

**Marina V. Pereverzeva, Tatiana V. Ashutova,
Ekaterina Yu. Ivanova, Elena A. Fedeneva**

Mobile Forms in Architecture, Painting and Music as a Paradigm of the Contemporary Spatial Image of the World

The object of research in this article is formed by the mobile forms in 20th architecture, sculpture, painting and music which appeared in the art and the lives of humanity in connection with the changes of conceptual foundations of science, philosophy and culture. The issue of the research consists in determining the universal foundations, regardless of whether or not all of these experimental forms are united by a common paradigm based on a fundamental reevaluation of the world. The innovative discoveries of science in the 20th century formed a new, ambivalent, multilevel method of thinking which generated a complex polyvalent artistic epi-system. The mobile forms turned out to be the expression of a new perspective of the modern world. The methodological basis for the world is comprised of the study of the history and theory of contemporary art and architecture, philosophy and science. The methodology for the research was comprised of the polyvalent analysis of scholarly literature on the theory and history of 20th century architecture, art, science and philosophy; the graphical-analytical of the compositional structures of works of art and architecture, as well as the capaciously spatial modeling; a comparative analysis of the compositional techniques and methods of the 20th century avant-garde trends in the visual arts, architecture and music. This research has shown that the expression of profound and mobile perceptions of human consciousness, reflections on the world, self-realization in the cosmic space, and the perception of the instability and polyvalence of the image of the Universe, in which everything changes rapidly and everything is ambivalent, has also begun to attract the attention of art. The scholarly novelty of the subject is present in the systematization of the mobile forms in the various arts, the disclosure of the connections between them and the scientific and philosophical foundations, the recognition of the common organizational and constructive ideas of the mobile forms, as well as the determination of the future perspectives of application of mobile forms.

Keywords: mobile forms, architecture, open plan, painting of action, sculpture, mobile forms, aleatory technique.

Svetlana V. Kosyreva

Monody as an Object of Study of Cognitive Ethnomusicology

The article discusses monody as a phenomenon of musical culture and the archetypal type of thinking for many peoples of the world. Examination is made of the historiography, terminological apparatus and practice of applying the term in Russian musicology as well as in musicological systems of other countries. Despite the fact that monody is intrinsic to the cognitive ethnomusicology – a contemporary trend placing as its aim the comprehension of the underlying foundations of the organization of the musical text, its structure and content, as well as the demonstration of their inner hierarchy. The signification of studying Finno-Ugric monody as a type of musical thinking is actualized in the article. The importance of the issue of polyphony within monody, as well as the role of timbre and intonation are actualized in the article. According to the cognitive approach, music presents a part of the picture of the world in the consciousness of the human being, and its study may be carried out by means of studying the information it contains. The information extracted from a phonogram, along with its cultural context, comprise a

complexly organized ethnomusicological text the study of which is prospective from the positions of methodology of cognitive musicology.

Keywords: cognitive ethnomusicology, Finno-Ugrian musical studies, monody, monodic thinking, intonating, vocal structure, articulation, timbre, polyphony in monody, heterophony of monodic nature, heterophony.

Irina B. Gorbunova, Svetlana V. Mezentseva

The Far-Eastern Ritual “Bear Holiday” in the Space of Computer Musical Technologies

In the present article music computer technologies are examined as an instrument of preservation, modeling, and construction of lost timbres, intonational models and sound spaces. The musical sequencer, which is one of the basic elements of contemporary music computer technologies, is perceived within the frameworks of comprehension of the theory of the “complex model of the semantical space of music.” The possibility of reconstruction (or, simply, construction) of the previously existent sound semantic space, or the creation of a new space by means of a sequencer, is examined. An example of such a reconstruction of the ritual of the Bear Holiday pertaining to the peoples of the Russian Far-East is presented on the basis of a variation-rondo-type poly-structural composition consisting of several different movements. The development of a complex model of the semantic space of music is recognized as one of the topical conceptions of understanding the contemporary processes in the sphere of computer music technologies. The authors arrive at the conclusion about the possibility (and the necessity) of a special type of construction by means of a sequencer of sound semantic spaces of lost traditional rites, as well as the reconstruction of the timbres, manners of intonating and sound effects. Special mention is made of the potential for forming a new unique structure of a musical space existing with the aid of a sequencer.

