

**HORIZONS OF MUSICOLOGY**

Oxana Ye. Sheludyakova

*Methodology of Analysis of Sacred Music  
of the 20th Century  
(on the Example of Orthodox Tradition)*

The article is devoted to methodology of analysis of Russian sacred compositions. The author suggests that sacred music presents a special type of musical culture and its analysis should involve a number of approaches, including musicological, philosophical, cultural, theological, liturgical, musical-historical, and musical-theoretical. The author reveals appropriate types of research of a number of parameters: the purpose of music, number and type of performers, the degree of reliance on the canonical model of the genre, ways of text production, singing style, the presence of canonical chants, etc.

**Keywords:** choral music, sacred music, Orthodox chants

Vitaly A. Shuranov

*Spiritual Coordinates of Musical Text*

The author addresses the problem of spirituality in music. Based on the medieval concept of spirituality as spiritualization of the soul, the author outlines the perspective for the study of spirituality as reflected in the structure of a musical text. He applies it to secular European music of modern times in which genuine kinship with the spiritual music of the Middle Ages is observed.

**Keywords:** spirituality in music, the musical text, protointonatsiya, artistic-semantic hierarchy

Zilya A. Imamutdinova

*On the Phenomena of Melodic Reciting of Al Koran  
(to the Problem of Musical Rhetoric of the Sacred Text)*

The article deals with the tradition of reading the Qur'an (Al Koran) in a new light: the author introduces the concept of "Islamic musical rhetoric" (the opposite of "Muslim musical rhetoric") and develops a new methodology for the analysis and the principles of classification of Qur'anic musical rhetorical figures. Author uses the results of material processing with unique software for graphic recording of the process of reading the Qur'an and operating of computer melograms in the analysis.

**Keywords:** Qur'an, recitation, Islamic musical rhetoric, computer melograms

Grigory R. Konson

*Alexey Losef and Boris Asafiev: Parallel Interpretations*

Article is devoted to never previously studied semantic parallels between the concepts of the prominent Russian 20th-century philosopher Alexey F. Losef and the founding father of Russian musicology Boris V. Asafiev. The author analyzes and reveals similarities of such notions as "musical being," "sounding in / out of time and space," "otherness," meaning." These notions have become fundamentally important and formed the key concepts of Russian theoretical musicology. In this article, an object of research is placed into the context of various areas of advanced scientific thought of the 20th century, including musicology and philosophy.

**Keywords:** music and philosophy, musical aesthetics, musical being, musical time, music and meaning

**RUSSIAN SACRED MUSIC**

Olga A. Urvantseva

*The Features of Romantic Aesthetics and Their Traces  
in Sacred Concert Music  
of the Russian Composers of the 20<sup>th</sup> Century*

The author studies the renovation of the sacred music of Russian composers of in 19th century – the arrangements of

earliest Russian chant melodies and their compositions—under the influence of aesthetics of Romanticism. The author describes new features of sacred music of Mikhail Glinka which were inherited by the composers of next generations.

**Keywords:** Sacred music, incidental genre and sacred music, traditions of Romanticism, national roots of sacred music

Ljudmila V. Malatsai

*Russian Soul of the "Heavenly Cappella"  
(on Spiritual Concerts of A. V. Nikolsky)*

The article follows the main stages in development of the genre of Russian spiritual concert. Analyses of spiritual concerts by A.V. Nikolsky and his contemporaries provide the basis for the evaluation of development of the genre. The author lists the features of synthesized generalization which are revealed on the level of composer's style. In addition, the author provides the overall culturological context.

**Keywords:** A.V. Nikolsky, new directions in the Russian church music, spiritual concert, genre, style tendencies

Yelena A. Fedulova

*The Genre of Sermon and its Realization  
in the Sacred Music of Georgi Sviridov*

The article discusses the use of the tradition of preaching in sacred music of Sviridov. The author studies the degrees of implementation of genre of sermon in Sviridov's music, the means used by the composer in order to recreate the atmosphere of sermon, to design of the genre and vocal speech forms, quoting of the Holy Scripture and to invoke the spirit of elevated, emotionally-clarified, and beneficial sermon.

