). The author analyzes the tints (or the undertones) of the musical sense and meaning implemented by Poulenc in characterizing the Carmelite nuns – first of all, the spiritual traits of the main heroine, Sister Blanche, as well as both of the superiors of the Carmelite monastery, as well. The scheme in the final part of the article presents in a provisional manner the connection between the aspects of the spiritual meaning in Poulenc's opera with the Christian idea of the synthesis of time and eternity.

The following conclusions are arrived at: the artistic world of this work includes a broad spectrum of semantic "overtones" which indicate at the composer's implementation of the fundamental principles of the Catholic teachings of grace, the order of grace and the transfer of grace of the Holy Spirit; by formulating the image of the main heroine and the other Carmelite nuns by means of vocal and symphonic development, Poulenc marked out in his musical score the nuances of the musical meaning which characterize the opera's spiritual dimension; elaboration of the aspects of spiritual meaning characterize the opera's unified spiritual dimension as a mystery of grace.

Keywords: *Dialogues of the Carmelites*, Christianity, Latin, martyrdom, Saints, asceticism, spirituality, Poulenc, grace

Pavel V. Lutsker, Irina P. Susidko

Strophic and Sonata Form in the Italian Opera Aria of the 1720s and the 1730s

At present, the theory of musical form is still dominated by the notion that elements of sonata form in composition began to penetrate into vocal genres or, more specifically, into the opera aria only by the end of the 18th century, when they had already been fully established in instrumental music.

In the latest studies devoted to sonata forms, both in Russia and in other countries, there is no mention of the emergence or manifestation of the principles of sonata in opera and vocal music. Nevertheless, in Italian aria (both in serious and comic opera) the principles of sonata form have been forming intensively since the end of the 1720s, i.e., long before these processes were noted in instrumental music.

The article analyzes the composition in a number of arias from serious and comic operas by Leonardo Vinci, Johann Adolph Hasse, Giovanni Battista Pergolesi and Gaetano Latilla. In these arias, the sonata principles are reflected in the compositional, thematic and tonal-harmonic planes. All arias are variants of the early two-part (binary) sonata form enclosed by the outer sections of the *da capo*. The conclusions are as follows: 1) sonata form in arias is based on interaction with the strophic arrangement of the poetic texts containing figurative contrast; 2) sonata form was established in stages, from a distinctly structured exposition (without clear signs of sonata in the second section of the form) to a full binary sonata form with thematic repetition and tonal subordination in the reprise, the priority role in this process played by comic opera. The article contains musical examples and tables.

Keywords: sonata form, 18th century Italian opera aria, stanza

Anton A. Rovner

Vsevolod Zaderatsky – a Composer with a Tragic Fate

Vsevolod Zaderatsky (1891–1953) pertains to the category of composers whose lives' journeys were as dramatic as the music composed by them. His biography coincided with the most tragic years of Russian history, and he shared the country's fate. As a result of a decree of the Soviet government, his music was prohibited from being performed and published during the course of his entire life. Nonetheless, he was able to demonstrate himself as an extraordinary composer with a strongly pronounced individuality and an original style. He gave music lessons to Tsarevich Alexei, the son of Tsar Nicholas II, then during the Russian Civil War he fought in the White Army. Having been sentenced to execution by shooting, he was saved by Dzerzhinsky, who heard his piano playing in the adjacent rooms. Zaderatsky was forbidden to live in Moscow, Leningrad and Kiev. After he was arrested and imprisoned in Kerch, Crimea (1926–1928), all of the music composed by him prior to 1926 were destroyed. Despite the immense hardships of life suffered by him, he was able to demonstrate himself as a talented composer of numerous works, including piano sonatas, preludes and fugues, cycles of small piano pieces, works for orchestra, chamber ensembles, as well as an opera. The musician composed in various musical styles, from the avant-garde manner and constructivism to traditional romanticism, following all the main stylistic trends of the first half of the 20th century. Having been imprisoned at the Kolyma labor camp in the Magadan Region (1937–1939), he composed his presently famous cycle of 24 Preludes and Fugues. During the last years of his life, Zaderatsky lived in Lvov. During the last few decades, Zaderatsky's music has achieved its deserved recognition.