Keywords: Bear Holiday, sound beam, music computer technologies, integrative model for the semantic space of music, sequencer.

Nikolai N. Chernogor, Alexander S. Emelyanov, Guzel M. Aznagulova

Musical-Poetic Symbols of Hymns in the Formation of Behavioral Culture

The present article discloses the mechanisms of impact of musical-poetical symbols lying at the basis of ceremonial chants (hymns) on human consciousness and of emotions on the formation in society of behavioral culture based on definite moral and value-related reference points. Human behavior is determined by a system of value-related reference points of personality, a summation of acquired knowledge and mastered strategies of making decisions. In their unity these present themselves as individual for a concrete personality, albeit, simultaneously determining their inherent diversity. However, the necessity of constant interaction within a concrete social milieu creates the universality of behavioral culture, the human being’s subordination to the system of formalized and non-formalized rules of behavior requiring their acceptance and following them under threat of ostracism. The mechanism of formation of behavioral culture includes in itself various means which affect people’s consciousness and their emotional spheres, and provide for appearance of such value-related reference points and strategies of making decisions which make

it possible to socialize it most fully, thereby providing for an effective interaction between people. One of the most historically dated tools for the formation of behavioral culture is the musical-poetical symbol. Examination of the musical-poetical symbol as a tool for formation of behavioral culture requires its juxtaposition with such figurative means as conception and type, metaphor and myth, the realistic image and the naturalistic copy.

Keywords: musical-poetical symbol, hymn, behavioral culture, social behavior, moral reference points, social values, normative system, cognitive scheme.

Vera N. Dyomina

Peculiarities of the Sound Space of Ritual Actions in Richard Schechner's Theatrical Performance "Dionysos-69"

The article dwells upon the issue of the specificity of sound space in Richard Schechner's theater. Upon examination of the history of formation of performativity as the most important component of the nature of contemporary culture, the factors which have stipulated its transformation in interaction with the relevant forms of theater are highlighted. The peculiarities of the development of performative practices in the history of theater, the chronotope of theatrical communication are studied based on the research works of Daria Demekhina, Hans Thiess Lehmann, Dmitri Trubockin, Erika Fischer-Lichte, Richard Schechner and others. During the process of research of the sound component in Schechner's productions, special attention is given to the ritualistic elements, which create the compositionally-dramaturgical framework of the theatrical performance. In her conclusions the author notes that the reconstruction of the Ancient Greek myth in the context of the space of Schechner's theater has created unique conditions for the interaction between the visual and the sound components of the performance, which disclosed new possibilities for theater as one of the forms of communication capable of uniting society. Research of the sound space of the performance makes it possible to determine the conditions of formation of a special chronotope of performative practices as a significant component of the nature of contemporary art.

Keywords: "Dionysos-69," the works of Richard Schechner, the sound space of ritual actions, the history of performance.

Sergei S. Sokovikov, Elena A. Kaminskaya

Three "Arkaim" Ballets: The Legendary Past of the Southern Urals in Contemporary Musical Culture

The article presents an analysis of three musical ballets the composers of which have turned to historical monuments and iconic artifacts which has made it possible to create impressive images of the historical past of the region. For the Southern Urals, the Arkaim settlement presents such a significant landmark site. Its remoteness in time grants composers the freedom of creativity in determining their artistic decisions. At the same time, the general trend was the utilization of musical materials from the relatively recent traditional layers of culture in musical compositions. On the one hand, they are comprehensible to the public, and on the other hand, they relate to the historical past, figuratively denoting the existent connection with archaic times. A common motive in these works is also the composers' desire to compare modern culture with the spiritual traits of archaic antiquity. As a result, there emerge musical and plastic images which refer to the origins of regional culture, while simultaneously revealing contemporary issues of cultural memory as an

important component of regional identity. Such a difficult task is solved by composers through the variable use of the principle of musical polystylistics.

Keywords: Arkaim, cultural landscape, historical artefacts, regional identity, ballet music, polystylistics.