**Keywords:** sacred music, Georgi Sviridov

**MUSICAL CULTURES OF RUSSIA**

Beslan G. Ashkhotov

*On the Ontological Foundation of the Adyge Genre  
of Nart Pshinatley*

The article makes an attempt, for the first time in history, to identify the specific features of text and melody of one of the most ancient genre of Caucasian region, the epic songs (pshinatles of nart) which were formed by the second millennium B.C. The author reveals the signs of the early folkloristic musical-poetic thinking in the songs of narts. The author sets forth a hypothesis on nature and time of the emerging of this genre in relation with its temporality of syncretic ritual action. The nart pshinatl conveys the information on coexistence of Man and Nature, on the process of genesis, and emergence of Order from Chaos.

**Keywords:** archaic mentality, epos, nart songs, ritual performance, sacred sound

Lilia A. Vishnevskaya

*On Interaction of Monodic and Harmonic Elements  
in Polyphony of Traditional Bourdon Songs of Cherkesy  
and Karachayevtsy*

The article deals with theoretical aspects of polyphonic thinking of diffused-mixed type in solo-with-bourdon ensemble performances of North Caucasian peoples on the example of song tradition of Circassians and Karachay. On the basis of aural-auditory and graphic notographic analysis of songs of different genres, the author formulates performing, intonation and mode characteristics of solo-bourdon singing which goes back to monodic and harmonic origins of the overall polyphonic structure. The study materials present not only published recording of songs, but the author's own interpretation of the archival records, as well as author's auditory and visual observations of the performing process.

**Keywords:** folklore of the peoples of Northern Caucasus, solo-bourdon ensemble polyphony, monody, two-part diaphonic performance

Alevtina A. Mikhailova

*Folk Instrumentalism of the Volga River Basin:  
the Phenomenon of Saratov Harmonika*

The most popular and significant folk musical instrument in the Volga region since the middle of the 19<sup>th</sup> century is the Saratov harmonica, which is commonly described as the sounding ideal of the ethnic regional culture. The hierarchy of all of elements in a unified structure, such as the instrument's construction, semantics of its timbre, style of articulation, original repertory and performers' style, adds the symbolic significance and unique character to its appearance.

**Keywords:** Folklore, traditional instruments, Saratov harmonica, keeping and continuing of tradition, genres of instrumental flourishes, style, articulation, unique performer's talent

Larisa S. Spiridonova

*Vocal Cycle of N. S. Berestov "The Sun Beam"*

The article describes the vocal works of Yakuti composer N. Berestov who continues the line of vocal lyricism associated with the names of its founders - M. Zhirkova, G. Grigoryan, G. Komrakova, pioneers of professional musical art of Yakutia. Relying on musicological studies, his own observations, and the experience of performance of vocal music of Yakuti composers the author analyzes the song cycle of N.S. Berestov "The Sun Beam". The author looks at the imagery, originality of melodic patterns and rhythms associated with the two national styles of singing - *dieretii yrya* and *degegren yrya*, their artistic and imaginative content.

**Keywords:** folklore of Yakutia, composers of Yakutia, a song cycle, style of singing

Anna P. Nedospasova

*Swedish Trace in the History  
of Musical Culture of Siberia. The Tobol Manuscript*

This article is dedicated to the study of the period of music history of Russia, primarily of Siberia, which is limited by the time of the Great North War between Sweden and Russia (1700-1721). It covers military and secular music which existed in Russia during that time. The main subject of study is the manuscript of oboist Gustav Blidstroem who served in the orchestra of Charles XII and was taken in captivity near Poltava in 1709. The manuscript named «Tobolskij» dates back to 1715. This source was previously unknown to the Russian scholars. It has been discovered in 1999. It contains the samples of instrumental music performed in Siberian cities in the first third of the 18<sup>th</sup> century. The unique finding raised the interest to the circumstances of the arrival of Swedish captives in Siberia, their destinies and cultural activities. The author relies not only on the Russian literature on that subject, but also on the works of Swedish musicologists which have become available to the Russian readers. In particular, the author provides the information about the Western European military musical instruments and performing traditions which, through the Swedish musical culture, were borrowed by the Russian musicians. The author also clarifies the way Swedish prisoners influenced the development of Siberian musical culture. This is quite a new aspect of music history which sheds light on the beginnings of Russian instrumental tradition of the 18<sup>th</sup> century.

