

**Anna V. Popova, Svetlana S. Gorokhova,**

**Guzel M. Aznagulova, Marianna G. Abramova**

**Concerning the Question of Determining the Role of Artificial Intellect in Music**

In the present article the issue is raised about evaluation of the use of artificial intellect in the creation of musical compositions. By means of an interdisciplinary approach, the authors assert the thesis about the distinction between “creativity” and the “creative process”, thereby distinguishing the results of the composer’s personality from those created by means of artificial intellect (weak neuronal networks). The authors dwell in great detail on the process of creating musical compositions by using electronic computers and the latest neuronal networks. Special examples from music history show that modern computers possess unique sound generation technologies: for example, NSynth is able to synthesize a completely new sound, which simultaneously is partially a flute sound and partially resembles a sitar. Can we regard these latest digital processes in music as creativity? The authors of the article defend the position that in the present day they can only be described as a variant of the “creative process”, which leaves the right for authorship to the composer. The issues raised in the article are particularly relevant in the modern era which, considering the accelerated development of digital technologies, may well pass into the era of transhumanism, when the ongoing connection of the human and the artificial intellect would only exacerbate these problems to a greater degree.

Keywords: music, musical composition, creativity, harmony, art, figure, artificial intellect, neuronal network, algorithm.

**Sergei S. Sokovikov, Elena A. Kaminskaya**

**About the Carnival Features of Street Music: Festivity and Work**

The article provides interpretation to the contradictory aspects of the phenomenon of street music on the basis of carnival traits as its essential features. The application of the typological method shows the interconnection between street music and the phenomenon of carnival. The basic characteristic features of this interconnection are disclosed: expansion of public space into loci and their transformation; the “corporeal” reality of action; the playing character; the creation of conditions of utopian freedom; the removal of the usual limitations; supra-ordinary conviviality; a specific modus of farcicality; stage appeal and poly-genre qualities. A functional approach is applied for characterizations of manifestation of carnival features in the activities of street musicians. Evidence is provided that with the disappearance of traditional folk carnival forms street music replicates carnival features in contemporary cultural space, carrying out the pertinent compensatory and creative functions: spontaneous aestheticization of public space; the creation of conditions of vivacious unmediated communication and co-authorship; the formation of a supraordinary festive mood. Critique is administered to approaches which absolutize in street music the tendencies of resistance to the standard social orders. Application of the contextual approach helps substantiate the specific features of the value of street music in the artistic and extra-artistic contexts. The validity and fruitfulness of application of the concept of carnival features is validated in the analysis of the interaction between street music and the institutions which regularize the ways of public space.

Carnival features are shown as comprising one of the characteristic features providing the irremediableness of street music from out of the space of culture.

Keywords: street music, carnival and carnival features, public space, festivity.

**Alexandra V. Shornikova**

### **The Performative Features of Steve Reich's Documentary Musical Video Theater**

The article is devoted to the comprehension of the processes of instauration of contemporary musical theater under the impact of documentation activities and performativity. Proceeding from the fact of intensive growth of communicative activity in contemporary society, the author asserts the formation of the public's demand for the actualization of content of contemporary art and the opportunity of interactive cooperation in the process of its presentation. Drawing on Richard Schechner's theory of performance, the author analyzes Reich's documentary video-operas from the perspective of performative features in the transformation of theater. In connection with this the author examines the question of the performative features of opera librettos, special techniques of work with the voice and the text – such as convergence of visual-graphic and audio forms of presentation of the text, its construction from discreet fragments of the respondents' verbal actions, the play nature, consisting of endowing speech with melodic qualities and the transferal of verbal intonational manifestations into instrumental ones, replacement of the semantics of the word by its phonic form, etc. In addition, analysis is given to the following question: how is the traditional structure of opera performance transformed under the impact of such features of performative art as the creation of special spatial and temporal coordinates which enhance the force of suggestibility. The widespread use of screens makes it possible for us to unlock the conditional-theatrical space into everyday reality and change the character of experiencing time. The result of the examined particularities is the transformation of the habitual conditions of perception of theatrical performances, in connection with which the audience becomes permeated with the so-called borderline state, which bears a most significant meaning in the aesthetics of performativity. The publication is prepared within the framework of scholarly project No. 20-012-00366–A “Performative forms of musical art as a phenomenon of modern culture” supported by the RFFI.