Alexander G. Rossinsky, Kirill V. Rodin, Olesya S. Mikhaylova, Ekaterina A. Rossinskaya

The Musical Life of Transboundary Altai as an Expression of Universal Spiritual Values in the Contemporary Dialogue of Cultures

The object of research in the presented article is the musical culture of the Altai, which during the course of the century was able to take an important position in the dialogue of cultures of adjacently situated countries. On the basis of a wide range of historical material, examination is made of the formation of the musical culture of the Altai as existing in the deep organic unity of the European and Russian cultures and the folklore culture of the peoples inhabiting the region. The process of the search for its identification is studied. A substantial position is left by the authors to the analysis of formation of cultural milieu in the Russian regions where through the means of the musical art people of different nationalities and faiths have gathered together into an intercommunity, which is so indispensable for the present-day civilization. Examples are given of cross-cultural interaction by musical means between the Altai and the adjacently situated regions, which solidifies its significance as a transboundary region. Examples are shown of the rise of authority of the musical culture of the Altai, as demonstrated by the achievements of composers, performers and directors of well-known musical ensembles. Analysis is presented of the touring activities of well-known musicians which was conducive to the rise of cultural demands of the listeners and as a consequence – to the rise of interest in the local performers.

In consideration of the world crisis caused by the pandemic, the authors draw their attention towards certain optimistic prospects in the domain of the art of music, presuming that the aspiration towards high spiritual values is ingrained in the human being's genetic code, and this, in its turn, may lead to an alleviation of international confrontations by means of the continually developing dialogue between different cultures.

Keywords: transboundary Altai, musical art of the Altai, Russia between West and East, dialogue of cultures.

Ji Yan Yi

The Chinese Bamboo Flute: History and Constructive Traits

This article gives a characterization of the specific features of the Chinese art of flute performance and the methods of manufacturing the Chinese bamboo “Xiao” flute [箫]. The author describes the specificity of the construction of and materials for this type of flute and recounts the history of the flute – one of the most ancient musical instruments known to mankind. The reasons for its broad popularity and dissemination, as researched and defined by the author, are discussed. The principles of playing this flute, the different manners of performance, as well as the different versions of the instrument are elaborated. The author recounts about the symbolic and cultural significance of bamboo in China. The meaning and symbolism of the flute itself are demonstrated, confirmations of which are cited in ancient Chinese treatises; at the same time art (including the art of flute playing) for the Chinese is demonstrated as the “Tao expressed in feelings.” At the modern stage, the art of playing the Xiao flute has acquired a mass character in China. The technical skill of solo and ensemble varieties of performance on this instrument is greatly

accumulating. Not only traditional ensembles, but also music written by modern composers, make use of the Xiao flute. The echoes of ancient musical culture are imprinted in the sound of this small instrument. At the same time, the Xiao flute has also demonstrated itself as being remarkably close to the artistic demands of modern times.

Keywords: flute, bamboo flute, flute manufacturing, construction of the Xiao flute, China.

Dilara T. Karekenova

Oratorio Compositions by Composers in Kazakhstan

The article dwells upon the history of development of music written in the genre of oratorio in the musical output of composers in Kazakhstan. The formation of the genre, the stages of development and the main ideological directives are determined through the principles of classification and particularities of the musical language in the disclosure of the content of the poetical text. The development of the thematic range of the genre of the oratorio has led not only to the emergence of the composers' artistic identities, but also to the formation of their national particularities. Five thematic classifications are determined in oratorios by Kazakh composers: historical, patriotic, festive, pacifistic, oratorio-requiems and poetic oratorios.

Keywords: the genre of the oratorio, the musical culture of Kazakhstan, the Kazakh oratorio, choral music in Kazakhstan.

Gulnara B. Argingazinova, Gulzada A. Khussainova, Inna S. Kobozeva

Preparation of Musical Pedagogy in Teachers' Training Courses in Kazakhstan in the Last Quarter of the 19th and Early 20th Century

The article examines the process of musical education in the system of pedagogical preparation in the teachers' training colleges in Kazakhstan in the last quarter of the 19th and the early 20th century. A study has been made of the contents, directions, forms and methods of organization of music theory and musical performance education of the faculty. The national and cultural peculiarities of the system of pedagogical education are disclosed, the chronology of the organization of pedagogical educational institutions is formed, and the specificity of the process of musical education, the professional level of musician pedagogues, the material-technical and tutorial methodological provision of musical activities of teachers' training colleges are determined. During the 20th century the established system of musical education in the teachers' training colleges in Kazakhstan became the foundation of musical preparation in intermediate professional pedagogical institutions (technical schools, colleges), which became the prerequisite for the formation of musical pedagogical education in Kazakhstan in the second half of the 20th century.