**Keywords:** The Northern War, Swedish prisoners, Poltava, Tobolskij manuscript, Gustaf Blidströem, oboist, military music, 18 c., Siberian music culture, March, Menuet, Polonaise, La Folia

## NATIONAL CULTURE AND THE SYNTHESIS OF ARTS

Yelena N. Sadirova

*To the History of Development of the Genre  
of Musical Drama in the Tatar Drama Theater*

The article discusses the history of specific Tatar theatrical tradition of interaction of music and action. Author analyzes the genre of musical drama as a factor in the formation of the principles of musical design of a theatrical work.

**Keywords:** history of Tatar music, opera, Tatar Theater, musical arrangement Performance

Gulnaz S. Galina

*The Role of Musical Drama in the Formation  
of Bashkiri Opera*

The author describes the significance of Bashkiri drama theatre, the plays by M. Burangulov and the role of composers such as G. Almukhametov, Kh. Ibragimov and M. Valeyev in formation of the genre of opera in Bashkortostan.

**Keywords:** the history of Bashkiri music, Bashkiri opera, monodic musical culture

Polina V. Pavlova

*The Embodiment of Tradition of Yakuti Epic Olonkho  
in the Opera "Glow" by V. Xenofontov*

The article examines the influence of the Yakuti epic genre of olonkho, which has become the core of the national theatre, on opera "The Glow" by Vladimir Ksenofontov. Unlike his predecessors, the composer does not follow a beaten path of reconstruction of the monumental legend forms. Instead, he implements the plot not connected with the national epos. Nevertheless, the influence of the principles of olonkho is revealed on the level of aspects of dramaturgy of this work, such as topic and plot, scenario, composition and intonational development. Thus, as a result of research of the composition by Ksenofontov, the author finds the new approach to the olonkho traditions in Yakuti opera.

**Keywords:** Yakuti opera, Yakuti epos, *olonkho*, V. Ksenofontov

## INTERNATIONAL DIVISION

Christos Terezis and Georgia Markea

*Aspects of Relationship Between Music and Politics  
in Proclus*

The neoplatonic philosopher Proclus (412-485 AD) elaborates on the views which Plato formulates in his dialogue *The Republic* concerning harmony and rhythm and reports that both of them constitute characteristics of politics and music. He points out, nevertheless, that each person exploits them in a specific way. Their difference is not qualitative; rather, it lies in the apportionment of the responsibilities in the process of reaching the same goal. The mission of the politician, according to Proclus, is to define which kinds of harmony and rhythm are necessary for the correct upbringing and education of the young. He identifies the musician's mission as specifying the general principles which the politician sets out. He particularly stresses that, if he is a real musician, he must continually investigate which kind of harmony and which kind of rhythm benefit the community. So, pursuing the relationship between politics and music, Proclus defines it as reciprocity. More specifically, the politician should be characterized by a musical disposition and the musician by political conviction. Thus, an unmusical politician does not recognize what is the content of correct education. The same happens with the musician who does not have political standards. However, if they are aware

of the mission they should accomplish together, they can take care of the citizens and liberate them from violent instincts and from involuntary actions. Their main aim, then, is to see how citizens can become virtuous. In our study we will try to show how, and in what theoretical terms, the neoplatonic philosopher ventures to show that ethics constitute the criterion for the mode of expression of aesthetics and politics. So, he attempts and manages to form a united theoretical system with common principles of meaning for all the individual branches.