Keywords: opera, performance, documentary musical video theater, suggestion, ritual, Steve Reich, Richard Schechner.

**Vera N. Dyomina**

### **The Artistic Action “The Conquest of the Winter Palace” for Celebrating the Anniversary of the October Revolution in the History of the Formation of Performative Arts**

The article is devoted to the issue of formation of performative art in the context of development of spectacular forms of Soviet state holidays. While examining the time and space of official festivities, the author traces the process of design of texts of symbolic pictures narrating on the advent of “the happy life” of the new socialist era in the history of humankind.

The theatrical pageantry replicating the chief events of Soviet history, being a significant component of mass holidays, is researched by the author within the dynamics of the process of formation of new forms of culture occurring during the course of the entire specified stage of research. In the variety of the mass shows of 1920 the most large-scale is the grandiose stage work “The Conquest of the Winter Palace” replicating the events of October 1917 in real time and space, accompanied by the performance of the proletarian anthem, revolutionary songs, marches and gunshots. This constructed quasi-military atmosphere unified the sound space of the festivity, singling it out from the everyday routine spatial/temporal domain. The application of performative means created the conditions for the perception of the developed action as a real-time historical event. These were the means by which the sacred chronotope of the Soviet holiday was created: the traditional spatial/temporal dimension of the holiday received an innovational interpretation through the implementation of new symbols which are significant for the formation of the Soviet state. The publication is prepared within the framework of scholarly project No. 20-012-00366–A “Performative forms of musical art as a phenomenon of modern culture” supported by the RFFI.

Keywords: Soviet theater, mass shows, performative art.

**Anastasia A. Komarova**

### **Musical Quotation as a Semantic Factor in the Cinematic Texts of the 20th and 21st Centuries (by the Example of Johannes Brahms’ Rhapsody opus 79 No. 2)**

This research is devoted to quotation of the music of the Rhapsody opus 79 No. 2 by German composer Johannes Brahms in three motion pictures: “Song of Love” (1947), “Le Phantôme de la liberté” (1974) and “De batter mon Coeur s’est arrêté” (2005). These films, made by outstanding film producers Clarence Brown, Luis Bunuel and Jacques Audiard, pertain to the genres of biography, comedy of the absurd and drama. The article sets the goal of revealing the meanings arising upon the interaction of the musical quotation with the cinematic texts of the films. Analysis of three films proves that the music of Brahms’ Rhapsody placed in cinematic texts that are different in their genres, styles and time period, conveys a unified field of significations, and in one of the examples brings out the cinematic text to a symbolic level. In several examples it is possible to observe a synthesis of the musical quotation with the video sequence, while, on the other hand, in two examples the musical quotation enters into audio-visual and semantic counterpoint with the cinematic texts. In addition, the musical quotation creates intertextual dialogues between the source of the quotation and the cinematic texts, emphasizing a change of the screen chronotopes, reflecting the protagonists’ feelings and thoughts, enhances the recipient’s emotional response of the events in the film frame, focuses the recipient’s attention on the film’s culmination sections, and influences the motion pictures’ compositional structures. The reported study was funded by RFBR, project number 19-31-27001.

Keywords: Johannes Brahms, cinematic text, musical quotation, meaning, cinematograph, intertextuality in cinema, movie music, Luis Bunuel, Jacques Audiard, Clarence Brown.

**Irina V. Alexeyeva, Flyura B. Sitdikova**

**Features of Ensemble Music-Making  
in the Western European Baroque Solo Violin Musical Text**

The emergence of compositions for solo violin in professional music of the 17th and 18th centuries is closely connected with the evolution of instrumental ensemble groups, in which string instruments assumed important positions. Here performance techniques were elaborated, and the intonational-lexical “vocabulary” of the violin was formed, which determined its polyfunctionality. Gradually the violin became an independent instrument with its own specific features. The tradition of violin instrumental performance cultivated unique technical, acoustic and intonational-expressive characteristics, bringing them to the level of perfection. At the same time, during the various stages of the baroque period the evolution of the genres of violin music and, to take a broader view, of all instrumental music took course in close interaction. There appeared the inevitable processes of mutual enrichment, migration and adaptation of semantic structures from chamber and orchestral compositions. They presented universal “bonds” for organizing integrated musical texts of instrumental compositions. At the same time, the musical texts of solo compositions, presenting a phenomenon autonomous in its structural-semantic aspect, and the musical text of violin parts in chamber works as parts of the chamber ensemble score are formed in accordance with the principle of resemblance.