Keywords: teachers' training colleges in Kazakhstan, musical-pedagogical preparation, musical education, the discipline "Singing and Music."

Manuel Palencia-Lefler

**Sound Metaphors in Audiovisual Advertising:
Musical and Cross-Linguistic Research on Sound Metaphor**

This article presents the theoretical background to sound metaphors in musical and cross-linguistic research. This is followed by a study on the effect of disruptive strategies on the perception of the music-image adaption, originality, and appropriateness to the brand, based on watching and rating TV advertisements. Two versions of the latter have been used: the original one (as broadcasted) and one using a conventional non-disruptive soundtrack. 391 subjects with different types of expertise on watching and judging advertisements rated the ads, in addition to expressing preference between the presented versions. This research seeks to contribute to a better understanding of audiovisual disruption and how disruptions in the audio-video connections may affect the audience by either organizing a corpus of theoretical background on the matter or by empirically testing a hypothesis on that.

Keywords: music, audiovisual disruption, sound metaphor, advertising, soundtrack, asynchrony, contrast, symbolic analogy.

Andar Indra Sastra, Wilma Sriwulan, Ediwar Caniago, Asril Muchtar, Asep Saepul Haris

***Lareh Koto Piliang*: Systems of Governmental Power and Bronze Music
in the Study of the Concept of Musical Aesthetics in Luhak Nan Tigo Minangkabau**

This article aims to reveal the concept of *Lareh Koto Piliang*: Power Systems and Bronze Music in a Study of the Concept of Musical Aesthetics in Luhak Nan Tigo Minangkabau. *Lareh Koto Piliang* is oriented towards a monarchy system. It has a main character who has the title Dt. Katumangguangan. As a legendary figure, Dt. Katumangguangan is believed by the community to be a figure who puts an autocratic (monarchic) pattern of power and leadership. The bronze music in this study is *talempong bararak* (procession) which is played as a musical parade in the presentation of a title for a local leader, and musically consists of three pairs of *talempong* – *talempong jantan*, *talempong paningkah*, and *talempong pangawinan*. Each of the *talempong* pairs plays different rhythmic patterns and the combination of the three patterns forms the unique melody of *talempong bararak*. The issues discussed in this article are: first the traditional historiography of *Lareh Koto Piliang* as part of the trilogy of power in Luhak Nan Tigo Minangkabau; second, *Lareh Koto Piliang* and the concept of bronze music; and third, the musical concept of *talempong bararak*. A qualitative method involving a close observation of a *talempong* performance acted as a gateway to in-depth interviews. An interpretative analysis was used to reveal the connection between power and bronze music. The results of the study show a synchronization between power systems and bronze music, represented through the *talempong bararak* ensemble.

Keywords: Lareh Koto Piliang, Bronze Music, Luhak Nan Tigo, Minangkabau, Indonesian Music.

Beslan G. Ashkhotov

**About the Peculiarities of Form Generation
in the Adyghe Epic Genre**

This article presents the study of the oldest genre of Adyghe folk music pertaining to the 2nd

millennium BC. The structures of the peculiarities of form generation in the procedural aspect of their structure are examined on the basis of the unique song specimens preserved to our day in which the faraway world of the protagonists of the heroic epos “The Narts.” For the first time the attempt is made to attribute the characteristic form-structures in Nart songs, demonstrations of the typified model of interaction between music and the verbal text, and establishment of the correspondence of the songs spatial-temporal parameters with their stadial factor of real existence.

Keywords: Adyghe folk music, epos “The Narts,” pshinatli, procedural side of form, typical model of the genre of folk music, antiphonal, bourdon and stretto forms of cohesion, solo and group singing.