Keywords: Vsevolod Petrovich Zaderatsky, avant-garde music, composers of Russia, repressed Musicians

Lyubov A. Kupets

**The Cultural Canon of Russian Music
in the Series “The Lives of Wonderful People”
(From the End of the 19th to the First Decades of the 21st Century)**

The subject of the study is the modeling and transformation of the cultural canon in the field of academic music by the example of the series “The Lives of Wonderful People.” The main sources used were biographies of Russian and Soviet composers, published between 1892 and 2019. Analysis of these texts is carried out within the framework of receptive research; cultural-historical and historical-genetic methods, and the theory of cultural recycling are applied.

Florenty Pavlenkov’s narratives about Russian composers have already become an important part of the formation of the musical picture of the world among the readership of the Russian Silver Age. These biographies (of Mikhail Glinka, Alexander Serov and Alexander Dargomyzhsky) account for almost a third of the total number of books about musicians in the series, whereas one single author – Sergei Bazunov – forms the narrative canon.

In the Soviet period, with the change of the mass reader orientation and the presence of rigid ideological attitudes, a different cultural canon of selected composers was elaborated. In period of Stalin they were Mikhail Glinka, Modest Mussorgsky, Alexander Borodin, and Piotr Tchaikovsky. In the second half of the 20th century (before 1991), the following composers were added to the list: Dmitri Bortnyansky, Nikolai Rimsky-Korsakov, Sergei Rachmaninoff, and Sergei Prokofiev. Subsequent political changes have entailed the transformation and rebranding of the biographical canon of this series.

In the post-Soviet era, there has been a rapid expansion of the circle of musical names: both composers of the beginning of the 20th century (Alexander Scriabin) and from the Soviet period (Isaak Dunaevsky, Dmitri Shostakovich, Tikhon Khrennikov, and Valery Gavrilin) have been included there. A recycling of biographical narratives of the Soviet era (for example, Tchaikovsky and Glinka) has been carried out. Along with the composers, an array of biographies of those artistic activists without whom Russian music of the Silver Age would not have taken place – philanthropists, producers and performers (for example, Sergei Diaghilev, Savva Mamontov, and Fyodor Chaliapin) – has also emerged.

Keywords: biographies of composers, the series “The Lives of Wonderful People,” cultural recycling, the Soviet canon

Idris M. Gaziev

**Gramophone Recordings of Early 20th Century Tatar Music:
Singer and Accordionist Mirfaiz Babazhanov**

On the basis of documental materials and memoir sources, this article examines the activities of singer and accordionist Mirfaiz Babazhanov. Known among the people as Troitsky Mirfayza, he has left a distinctive legacy in the sphere of early 20th century Tatar music. The author brings into scholarly use for the first time and analyzes the performer’s gramophone recording repertoire presented by recordings made by the “Syrena Rekord” company and discs made by the “Pathé” company.

An evaluation is given of the genre-related particularities of the repertoire (the Tatar plangent lyrical song, the swift urban songs, the bait), of the inimitable original performance manner of the singer-accordionist, and the particularity of his singing voice (countertenor). The author examines the songs and instrumental tunes of other peoples with Turkic languages: Bashkirs, Kazakhs and Uzbeks, available in Babazhanov’s gramophone repertoire. Babazhanov’s

artistic legacy, which became a prominent feature of the early 20th century Tatars urban musical culture, continues to arouse great interest among listeners at the present time, as well.

Keywords: gramophone recordings of Tatar music, Mirfaiz Babazhanov, singer-accordionist, countertenor, gramophone record, “Pathé” discs, “Syrena Rekord,” Tatar song

Zhu Linji

Tan Dun’s Conception of Organic Music

The article is devoted to the music of Tan Dun, who is engaged in a dialogue between Western culture with the Eastern tradition. The composer reveals a vision of the ancient world which reflects the importance of relations between the human being and nature. The conception of *organic music* (to use Tan Dun’s own term) presents the open space of confrontation with the development of contemporary technologies. The new Western musical technologies conjoin in his work with the sacred and almost always spontaneous and genuine traditions of the Far East, creating an intricate multisensory play of perception. It is difficult to relay the musical works of Tan Dun analyzed in this article to any of the stylistic trends or directions of the 20th and 21st centuries, as the musician does not make use of the commonly known ideas of compositional technique. The processes of form-generation in the examined works demonstrate principles of structuring, including such artistic solutions in which not only audiovisual elements (including those incorporating multimedia), but also narrative and even ritual components are united together. Tan Dun appeals to a broader, interactive – multisensory artistic perception. The author of the article arrives at the conclusion that the concept of organic music, which runs like a golden thread through the composer’s entire musical output, is connected with Taoism and is stipulated by Buddhist philosophy.