Keywords: violin urtext, music-making, signs-images, baroque, chamber and solo pieces.

**Dmitri V. Belyak, Irina P. Susidko**

**Piotr Tchaikovsky’s Third Piano Concerto and the Issue of Cyclicity**

The article examines one of Piotr Tchaikovsky’s last compositions – the Concerto for Piano and Orchestra No. 3, its creation, comprehension and performance. The genre-related and, as a result, the cyclic issues of this compositions not possessing univocal interpretation in contemporary scholarly literature come out to the foreground. Having been relegated to the periphery of performance practice, the Third Piano Concerto has acquired the reputation of an “unsuccessful composition” and has disappeared from the repertoire of pianists for a lengthy period of time. However, the interest in its “symphonic prototype” – the unfinished symphony in E-flat major – as well as its edition by Semyon Bogatyryov and its performance have once again aroused interest in the concerto. The issue of cyclicity of this composition has substantially become sharpened: some performers incline towards the one-movement version, while others prefer the three-movement version. In this context the necessity arose of carrying out the analysis of the authorial genre-related terminology and the attention towards epistolary material (letters of Piotr and Modest Tchaikovsky, Alexander Siloti, Sergei Taneyev, Mitrofan Belyayev), which had direct connection to the fate of the Third Piano Concerto. The outcome of the work was the conclusion about the validity of the existence of the three-movement version as the Third Piano Concerto, while the genre status of the one-movement must be reexamined. The reported study was funded by RFBR, project number 19-312-90053.

Keywords: Tchaikovsky's Third Piano Concerto, Andante and Finale, Konzertstück, unfinished symphony, Louis Diémer, late romantic art.

**Vadim Rakochi**

### **The Concerto and Symphonic Principles in the Scherzo from Mahler's *Ninth Symphony***

The article is devoted to the analysis of features of the concerto genre in the Scherzo from Gustav Mahler's Ninth Symphony and the interaction of traits of the concerto and symphonic genres within the framework of Mahler's conception of the orchestra, – the reliance on solo and chamber-like combinations of instruments (“ensembles-in-the-orchestra”). The orchestra in the Scherzo (along with harmonic and timbral differentiation) provides a most crucial means of opposition between the ländler and the waltz. The first is characterized by soloists, who represent the “protagonists,” as well as *the ensembles-in-the-orchestra*. The constant changes of their instrumentation manifest a scenic quality of the action and help overcome the static qualities of the numerous repetitions of the melody. The waltz, which may be interpreted as an ecstatic emotional state, depicts a peculiar generalized view of the world. This creates a sense of reliance on the group sound of the string instruments and the *tutti*. However, the *ensembles-in-the-orchestra*, appearing in concisely determined places, continue to play highly important functions: at the beginning of the first episode of the waltz they highlight the textural and timbral contrast in the manner of a concerto, while at the end of the waltz episodes they are endowed with a dramaturgical function: they interrupt the “madness” of the waltz. The solution of the conflict becomes unexpected. It seems that the ländler gains the upper hand: fragments of familiar intonations are presented by a large number of soloists. But in reality, the richly orchestrated dance, the well-balanced ensembles and the proud-sounding melody are replaced by mere emptiness. Having profoundly transformed the ländler and the waltz in a symphonic manner within the process of development, and relying on concerto-like qualities as a perfect method of exposing the depicted inner struggle (stemming from the Latin, rather than the Italian verb *concertare*), Mahler reaches an extreme stage of juxtaposition, leading to the self-destruction of both elements.

Keywords: Gustav Mahler, orchestration, Mahler's Ninth Symphony, concerto qualities, symphonic traits, Scherzo.