Sandra Soler Campo

José Soler Casabón and his Ballet *L’Homme sans yeux, sans nez et sans oreilles* and his Poetry *Fonds Perdu*

José Soler Casabón was a Spanish composer and poet who was born on 31 August 1884 in Mequinenza (Zaragoza, Spain), and died on 3 March 1964 in Paris. Although little is known about his life and work, some of his masterpieces have been preserved, as the result of which it can be affirmed that he was excellent composer of his time. In this article we will focus on what is perhaps his greatest work, his ballet titled *L’Homme sans yeux, sans nez et sans Oreilles* (Ho.S.Y.N.O.) which was created in 1917 and, unfortunately, has not yet premiered been. In addition to being a musician, he was also a poet. His musical background can be seen in his writings. His poetic work *Fonds Perdu*, which has been preserved, provides a clear example of this.

Keywords: Apollinaire, ballet, composer José Soler Casabón, Paris, poetry.

Lyubov A. Kupets

**Russian Wikipedia vs Great Russian Encyclopedia:
(Re)construction of Soviet Music in the Post-Soviet Internet Space**

The article addresses the issue of cultural recycling of academic music from the Soviet period. The referential texts in the Russian *Wikipedia* and the *Great Russian Encyclopedia*, currently presented for the general public in the Internet space, were selected as examples for the analysis. A comparative analysis of articles on music and the composers who lived and worked in the USSR (including Sergei Prokofiev, Dmitri Shostakovich, Dmitri Kabalevsky, Tikhon Khrennikov, Boris Asafiev, Isaak Dunaevsky, Georgy Sviridov, Aram Khachaturian, Sofia Gubaidulina and Alfred Schnittke) displayed a number of regularities: emphasizing previously unknown areas of music of that period (“avant-garde music”, “repressed music”), replacement or disregard towards the epithet “Soviet” regarding musical phenomena and composers, and the absence of any nostalgia for Soviet musical culture in modern receptions.

Keywords: Soviet music, cultural recycling, Wikipedia, Great Russian Encyclopedia, Sergei Prokofiev, Dmitri Shostakovich.

Elena Yu. Andrushchenko, Galina P. Andrievskaya

Performing Art of Maria Gay: Following the Pages of Russian Musical Criticism and Memoiristics

One of the most important tendencies of development of opera theater at the turn of the 19th and 20th centuries is the fixation on “the truth of life” – a convincing recreation of the emotions and inner experience of the characters in conjugacy with the veracity of stage positions and situations. The aforementioned tendency acquired a full-scale manifestation in the performing activities of a number of celebrated performing musicians who aspired to achieve the maximal “veracity” of well-known operas. A vivid confirmation to the asserted is the artistic biography of Spanish singer Maria Gay (mezzo-soprano, 1879–1943). Her performance renditions of the leading parts in the operas of Giuseppe Verdi, Camille Saint-Saens, Pietro Mascagni and Jules Massenet constantly attracted the attention of connoisseurs of the art of opera and professional musicians to themselves. The culmination of Maria Gay’s performance activities is perceived to be the innovative interpretation of the part of Carmen in Georges Bizet’s opera with the same name, which is presently acknowledged as a milestone event in the history of 20th century art of the opera stage. An analytical examination of publications of Russian musical criticism of the time period from the 1900s to the 1920s and memoir testimonies makes it possible to characterize certain substantial aspects of the aforementioned interpretative rendition – an exceptional diversity of timbral and phonic “nuancing” of the vocal part, the tightest interconnection of the latter with the choreography of the corresponding role, formation of “plastic counterpoints” to the mise-en-scenes in the “secondary” episodes, etc. At the same time, parallels are discovered between Maria Gay’s “experiments” and the artistic processes predominating in the “light genre” musical theater and the popular art of the turn of the 19th and the 20th centuries.

Keywords: operatic-theatrical performance at the turn of the 19th and 20th centuries, Maria Gay, Bizet’s “Carmen,” “light-genre” musical theater, art of popular music.

Dmitri V. Belyak

Concerning the Issue of Reception of Tchaikovsky’s Piano Concertos Outside of Russia

The article examines the reception of Piotr Ilyich Tchaikovsky’s First and Second Concertos for Piano and Orchestra and Concerto Fantasy. The main issue of the research lies in the perception of these works in the context of late Romantic Western European music, which in the present day is represented in musicological literature in a fragmentary manner. The materials for the research presented in this article are comprised of reviews and notes in newspapers outside of Russia during the time period of 1875–1893, i.e., published during Tchaikovsky’s lifetime.