Keywords: Chinese music, Orientalism in music, Tan Dun, organic music, multisensory perception, “Organic Music Series,” “The Map”

**Aytolkyn A. Toktagan, Saniya O. Bazheneeva,
Dana T. Ibragim, Raushan S. Maldybaeva**

Kazakh Dombra Music and Dina Nurpeisova’s Compositions

The authors characterize the *kyui* as the Kazakhs’ instrumental musical heritage, singling out the *dombra kyuis*, which present a significant part of it. Examination is made of the conditions of formation and development of the folk instrument range, the originality of the art of the *kyuishi* (folk musicians), as well as of individually artistic performance schools. Elucidation is made of the musical legacy of Dina Nurpeisova (1861–1955) – an outstanding representative of the Western Kazakh tradition of the *dombra* art. Two of her *kyuis*, “*Zhiger*” (“Energy”) and “*Bulbul*” (“The Nightingale”), bearing the same titles as the works of Kurmangazy (1818–1889) and Dauletkerey (1820–1887), have been chosen for analysis. In her best compositions Dina Nurpeisova organically molds into a unified whole the achievements of two main directions of the *dombra* music from Western Kazakhstan – the bright temperament of the style of Kurmangazy with the soft lyricism of Dauletkerey. The latter’s music “*Zhiger*” is emotionally reserved and inwardly tense, and there is a prevalence in it of the philosophical-psychological element. On the other hand, Dina’s *kyui* is characterized by an emotional openness and a dynamic goal commitment. In Dina’s version of the “*Bulbul*” there is a presence of all the intonational-thematic

formations typical of Kurmangazy and Dauletkerey. At the same time, by making use of the material found by her predecessors, Dina brings the compositional structure of the music work to the level of perfection. Dina Nurpeisova's "Bulbul" pertains to outstanding specimens of musical-philosophical lyricism, that psychological depth which this image obtained in Eastern poetry. Dina's "Bulbul" presents in a profoundly national form a fusion of the personality's thoughts and experiences, which endows the composition a panhuman scale.

Keywords: traditional instrumental music, dombra, Kazakh dombra music, kyui, compositional structure of the kyui, kyuishi

Aknar T. Sharipbaeva

Popularization of Folk Musical Instruments Among Young People (by the Example of the Kazakh Traditional Kobyz)

The author of the article researches the subject of popularization of folk musical instruments in the milieu of young people, regarding the traditional Kazakh instrumental kobyz. In the current conditions of globalization and westernization the succession of musical culture from one generation to the next has been made considerably more difficult. The possibility of solving this problem is perceived in the synthesis of contemporary music with an original national tradition, and specimens of Kazakh music are cited in the article. It has become a widespread form of activity among graduates of musical higher educational institutions in Kazakhstan to form their own musical ensembles which include the kobyz as a mandatory instrument in their ensembles. The author of the article demonstrates that the Kazakh traditional kobyz is endowed a huge potential for its popularization among the youth. The question of defining the paths of development of traditional art without violation of its originality in the process of popularization is indicated. Its solution is perceived in following the principle of preserving the specificity of the arsenal of a concrete folk instrument when performing on it or using its sound in experimental compositions. The present approach is substantiated by the ability of each folk instrument to preserve and transmit the mentality of the people that created it.

Keywords: folk musical instruments, popularization, music for the youth, kobyz, ethnic-folk music

Alexander I. Demchenko

Innovational Prospects of Artistic Education

The present article proposes examining those factors of contemporary reformation of artistic education, – namely, the development of cluster technology of educational programs, the comprehension of the role of processes of globalization and inclusion of the cognitive hermeneutical methodology of teaching. The idea of elaborating cluster technology from educational programs stems from the assertion that teaching the majority of disciplines in artistic higher educational institutions is distinctive for its total disunity. A purposeful study of a cycle of special objects in their close connection with the mastery of the entire circle of humanitarian knowledge traditionally offered during the process of higher education is perceived to be much more effective. Thereby, the object of the discourse is a multidisciplinary approach, which demands most insistently that the cluster principle be applied in the process of education. The