**Alexander S. Ryzhinsky**

### **Karlheinz Stockhausen's Choral Writing in his Heptalogy *Licht***

The article is devoted to the phenomenon of Karlheinz Stockhausen's choral writing in his largescale opera project *Licht*. The musical composition's religious-philosophical basis, which initiates the transformation of the opera theater into a quasi-temple space, leads to the reinforcement of the dramaturgical role of choral music, which manifests itself in the

intensification of the presence of the chorus in the opera project (massive choral scenes appear in all the heptalogy's operas) and in the expansion of its function. The diversity of the types of exposition of the musical material, nonetheless, makes it possible to disclose as a general tendency the aspiration towards choral stereophony, both in the situation of a multichannel reproduction of previously recorded choral material (*Unsichtbare Chöre*) and in live performance (practically all the choral scenes in the heptalogy). Special attention is given to analysis of the verbal basis of the choral scenes. Along with incorporating his own texts, Stockhausen turns to the sacred literature of Christianity, Judaism, Hinduism and Islam. Combination of poly-lingual texts in different styles in the conclusive scene of the *Hoch-Zeiten* symbolizes the spiritual relatedness of all of humanity. An important technical resource is the use of elements of phonemic composition, exerting direct influence on the choral timbres. The composition's timbral side attracts attention to it by its connection together of elements of vocal technique already used by Stockhausen in his preceding compositions (4 modifications of vocal tremolo, glissando, phonic intonating, Sprechgesang, singing while inhaling, tongue clicks, etc.) with special techniques typical particularly for the score of *Licht*. The latter include "color noise" ("fabriges Rauschen"), yodeling and a "kissing sound" ("Kußgeräusche"). The organic quality of such a complex is guaranteed by the unity of the conception of Stockhausen's heptalogy, which the exerted influence not only on the opera cycle's compositional technique, but also on its scenography and dramaturgical solutions.

Keywords: Karlheinz Stockhausen, heptalogy *Licht*, contemporary choral music, texture, stereophony, choral timbre, music and the word, phonemic composition.

**Beslan G. Ashkhotov**

### **About the Verbalizing Patterns of an Assonant Text in the Solo vs. Group Singing of the Peoples from the Caucasus**

The questions of identification of the traditional musical culture of closely related ethnic formations in a regional angle of Russian folklore studies have acquired relevant meaning in recent times. Their examination makes it possible to establish the character of integration of a crosscultural phenomenon in a separately viewed folkloristic areal. The present article illuminates the model of movable bourdon polyphony of the general Caucasus variety and the role of the typological assonant text taking up a parity position equal to verbal speech. The attempt of reconstruction of etymology of such a text and the discovery of patterns of verbalization in it permits the disclosure of additional functions of the bourdon strata of the songs' texture in the context of figurative-emotional and structural content.

Keyword: Caucasus cultural areal, regional culture, polyphony, solo-group singing, movable bourdon, assonant text, verbalization.

**Alexander I. Demchenko**

**World War II in Music from Outside of Russia**  
*Commemorating the 75th Anniversary of the Victory*

Everybody is well familiar with the musical chronicles of World War II created by Soviet composers, which are exclusively significant in their artistic merits. But usually our perceptions of what was written in the 1940s by composers outside of Russia are not so concise. The list of such works is significantly high and, just like in Russian music, the most important positions were held by the genre of the symphony: Arthur Honegger's Second Symphony, Ralph Vaughan Williams' Fifth Symphony, Roy Harris' Fifth Symphony, Bohuslav Martinu's Third Symphony, as well as programmatic works in the genre – Karl Amadeus Hartmann's "Tragic Symphony," Josef Stanislaw's "Red Army Symphony," Max Rubin's "War and Peace Symphony," Henri Sauguet's "Expiatory Symphony," Arthur Honegger's "Liturgical Symphony," etc. Musical compositions in various choral and vocal-symphonic genres were broadly represented: Luigi Dallapiccola's "Canti di prigionia," Darius Milhaud's "Cantate de la guerre," Goffredo Petrassi's cantata "Coro di morte," Vít Nejedlý's cantata "Tobě Rudá Armádo," Ernst Krenek's "Cantata for Wartime," Francis Poulenc's "Figure Humaine," Alfredo Casella's "Missa Solemnis 'Pro Pace'," Paul Hindemith's "Requiem 'For Those We Love,'" Arnold Schoenberg's "A Survivor from Warsaw," etc. This multitude of mentioned and unmentioned compositions must be joined by two outstanding musical scores created by our compatriots who lived at that time in the USA: Sergei Rachmaninoff's "Symphonic Dances" and Igor Stravinsky's "Symphony in Three Movements." The first of them was being created when the world was just immersing into the abyss of the catastrophe – particularly this poignantly topical situation determined the directedness of Rachmaninoff's conception, which may be defined by the paradigmatic phrase "war and peace." Stravinsky's symphony was written at the end of World War II, when the wartime harvesting campaign had to a certain extent already become the habitual destiny for the planet, so the composer brings out to the forefront the idea that "war is work," or, in other words, "a la guerre comme a la guerre."