**Keywords:** ancient Greek philosophy, Greek music theory, neoplatonic views on music, Proclus, music and politics, harmony and rhythm, theoretical system of ethics, aesthetics, and politics

Ralph P. Locke

#### *A Broader View on Musical Exoticism*

Most previous writings on musical exoticism reflect the unspoken assumption that a work is perceived by the listener as exotic only if it incorporates distinctively foreign or otherwise highly unusual elements of musical style. This “Exotic Style Only” Paradigm often proves revelatory, especially for purely instrumental works. In operas and other musicodramatic works set in exotic locales, by contrast, music is heard within a narrative “frame” that shapes the listener’s response. Yet the existing literature on “the exotic in music” tends to restrict its attention to those few scenes or passages (in such works) that “sound non-Western.” It also tends to leave unmentioned the many Baroque-era operas and dramatic oratorios that focus on despicable Eastern tyrants.

The present article proposes an “All the Music in Full Context” Paradigm to help make sense of a variety of exotic portrayals that are strikingly diverse in message and means: 1) *Les Indes galantes* (Rameau’s application of standard music-rhetorical devices to manipulative and anti-colonialist speeches by the Peruvian leader Huascar); 2) *Belshazzar* (Handel’s vivid musical setting of the passage in which the cruel, cowardly Eastern despot seeks oblivion in drink); 3) Bizet’s *Carmen* (the Card Scene, which is notably free of Hispanic or other local color yet, through rigidly recurring devices in voice and orchestra, indelibly limns Carmen’s Gypsy fatalism); and 4) three prominent dramatic moments, two of them rarely discussed, in Puccini’s *Madama Butterfly*. In each case, the full range of artistic components—including musical devices that lie within or outside the traditional exotic vocabulary—enriches our understanding of how diversely, powerfully, sometimes disturbingly the exoticizing process can function in genres that combine music with dramatic representation.

**Keywords:** *Carmen* (Bizet), *Belshazzar* (Handel), exoticism, *Les Indes galantes* (Rameau), *Madama Butterfly* (Puccini)

Barry Cooper

#### *A New Edition of Beethoven’s Piano Sonatas*

Why do we need a new edition of Beethoven’s Piano Sonatas? There are three main reasons. Firstly, some of the older editions do not distinguish clearly between what Beethoven wrote and what editors have added. The previous edition from ABRSM, produced by Donald Tovey and Harold Craxton in 1931, was by no means the worst in this respect, but it did need replacing by something more in tune with today’s requirements. Secondly, although there are several recent editions that seem to fulfill this need, with no unmarked editorial interference, they are not as reliable as one might assume. The third main reason for producing a new edition was to provide practical performance advice. This issue is particularly pertinent today, since there has been much recent research into performance practices of Beethoven’s day.

**Keywords:** new edition of Beethoven’s piano sonatas, editorial work, score and performance

## AREA STUDIES IN MUSIC

Alexander I. Demchenko

#### *«German Composer from Russia...»*

The article considers the question of connection between the biography and work of Alfred Schnittke, on the one hand, and the German culture, on the other. The author offers his description of the hometown of Schnittke, the city of Engels, a former capital of Autonomous Republic of Germans of Volga Basin and provides the excerpts from Schnittke’s autobiography. The author emphasizes the role of the native town in forming of artistic space, created by the composers.

**Keywords:** Germans in Russia, Volga River Basin Germans, music of Alfred Schnittke, biography of Alfred Schnittke

Alexandra Ye. Galimzyanova

#### *The Art of Domra in the City of Magnitogorsk*

The paper is dedicated to the matters of initiation, establishing and progress of domra playing art in the city of Magnitogorsk, the industrial center of the South Urals, which experienced the rise of the musical culture in the 1930s. The author emphasizes the role of amateur performances on domra in bands and orchestras of Russian folk instruments and provides the information concerning numerous musical ensembles and their leaders.

In addition, the author studies the ways of establishing skills, training of playing the domra, and introduces the names of the teachers who pioneered domra performances in the region.