perception of the role of the processes of globalization inclines us toward an overcoming of a separable presentation of the tutorial material, and this begins with a certain dividing wall being raised between national art and that from other countries, as the result of which the graduates of our institutions of higher education are frequently incapable of correlating phenomena which are unified in their chronology and inner essence, but are distant from each other territorially. Regarding the cognitive-hermeneutic methodology of teaching in the sphere of education, it is important to accentuate that cognitivism and hermeneutics as mechanism of cognizing and comprehending are mutually complementary concepts which in their pair determine the directedness on an active, conscious perception of artifacts and the aspiration to understand their essence and meaning. At the same time, the ontological effect is self-apparent: a work of art is evaluated as a special type of realization and generalization of human experience, while the cognition-comprehension of art becomes a means through which the cognition-comprehension of the world and of human beings is carried out.

Keywords: reform of artistic education, cluster technology of educational programs, processes of globalization, cognitive-hermeneutical methodology of teaching

**Sergei N. Fedin, Nina A. Mitskevich, Oleg N. Kharsenyuk,
Elbrus R. Shabaev, Andrei S. Lisimenko**

Concerning the Specific Features of Musical Instrumental Performance among Students with Impairments in Eyesight

The problems facing performing musicians with impairments of vision are connected with a lack of information which eyesight conveys about the spatial logistics of motion, the emotional characteristic features of motion and their connection with the emotional content of the musical material. Most acute is the question of the negative impact of the orientation of such a student of the art of musical performance on meter and rhythm in the process of practice of his or her musical instrument over the musical material. This problem can be solved by a change of performance technique, but for this aim a more detailed analysis of the performing musician's motive activity. This work was carried out by the Kemerovo State Institute of Culture. It resulted in the creation of a motive-playing complex lying at the basis of the performance technique of a bayan performer. This complex was comprised by the motional-playing sub-complex, topographical and articulation combinations, complex topographical and articulation techniques, simple articulation techniques, as well as techniques of touch. In addition, those techniques were highlighted which may be carried out beforehand – prior to when the necessity of a certain note or harmony being sounded. The definition of the functions of each of the simple and complex techniques has made it possible to organize from them that logical system which gave the possibility of changing the performing musician's visual directedness to a motive, tactile type. A simplification of the understanding of the connection of the character of motion with the character of the sound of the musical material led to the understanding of the essence of the musical touch, which consists in the speed of carrying out the attack of sound and, consequently, in the speed of acceleration of the muscles' tension. The description of the actions on the basis of the scale and arpeggio of C major presented at the end of the article gives the possibility of comprehending and automatizing the process of performing the musical material with the aid of the new technique of musical performance and means of orientation on the keyboard of the musical instrument.

Keywords: Kemerovo State Institute of Culture, limitations in eyesight, technique of performance on the bayan, motive-playing complex

Elena V. Kiseyeva

**Specific Features of Work with the Poetic Text in the Post-Opera
(by the Example of Tan Dun's Opera *Marco Polo*)**

The opera repertoire by John Adams, Philip Glass, Tan Dun, Meredith Monk and Steve Reich is comprised of works that are difficult to attribute to any known variety of academic opera. Non-linear methods of dramatic development, the principles of unfolding a poetic text aimed at destroying the narrative, along with new compositional patterns – these are all striking distinctive features of such compositions, and they present the possibility of perceiving the genre of opera from a new perspective. After all, the issue of interaction between music and drama, which has become the cornerstone for numerous opera reformations, has lost its relevance in the works of the aforementioned composers.

In Russian musicology, these issues have remained practically entirely unstudied. A theoretical platform necessary for understanding the new aesthetics of opera may be found in the concepts of Hans Thiess Lehmann, Erika Fischer-Lichte, Elena Novak. By explaining the theatrical and musical theater performances from the angle of manifesting in them the principles of post-dramatic theater, they present the possibility of labeling the examined innovative works as post-operas. Post-opera demonstrates the specific features of the genre's functioning in the conditions of a postmodern culture, in which opera acquires particular aesthetic properties that are not characteristic of it. The author of the article examines in detail the specificity of working with the poetic texts and the peculiarities of reading the literary source, as shown by the example of the libretto of Tan Dun's one-act opera *Marco Polo*. The focus is on the principle of creating semantic breaks and methods of collage, segmentation and leveling of the communicative function of words. As a result of this research, the author comes to the conclusion that a disruption of the means of unfolding the poetic text in the libretto and an alteration of its function of creating a synthetic whole become necessary in order to create a new form of opera performance – the show-performance. The distinctive feature of the latter is the strengthening of the role of the audience member in creating the semantic field of the composition.