Keywords: World War II, its chronicles in the music of composers outside of Russia, Rachmaninoff's "Symphonic Dances," Stravinsky's "Symphony in Three Movements."

**Junita Batubara**

***The Rhythm of Birds: A Programmatic Musical Composition about Living in Tanjung Malim***

*The Rhythm of Birds* is a programmatic musical composition inspired by the composer's interaction with the environment at Tanjung Malim. The cultural life of urban communities around Tanjung Malim is an important source of influence for this work, as is the composer's background and his experience while living in Tanjung Malim. The musical idea is taken from the singing of the tual bird and the hill-bird from the aboriginal people's musical tradition. This musical composition narrates about urban culture, which is interpreted by the music in a programmatic way. The main purpose of this research is to create further new musical

compositions. Another one of its goals is the fixation of a programmatic musical form inspired from the surroundings of Tanjung Malim which may be used by other composers. The article about this musical composition was written with the use of qualitative, practice-based, practice-led and ethnographic methods. The process of composing musical works with the aid of performing analysis of data applying to traditional music taken from the results of folk music expedition fieldwork, combined with notated data is subsequently processed into a laboratory. This results in the creation of a programmatic musical composition in three movements inspired by Tanjung Malim cultural environment expressed by an urban society, the composer's background and life experience. These three movements express the respective times of day – morning, day and night – at the same time, expressing the activities of Tanjung Malim's society. This musical composition is created with the application of cross-cultural elements combining Western music and the music of the indigenous people of the region. The musical instruments incorporated are a mixture of Western music and the areal traditions, where the aboriginal musical instruments are blended into the musical work, producing harmonies intrinsic to Western music. The ability to link ideas to a musical concept generates a new type research which can be studied and applied by musicians, practitioners, and educators around the world.

Keywords: cross-culture, program music, indigenous people, inspiration from nature, practice-led.

**Triyono Bramantyo**

### **Malay Popular Songs of Deli, Minang and Minahasa: The Dynamism of Song Characteristics, the Identities of Linguistic, and Musical Expression**

One of the varieties of popular music of Indonesia is the so-called Nyanyian Populer Daerah (regional pop songs) which usually employs areal dialect, as well as characteristic melodic styles and expression. The number of these genres in Sumatra and the Malay Peninsula is countless, since there exist so many local dialects, and musical expression can be found in all of these regions. This research focuses only on three areal pop songs, two found on the Sumatra Islands and one found in North Sulawesi. The two genres found on the Sumatra islands (Deli and Minang) are exceptional as being the chief genres which received its influences from the characteristics of the original Malay songs, while the other one comes from Minahasa, the music of which has possesses its own peculiar different melodic styles, but provides the same type of expression in singing. This research employed fieldwork, as well as study of the selected recordings available on various types of social media, including Youtube, etc. During the fieldwork, informal interviews were taken from a number of selected local musicians and singers. The collected data from the fieldwork then was interpreted and analysed (in the form of object analysis) by means of musical theory perspectives and aesthetical criticism. As it is presented here, this research is not in the least comparative, but allows the readers to enjoy the similarities and the differences of the genres. It was discovered that all the genres shared similar Malay musical idioms in traditional narratives, as well as oral cultures which demonstrate the dynamism of changes and sustainability of the local dialects as linguistic expression. Suggestions for further research is quite vital, since there are still many musical and aesthetical values



waiting their turn to undergo research for future documentation and enhancement of shared values.

Keywords: Malay pop songs, musical idioms, shared values, song characteristics and musical expression.