During the process of research, a number of tendencies were identified. The critics of that time expressed both positive and negative evaluations of the compositional structure of the concertos. Thereby, in addition to their excessively lengthy duration, which, incidentally, was at that time a common European feature of the genre, the authors of the articles noted alleged fallacies in the development of the musical material, in particular, the prevalence of expository features, one of the most important manifestations of the compositional logic of suite-like compositions. Feelings of puzzlement was caused by the introduction to the first movement of the First Concerto: in a number of articles, it was interpreted as an independent section of the cycle. On the other hand, the entering of the three soloists in the Andante movement of the Second Concerto received approval, not least of all because of the similarity to Beethoven’s Triple Concerto opus 56.

Some of the techniques of orchestration in Tchaikovsky's concertos were perceived as innovative: the use of wind instruments both in combination with the piano and by themselves; the isolation

of the parts of the soloist and the orchestra in the Second Concerto and Concerto Fantasy, which was perceived as a departure from the Western European pianistic tradition. When examining the stylistic features of the works, the journalists indicated at the influences of both the German and the French compositional schools. Regarding the former, analogies were made with the musical styles of Liszt, Schumann and Adolf von Henselt; in the second case, Chopin and Ambroise Thomas were mentioned. Generally speaking, assessing the reaction to Tchaikovsky's concertos in the Western European press, we can conclude: while recognizing the individual traits of the style, his music was considered to be an indispensable part of the common European cultural space. Keywords: Piotr Tchaikovsky, piano concerto, musical criticism, Tchaikovsky's orchestration.

Tatiana I. Naumenko

**Discussions in Soviet Musicology:
The "Symphonic Genre" in the Epoch of Excessive Words**

The article touches upon one of the aspects connected with comprehension of the phenomenon of the "Soviet symphonic genre" – its interaction with the verbal text existing during the entire course of Soviet history. It is noted that the Soviet period has left us a huge number of documents – hundreds and thousands of pages of stenographic recordings of all sorts of discussions, which has made it possible to arrive at the conclusion concerning the extreme, emergency role of the musicological word in the formation of Soviet musical culture. At the center of attention there are discussions of symphonic music – a sphere which seems to be as remote from that of literature as one can fathom. However, in this sphere as well, certain priorities have become visible, characteristic for the various periods of the Soviet musical historical development. Among them it is possible to indicate the typology of the Soviet symphonic genre, as well as special analytical strategies directed at objective description of musical processes and their verbal interpretation. Along with that, the special signification of the emotional impact of music is characterized: being verbally fixated, it has lent additional credence to the non-programmatic symphonic compositions and has frequently made provision for a favorable reception on stage.

Keywords: musicological discussions, symphonic genre, programmatic qualities, folk style of music, Soviet musicology, musical archives.

Mikhail S. Zhiron, Olga Ya. Zhirona, Olga I. Alekseeva, Larisa A. Kinash

**Peculiarities of Musical Style in the Folk Songs
of Belgorod-Oskol Region: Local Regional Manifestations**

The content of the article discloses the particularities of musical style in the folk songs of the village Rozhdestveno of the Valuy District of the Belgorod Region as a vivid example of the insulated stylistic branch of folk music of the Belgorod-Oskol Region. The research is based on authorial ethnographic musical materials gathered on the territory of the locus during the period from 1972 to 2010. The research disclosed the existence of season-based (spring, summer, etc.) roundelay-dance ("khorovod"-dance) songs, a remarkable preservation of the wedding songs timed to the basic stages of the wedding "game." The integral and archaic qualities of the folk song tradition have revealed itself in the typological parallels between the season-related roundelay-dance tunes and the wedding tunes, which are characterized by a single melodic type, the presence of agricultural subject matter, "alilyo" refrain, and double refrains like "lado, ladu, dushel moyu"