Keywords: post-opera, a new form of performance in modern opera, the function of the poetic Text

Alexandra V. Shornikova

**Certain Peculiarities of the Dramaturgical and Compositional
Structure of John Adams' Opera *Doctor Atomic***

The article is devoted to the study of John Adams' opera which possesses documentary features. This is stipulated not only to the composer turning to real events from American history, but also by his inclusion of documentary texts, both verbal and audial, into the text of the opera. The composer Adams and the theater producer Peter Sellars were able to find a special non-judgmental mode of manifestation of a real historical plotline, leaving the arrangement of the basic semantic accents to the audience. From the perspective of the author of the article, the groundwork of avant-garde theater and performative practices have been placed at the basis of both the musical and the directorial experiment. Two parameters of analysis – namely, the temporal and the spatial – have been chosen for disclosing the novelty of dramaturgical and compositional principles of experimental opera performance. Stemming from the special role of sound design and of its imaginative use by Mark Gray, the composer and the producer were able by means of a special sound balance, unusual electronic colors and transmission of nations of sound realities to create, on the one hand, an effect of the presence of the audience, which is placed at the “epicenter,” and

on the other hand, an illusion of spatial displacement. To achieve these goals, the authors made use of the surrounding sound, which previously was inherent exclusively to the cinematograph. This made it possible to create an immersive acoustic space which destroys the boundary between reality and art. At the same time, the play with the temporal parameters, as is shown in the article, is unfolded by means of juxtaposing psychological and real time. And while the former is solved on the basis of musical allusions to the music of Stravinsky, Wagner, Orff and Debussy and demonstrates the inner psychological experience of the motion of time by the protagonists, real time is materialized in the sound of rhythmic-ostinato formations. The conclusions stress the influence of performativity on the operatic dramaturgy and compositional design of the opera *Doctor Atomic*.

Keywords: John Adams, Peter Sellars, documentary musical theater, opera *Doctor Atomic*, performative musical practices

Shoyista Sh. Ganikhanova

Cinema Music in Uzbekistan in the Context of the Issue of Synthesis of the Arts

The visual interpretation of the cinematic image by means of the art of music has evolved into a special sphere of compositional activities. Endowed with an applied meaning, movie music has developed certain particular tendencies and parameters of genre and style, which resulted in the formation of a complex system of functioning of its illustrative features. Correspondingly the spectrum of interaction of music with the visual depiction is wide and diverse. The technical particular features of creating cinematic works have created in impact on the formation of new forms of interactions between the various expressive means. The experience of working with applied genres has brought to the formation in the Uzbek compositional school of a peculiar national artistic language, style and innovations in the realm of rhythm, texture, harmony, etc. The synthesis of the arts, which mutually enriches itself, has created a broad field for the composer's fantasy, for expressing his or her ideas and worldview positions. The role of music in movie replication (the making of animated cartoon) is determined not only by its aesthetical qualities, but also by the possibility of interacting with the video sequence. The general tendencies, the artistic style and the characteristic features of the music in the making of animated cartoons in Uzbekistan are determined by the aesthetical directedness of artistic activity, the reliance on traditional music and the derivation of the principles of musical development from it (improvisational structure and meditative technique).

Keywords: applied genres, audio sequence, cinema music, music and multiplication

Khazhismel G. Tkhagapsoev

To Verify Algebra with Harmony (About Beslan Ashkhotov's Book "The Musical Nartiad: An Attempt of Research")

The author of the article examines the theoretical-conceptual, methodological reference point in Beslan Ashkhotov's monograph "The Musical Nartiad: An Attempt of Research." The high academic level of the research is noted. It is emphasized that the monograph offers an original method of analysis and evaluation of the stage of development of the Nart epos and its ethnic

stratification on the basis of a systemic demonstration of the specific features of the music of the epos – the musical Nartiad. The methodology presented in the book may be transferred onto any other ethnic culture.

Keywords: “Narty” heroic epos, dialogue of cultures, music in the system of epos, folk music of the Northern Caucasus