**Maria Strenacikova Jr., Maria Strenacikova Sr.**

### **Achievement Motivation and its Impact on Music Students' Performance Practice in Tertiary Level Education**

Music schools of higher secondary and tertiary levels aim at preparing professional musicians, particularly, instrumentalists. They comprise a very specific area of education, since the students' practical skills and competencies are at the center of our attention. In addition to acquiring theoretical knowledge, the students must master the skills of playing on their instruments, which form the basis of their future success. The aim of this article is to describe the discoveries made during our exploration of the partial relation between instrumental practice, performance and the music students' achievement motivation in tertiary education in the music departments of universities for the arts. We focus on two dimensions of motivation: the hope of success and the fear of failure. Our results suggest that there is a relation between the students' motivation and their final performance (the final evaluation in the form of grades), but the particular dimension of motivation (avoidance of failure and achievement of success) does not influence the final performance on a statistically significant level. Similarly, motivation for achievement exists in a statistically significant relation to the daily duration of time dedicated to practicing on the instrument, but there is no evidence for any possible relation between the dimension of the musicians' motivation and the duration of their average daily instrumental practice. We have gathered the relevant data from the Vorweg achievement motivation scale and a number of semi-structured interviews taken from various musicians.

Keywords: hope for success, fear of failure, performance, musical skills, instrumental practicing.

**Zoya N. Knyaz**

### **Productions of Camille Saint-Saens' Opera "Henry VIII" on the Russian Stage in the Late 19th and Early 20th Centuries: A Dialogue of the Cultures of Russia and France**

On the basis of archival materials, musical periodicals and the composer's memoirs, this article examines the history of the production of Camille Saint-Saens' opera "Henry VIII" at the Bolshoi Theater (1897) and the Zimin Opera (1911). On the basis of archival materials, the details of the production and the perception of the opera by Russian audiences are reconstituted. The late 19th and early 20th centuries constituted an epoch of close interpenetration of Russian

and French opera theaters. On the one hand, French opera during the *fin de siècle* presented an object of steadfast attention of Russian audiences, composers and musicians. On the other hand, French composers were interested in productions of their operas in Russia and presented themselves in concerts in Moscow and St. Petersburg with the aim of popularizing their works. Among the cosmopolitan composers it is, undoubtedly, possible to list Charles Camille Saint-Saens, who during the course of his musical activities visited over 20 countries. The Moscow public's introduction to Saint-Saens as an opera composer took place in 1897 together with the premiere of his opera "Henry VIII" on the stage of the Bolshoi Theater. The story of English king Henry VIII aroused interest among the leading opera theaters, both in Russia and in France, and the production was vividly illuminated in the musical press. The critical articles of the composer and his contemporaries present the unique opportunity to compare the perception of the Russian and French audiences of the story of English king Henry VIII. The publication is prepared within the framework of scholarly project No. 18-312-00195 supported by the RFFI.

Keywords: Camille Saint-Saens, French historical opera, musical criticism, "Henry VIII."

**Svetlana M. Platonova**

### **Rodion Shchedrin's Opera "Lolita": About the History of the Perm Production**

The article is devoted to analysis of the first production in Russia of Rodion Shchedrin's opera "Lolita" based on Vladimir Nabokov's novel with the same title, which took place in 2003 at the Perm P. I. Tchaikovsky's Opera and Ballet Theater. The date of the opera's creation is specified in the manuscript of the composer's score. Questions are posed regarding the specificity of Georgy Isaakyan's stage direction solution, Valery Platonov's conducting interpretation, Elena Solovyova's scenography, as well as the aspects of interaction between the stage producer and the conductor. The process is characterized of the mastery by the Perm-based musicians of the complex language of the opera score. An evaluation is given to the performances of the main roles – of Lolita by Tatiana Kuindzhi and of Humbert by Alexander Agapov. The general concept of the Perm performance is revealed – of protecting childhood from encroachment on the part of adults; its realization is shown: introduction of a new group of protagonists, – namely, children, – into the process of performance. A comparison is made of the Russian production in the city of Perm with the world premiere, which took place in Stockholm. Evaluations of the Perm production are cited, as expressed by Rodion Shchedrin and musicologist Ekaterina Vlasova, as well as by reviews of the press. Valentina Kholopova's assertion about the opera, as the "irrigation of life for the sake of life" is examined as the actualized position of the Perm producers.

Keywords: opera "Lolita," Rodion Shchedrin, Perm Opera and Ballet Theater, Georgy Isaakyan, Valery Platonov.