[“my darling, my soul”]. The season-related tunes and texts have “penetrated” into the framework of the wedding songs. The ritualistic songs are characterized by narrow-ranged modes with varying stable sounds, existent within a small range of melodic development, adorned with fanciful rhythmic structures. The musical style of the season-related and wedding songs is expressed by a differentiated and varied heterophony, a functional two-voice polyphony with elements of three-voice polyphony, a syllabic structure of verse with short song syntagmas. The caesuras of the musical and poetical texts coincide, the vocal range being based on the foundation of perfect fourths and fifths, most often with an omitted second degree of the scale. The songs pertaining to these genres are accompanied by a special choreographic lexis – light, soft, sedate, despite the diversity of the motions of the feet, hands and body. A unique phenomenon in the wedding tunes, as well as those of the spring and summer seasonal periods are the songs with the “screaming out” effect, characterized not by stable, but by varied tunes, which are quite complex in respects of vocalization. They are performed by a “narrow” sound, softly, in the realm of the chest.

Keywords: folk songs, folk music of the Belgorod Region, season-related roundelay-dance songs, wedding songs, heterophony.

Liudmila E. Kumekhova (Naloeva)

**About the Musical Nartiad
 (“The Musical Nartiad: An Attempt
 of Research” by Beslan Ashkhotov)**

The author examines the structure, content and gives a scientific assessment of the publication: Ashkhotov Beslan G. Musical Nartiad: Research Experience. Nalchik: Print Center, 2020. 380 p. ISBN 978-5-907150-67-6.

Keywords: Adyghe folk music, epos “The Narts,” musical culture of the North Caucasus.

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Ekaterina G. Okuneva

**Jean Barraqué: Path Towards Serialism and Aesthetic Views
 of the First Half of the 1950s**

The article examines the aesthetical views of French composer Jean Barraqué during the period of the formation and development of the principles of serialism. The roles of Schoenberg and Beethoven in the formation of the master’s artistic worldview are singled out. The path towards the new conception of sonar thinking for Barraqué were determined by Olivier Messiaen’s music analysis courses, the familiarization with the books of René Leibowitz devoted to the serial technique created by the representatives of the Second Viennese School, as well as artistic contacts with the leading composers – Pierre Boulez, Karel Goeyvaerts and Michel Fano. On the basis of an overview of Barraqué’s articles from the 1950s the key musical figures (Webern, Berg,

Schoenberg, Messiaen and Stravinsky) and issues that interested the composer during the researched period of time are disclosed, and a comparison is made between the composer's utterances with the discourse of Boulez. Notice is drawn to the fact that the questions of serial technology proper were of little interest to Barraqué. His attention was focused on the historical needs of musical practice and its ontological essence. The composer attributed special significance to the concept of musical dialectics, considering it to be defining for the concept of serialism. Barraqué's familiarization in the mid-1950s with Hermann Broch's novel "The Death of Virgil" stipulated the further development of his music. The center of the composer's interests turned out to be questions related to the nature of art and artistic creativity, the true expression of which were served by the oppositions between life and death, creation and destruction. In the article's conclusion the connection between Barraqué's viewpoints with the romantic aesthetics is demonstrated.

Keywords: Jean Barraqué, integral serialism, musical dialectics, Anton Webern, Arnold Schoenberg, Alban Berg, Olivier Messiaen, Pierre Boulez, Igor Stravinsky, Hermann Broch.

Vera I. Nilova

Typological Model of the Basso Ostinato in Carl Nielsen's Fifth Symphony

Danish composer Carl Nielsen was the only European symphonist from the first half of the 20th century to be endowed with a peasant mentality. Being active in the midst of the aesthetical and technical changes of the late 19th and early 20th centuries and being opposed both to Romanticism and to the art of the fin de siècle, he possessed his own perception of what music can express and what is the Alpha and Omega of music. The article researches the realization of the baroque typical model of the basso ostinato in the Fifth Symphony. In the description and method of analysis of the present model of Nielsen's symphony, the author bases herself on the research of Irina Alexeyeva, a representative of the influential Russian musicological school of Professor Liudmila Shaymukhametova. The article makes use of materials of Nielsen's epistolary to various addressees, as well as sources in Russia and other countries having to do with evaluation of Nielsen's Fifth Symphony.

Keywords: Carl Nielsen, Anna-Maria Nielsen, Fifth Symphony, the typological model of the basso ostinato, semantics, baroque, organum.