**Keywords:** musical culture of the South Ural Mountains, instrumental performance, Russian folk instruments, domra performance

Mars L. Akhmadullin

#### *Musical Symbols in the Typographic Art of Urals and Volga River Basin*

The main thrust in author’s study is rarely researched area of book printing in Volga River and Ural area. For the first time the books printed in Cyrillic and Arabic fonts are studied. The author analyzes the design of periodicals, musical scores and specialized editions, in which typographical cliché and forms with musical symbols.

**Keywords:** book printing in Russia, the art of typography, book design

## MUSICAL CULTURES OF THE NATIONS WORLDWIDE

Saule I. Utegaliyeva

#### *Types of Tuning of the Hordophones of the Central Asia*

In this paper the author examines the types of musical tunings of the necked chordophones of the Central Asia in connection with natural overtone series.

Octavic, quintal, quartal and other types of tunings were wide-spread in the instrumental and vocal-instrumental music of Turkic people. They correspond to the second, third and fourth harmonics in natural scale. They determine the stages in mastering of musical space, including registers; they also serve as a regulators in the coordination of the drone and melody and as the indicators of the pitch zone of the so-called “thickened tone.”

**Keywords:** Chordophones of Central Asia, natural overtone (harmonic) scale, quartal and quintal tunings, registers, sound pitch zones of real (“thin”) and “thick” tones, drone and melody consonance, kyui, mugam



## ON THE HISTORY OF WESTERN MUSIC

Ljubov A. Kupets

### *The History of Culture in the Letters of Claude Debussy*

This article provides a holistic model for understanding of Claude Debussy's views on the historical-cultural process. The specific principles and perspectives of this model are revealed particularly in the field of musical art. The study focuses on two elements: Debussy's understanding and interpretation of the East and his ideas of Antiquity. As the basic source of analysis the author uses an extensive epistolary heritage of the composer.

**Keywords:** History of Culture, Antiquity, East, Epistolary heritage of Claude Debussy

Galina Ye. Kaloshina

### *The Features of Mysteria in Religious-Philosophical Tragedies of Milhaud/Claudé*

This article examines the influence of philosophical ideas and the concept of theater by Claudé on the compositions for musical-theater by D. Milhaud. They are distinguished by features of so-called polygenre, mounting transfiguration and variable synthesis of multiple art forms, simultaneous and multi-layered dramaturgy, active-variation principle, the Christian tragedy, transfiguration zone in the end of the composition, and the tell-tale signs of mystery.

The composition of Milhaud works is related to the development of so called "cover" forms which have meaning of plastic symbols.

**Keywords:** polygenre, conception, Christian tragedy, mystery, mounting transfiguration (variable) synthesis, simultaneous, poly-space dramaturgy processes, «cover» form

Yekaterina G. Okuneva

### *Finnish Avant-Garde of the Beginning of the 1960s: the History, Aesthetics, Practice*

The article deals with the history of occurrence and development of musical avant-garde in the beginning of the 1960s in Finland. The author reveals the aesthetic positions of such composers-avant-gardists as Erkki Salmenhaara, Henrik Otto Donner, Kari Rydman, and others. The author uses various Finnish-language sources (newspapers and articles of that time). The author explores the most radical compositions and the reactions which they have caused. In conclusion, the author evaluates the achievements of musical avant-garde and their value for the history of the most recent Finnish music.

**Keywords:** Avant-garde, Finnish music, Erkki Salmenhaara, Henrik Otto Donner, Kari Rydman

## MUSICAL STYLE AND GENRE

Anna A. Zondereger

### *The Features of Late Style of Dmitri Shostakovich in His Piano Concerto No.1*

The article considers typological features of Shostakovich's style in the First Piano Concerto. The author analyzes this concerto from the point of view of the general imaginative concept, genre specificity, dramaturgic qualities and composition, the principles of modal language and texture, style and thematic thinking, as well as methods of concertizing and instrumental-ensemble writing. Upon supporting her ideas on the results of systematic analysis on the one hand, and the views of famous Shostakovich scholars, such as Levon Akopjan, Mark Aranovsky, Michael Druskin, Henry Orlov, Marina Sabinina, the author comes to two major conclusions: 1. the Concerto has to be considered not as a junior experiment but as an important landmark of individual composer's style; 2. the first half of the 1930th, chronological centre of which is occupied by the Concerto, deserves special

place in the general periodization of Shostakovich' creation work and special studies intended to explain the specificity of this stylistic period.