**Elena N. Yarkova**

**The Singing Intonation and the Physical Actions of an Opera Artist:  
an Interdisciplinary Analysis**

From the position of interdisciplinary studies, the article researches the interconnection between singing intonation tied with physical action and the opera performer's corporeal-physical goals in his or her role and part. Within the framework of the systematic theory of the actor's creativity and method of physical actions developed by Konstantin Stanislavsky the unity of scenic action and the singer's perception is described. The practitioners and theoreticians of the 20th century stage arts indicate at the perception of the "material" characteristic features of the artistic voice and the "physical" meanings of intonations researched by contemporary stage direction in work with actors. It becomes established that a significant amount of progress in the understanding of the art of intonating in 20th century theater has been achieved by the actor and stage director Antonin Artaud. The author of the article turns to the outstanding research work about musical intonation written by Boris Asafiev, who seriously approaches the theory of musical perception, which becomes impossible without such "physical" elements of creativity as the performer's "perceptions" appearing in the process of living in an imaginary reality, "thinking by means of music" and "actions by means of singing." The article demonstrates several techniques of stage direction and means of forming intonation, the definition of the voice's "texture," as the "corporeal vibrations of the spirit" of the role and the part. The author emphasizes that academic research of the issue of singing intonation becomes possible only from the perspective of systematic theory, where the self-organization of complex living system undergoes a contemporary scientific and humanitarian analysis.

Keywords: interdisciplinary analysis, singing intonation, scenic perception, the actor's intonation, the actor physical action, Stanislavsky's system.

**Leila R. Zokhrabova**

**The Melodicism of Azerbaijani Folk Songs**

Azerbaijani folk songs, presenting one of the basic genres of traditional music, possess an abundant melodic style. These works of art, created back in early historical times, have also exerted considerable influence on the melodic development of other musical genres: the mugam's dyastgyakh, the zerbi-mugam, the small-form mugams, the tesnifs, the ryangs and Ashug music. While researching and discerning several types of melodicism in the songs, we have discovered various examples of melodic motion: singing around a central pitch, sequences, anticipations and repetitions. The basis of folk songs is formed by descending melodic motions in which the most significant role is played by the conclusion of the phrase. Upon analysis of folk songs, a type of sequence is revealed which may label as "a sequence within a sequence." One of the types of melody is a manifold repetition, in which the following types may be encountered: precise, variational, sequenced, sequenced-variational and ornamental. The melodic style and types of melodies in Azerbaijani folk songs depend directly on the foundations of the national modes. The tonic and the basic stable scale steps of the seven Azerbaijani modes (rast,

shur, segyakh, shyushter, bayaty-shiraz and humayun) with the help of singing around the stable pitch find their complete realization. The frequently used type of melodic development – the melodic anticipation, also depends on the intonational particularity of one of the national modes (the segyakh).

Keywords: Azerbaijani folk songs, traditional music, types of melody and sequence in Azerbaijani song.

**Vladimir R. Aronov**

### **History and Lessons of Multilingual Printing**

#### **(“Art of the National Book” by M. L. Akhmadullin)**

The author gives an assessment of the publication: “Art of the National Book” by Mars Akhmadullin. It characterizes the structure of the book, the main content, and illustration materials. The book of Mars Akhmadullin is evaluated as a unique scientific publication, which shows the development of multilingual printing in Bashkortostan, from the 11th century to the present day.

Keywords: Polygraphy of Bashkortostan, culture of Bashkortostan, typographic art.

**Oksana I. Lukonina**

### **About Svetlana Mozgot’s Book “Category of Space in Music”**

The author gives a detailed description of the book of Svetlana Mozgot “Category of Space in Music.” The book sheds a new light on the category of space which is investigated in this monograph as a semantic phenomenon of the piece of music. The approaches and methods used to study category of space in music in national and foreign musicology are systematized. A new approach is offered to study this category in music from a standpoint of the theory of "proxemics" and four communicative distances – "intimate", "personal", "social" and "public". Numerous music compositions of the 17th through 21st century are analyzed to disclose techniques, ways and composite means of marking each type of space. New figurative art spheres and models of spatial representations of the person, still poorly studied in musicology, are presented. The understanding of category of space as semantic universe provides new opportunities for composer and performing practice and gives the chance to read the text of music works in a new way.

Keywords: space in music, text of musical composition, conceptual space.