**Keywords:** D. Shostakovich, periodization, stylistic features, Piano Concerto No.1

Yelena Yu. Kornienko

### *The Genre Mélodie in the Vocal Culture of France in the Turn of the 20th Century*

The author discusses the creative work Ernest Chausson, a prominent representative of French musical culture of the 19th-20th centuries which is largely understudied by Russian musicologists. The music of the composer clearly manifests its significance for French music of that time; it reveals the reverent attitude toward the national image of lyrical song, embodied in the form of refined, soulful French «mélodie». The article emphasizes some features which represent this genre.

**Keywords:** French music, vocal culture of France, vocal genres, French «mélodie»

Rozalia M. Sharipova

### *Choral Works of S. Gabyashi and S. Saydashev*

The article provides the characteristics of choral works of Sultan Gabyashi and Salikh Saidashev – composers who stood in the beginning of the Tatar professional music. On examples of their works, the author reveals the variety of approaches of these composers to the creation of choral polyphony in the Tatar musical culture.

**Keywords:** the national composer, pentatonic, anhemitonic, choral polyphony, monody, baiet

## CREATIVE WORLD OF A MUSICAL WORK

Galina N. Dombrauskene

### *The Protestant Chorale as the Object of Intertextual Interaction: the Example of Hymn "O Ewigkeit, du Donnerwort"*

The Protestant chorale of the period of German Reformation represents the phenomenon which, despite its external simplicity and laconicism of musical means, comprises unique capacity for the intertextual interaction. The historical retrospective demonstrates how the chorale extended its effect outside the limits of church genre and managed to participate in formation of new forms – cantatas, symphonies, requiems, operas, concerts etc. Its research allows studying principles and mechanisms of growth of the new text. The received musical derivatives which have grown on choral lexicon, show the originality of author's work, specificity of thinking of the composer, its relation to the symbolic aspects of hymns and, therefore, the latent message put by it in product. A key to perusal of the new text is the hymn, to be exact – first phrase in which verbal text under laws of rhetoric and homiletic the basic thought of all hymn is concluded. Owing to the recognition the choral theme in intertext space starts to act in a role of a musical symbol, whose sense passes further in a context of any other composition.

**Keywords:** Protestant choral, intertext, hymn, J. S. Bach, musical symbol, metatext

Vyacheslav N. Grachyev

### *On Embodiment of the Religious Tradition of the Middle Ages in Music of V. Martynov*

The article describes the use of numerology in the content and structure of religious music of Vladimir Martynov. The mediaeval and contemporary numerology are examined separately in our study. The author makes an attempt to find the associations between mediaeval symbolism of numbers and Vladimir Martinov's individual musical-numerological lexica. In this context the composer simultaneously exposes the conformities

of the Middle age intonation, harmony and polyphonic technique concerning the contemporary composer's music.

**Keywords:** music of the Middle Ages, numeric symbolism, additive process, polyphonic technique, cantus prius factus, canon texture

Iza A. Nemirovskaya

*References to Childhood in the Images  
of Girls and Women in Music of P. I. Tchaikovsky*

The article examines the organic intertwining of childhood and adulthood elements in the feminine images by Tchaikovsky. Fulfilled at various levels, such as levels of genre system, compositional structure, and musical vocabulary, this intertwining allows us to discover new facets of the content not only in Tchaikovsky's works, but also in the essence of the aesthetic category of the ideal as understood by the composer, shedding light on certain ideologic and aesthetic views of the master.

**Keywords:** Childhood theme, feminine images, Tchaikovsky, Russian music of the 19th century

## MUSICAL THEATER

Yekaterina A. Prikhodovskaya

*Unity of Words, Music and Vocal Technique  
in the Structure of the Opera*

This article considers in the unity of verbal, musical and vocal technical elements in the structure of the opera performance. Actual opera modifications are represented as the variations of correlation of these elements. The specific features of *verismo* opera are analyzed from this point of view.

**Keywords:** Unity, structure, opera, vocal technique, genre modifications

Antonina L. Makarova

*"The Mysteries of Joan" in the Libretto  
of "The Maid of Orleans" of P. I. Tchaikovsky*

The article analyzes the principles of Tchaikovsky's work on libretto of the opera "The Maid of Orleans." Using the same title as the drama of Friedrich Schiller (translated by V. Zhukovsky and J. Barbier), the composer tries to reveal the mysterious essence of the protagonist. In the episodes of his own composition Tchaikovsky has shown Joan of Arc as a sacred character who stays in continuous communication with angels throughout the prayer. The basis of internal conflict is the confrontation between earthly love and heavenly purpose, a spiritual path indicated by such categories as "Chosen," "Temptation," "suffering," "redemption."

**Keywords:** Russian opera, Tchaikovsky's opera, opera librettos, mysteries

## MUSICAL TEXT AND ITS PERFORMER

Irina Yu. Kljuyeva

*Trauermusik for Viola and String Orchestra  
by Paul Hindemith  
(Comparative Analysis of Performances)*

The article is a research of one of the most famous works of P. Hindemith "Funeral Music" for viola and orchestra viewed from the standpoint the art of performance. Comparative analysis of performances of this musical work by R. Barshay, P. Radziavichus, K. Merezchnikov and A. Ludevig reveals the specifics of the interpretations of the artistic content of this work.

**Keywords:** P. Hindemith, "Funeral music," viola, performance art, interpretation

## MUSICAL EDUCATION

Yevgeny B. Trembovlevsky

*What to Teach to Students? Contemporary Problems  
of the Courses in Harmony: Discussions and Solutions*

The author suggests an original concept of a "double-layered" course in harmony: one of the layers corresponds with the traditional discipline (it provides the basic knowledge), the other and determined by the contemporary problems of this discipline is dedicated to controversial topics and acute problems, related to the discussion of the following topics: mode and the species of intervallic systems, diatonic and chromatic harmony, modal development, theory of functions, multiple centers of stability, texture, and the notion of harmony. The tenor of the article is in no way intended to oppress the students. On the contrary, the author desires to instill the love for problem-solving among the students, to lead them to complex and not always easily answerable questions which cover all the body of music, but focus on contemporary harmony.

**Keywords:** musical education, problems of teaching, musical-theoretical disciplines, contemporary harmony, mode, *lad*

Madjit S. Alkin

*To the Problem of Preparation  
of Professionally-Competent Teachers  
of Folk Singing*

The existing training of teachers of folk singing offers no systematic knowledge of professional basics to a conservatory graduate. The new system, suggested by the author, allows to have a good sense of direction in training and to master the profession of a pedagogue of Bashkiri folk singing. If the singer's non-professionalism seems to be his or her own problem, non-professionalism of a teacher of singing is a social and moral problem because the pupils' life and creative career depend on the teachers' level of professional competence. Finding the answers to this problem is the first step in the direction of improving the quality of training of folk singers. The author uses his experience of dealing with this problem at the Ufa State Academy of Arts.

The article is intended for the pedagogues, students of vocal departments of conservatoires, and for those who are interested in the art of folk singing.

**Keywords:** musical education, vocal pedagogy, folk singing, professional competency

Radjap Yu. Shaikhutdinov

*Vyacheslav Belyakov. Facets of His Work  
(Ufa 1963-1983)*

The article deals with the masterly performance and pedagogical work of one of the founders of Ufa accordion school – the Honored Art Worker of Russia and Bashkortostan, Professor V. F. Belyakov during his work in Ufa. The period of intensive development of education and performance on folk instruments in the Republic is covered. His methods of work, pedagogical principles and competitive achievements are analyzed.

**Keywords:** music education, music pedagogy, folk instrumental art, accordion performance

