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■ Contemporary Musical Art ■

Nikolai Korndorf's Compositions in Alexander Ivashkin's Repertoire*

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Abstract. The article is devoted to the musical works by composer Nikolai Korndorf that are part of the repertoire of Alexander Ivashkin, a cellist of world renown. The destiny of the performances of a whole set of Korndorf's solo, chamber and orchestral compositions, such as *Concerto capriccioso*, the string trio, the piano trio, the *Triptych* (*Lament, Response* and *Glorification*), and the *Passacaglia* is connected with the name of this outstanding musician. Special attention in this article is given to the last of the mentioned compositions, which bears the authorial dedication to Ivashkin. In the context of the overall questions dealing with the poetics of the titles and the genre form of Korndorf's compositions, clarification is given of the peculiarities of the composer's interpretation of the historical genre of the passacaglia. Closely adjoining the musical and verbal elements, Korndorf brings into the musical text of the *Passacaglia* fragments from Dante's *The Divine Comedy*, which are read out loud by the performer in the language of the original text. One of the important aspects in comprehending the artistic meaning of Korndorf's cello compositions is connected with musical symbolism. In the textural, intonation and harmonic tendencies manifested in the *Passacaglia* it is possible to observe both the semantic connections with the abundant world of Dante's images and the associative parallels within the extensive musical intertextual domain.

Keywords: Alexander Ivashkin, Nikolai Korndorf, 20th century Russian music, Korndorf's *Passacaglia*, Dante Alighieri, *The Divine Comedy*, musical symbolism

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Alexander Ivashkin – Artist, Scholar and Organizer

The scholarly and artistic legacy of Alexander Vasilyevich Ivashkin, a musician who combined in a virtuosic manner several roles at once in his activities — those of an art scholar, cellist, conductor, organizer and pedagogue, — impresses by the scale and breadth of the artistic material spanned by a single intellectual and performance gesture. In his monograph about Charles Ives, the musicologist described by the term "stretto" one of the most saturating periods of the American composer's musical creativity. This definition is also applicable to Ivashkin himself. His versatile activities have been imprinted in a voluminous body of scholarly works and a broad collection of sound recordings, institutions established by him (such as the Center for Russian Music at the London University) and musical ensembles (the Ensemble of Soloists of the Bolshoi Theater Orchestra). It can be essentially compared to a dense type of polyphonic texture in music.

The main field of the scholar's academic interests, as is generally known, was comprised by the music of 20th and 21st century composers, both Russian and from other countries. Moreover, whereas in Russia the researcher turned primarily to American and European music, which during those Soviet years presented a true *terra incognita* (Charles Ives, Krzysztof Penderecki, Mauricio Kagel, John Cage), while living abroad, he concentrated his attention, for the most part, on Russian music and its complex path traversed during the previous century. And, it must be noted, this analytical work was absolutely uncompromising, which may be perceived in all the scholar's works. At the same time, whatever Ivashkin's exploratory glance is fixed on, its value is also contained in itself.

The object of understanding was formed not only by isolated artistic figures, the knowledge of which found reflection in the scholar's monographs, but also the artistic process in itself, when attention was focused on many creators united among themselves not by their belonging to a single historical space and time. The scholar's new book *Posle Shostakovicha* [After Shostakovich], on which he worked during the final years of his life, was supposed to have become such a generalizing research work. In it he planned to elucidate the musical works created by the generations of composers that followed the generation of Alfred Schnittke, Edison Denisov and Sofia Gubaidulina.

Ivashkin's performance activities, which were as intensive as his scholarly work, were noted by the same spirit of continuous search that led to genuine discoveries. The musician's repertoire, which was constantly replenished by new works by Russian composers and those from other countries (including Australia and New Zealand) was also notable for its archival rarities. One of them was the previously unknown version[1] of Sergei Rachmaninoff's *Vocalise* discovered by Ivashkin in the archives of the M. I. Glinka State Central Museum of Musical Culture and subsequently rendered by the cellist in his inimitable interpretation. Among the more than fifty world premieres presented by the musician is Brahms' *Cello Concerto*.[2]

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[1] The musical text wherein the corrections made by Antonina Nezhdanova, the first performer of the *Vocalise*, were not added into the score differs from the subsequent section in its tonality (*E-flat minor*), as well as by other parameters.

[2] The premiere of the work was performed by Ivashkin in October 2004 in Hamburg together with the Hamburg Symphony Orchestra under the direction of Andrei Boreiko. The Concerto was performed in February 2005 in Moscow at the Grand Hall of the Conservatory by Alexander Ivashkin and the Orchestra of the State Academic Symphonic Cappella of Russia under the direction of Valery Polyansky.

What is meant here is the initial version of the *Concerto for Violin, Cello and Orchestra*, which, as the archival documents show, was initially conceived by the composer as being particularly a concerto for solo cello.

Ivashkin as an Interpreter of Korndorf's Music for Cello

Of special prominence in Alexander Ivashkin's repertoire is the music of Nikolai Korndorf[3] (1947–2001). The musician not only performed all of the composer's cello compositions, — the solo, chamber and orchestral ones, — but in most cases became their very first performer. We are referring to the *Concerto Capriccioso* for cello, string orchestra, keyboards, harp and percussion (1986), the Trio *In Honour of Alfred Schnittke (AGSCH)* for violin, viola and cello (1986), the Trio *"Are You Ready, Brother?"* for violin, viola and piano (1996), the *Passacaglia* for solo cello (1997), and the *Triptych* (*Lament, Response and Glorification*) for cello and piano (1999).

The aspiration to span all the music for cello created by any particular composer presents a distinctive feature of Ivashkin, in whose discography the works of Alexander Tcherepnin, Nikolai Roslavets, Sergei Rachmaninoff, Sergei Prokofiev, Dmitri Shostakovich, Benjamin Britten, Sofia Gubaidulina, Alfred Schnittke and Giya Kancheli are presented exhaustively.

When touching upon the question of the history of Korndorf's and Ivashkin's artistic interaction, it is necessary to refer to the music written by the composer for the Ensemble of Soloists of the Bolshoi Theater (under the direction of Alexander Lazarev): *Confessiones* (1979), the ritual *Da!!* [Yes!!] (1982), *Amoroso* (1986), and the opera *MR* (*Marina und Rainer*) (1989). The Ensemble of Soloists of the Bolshoi Theater, a group created by Ivashkin[4] in 1978, performed 20th century music,[5] as a result of which the works of composers did not lose their connection with "the concrete historical hour," if we are to apply here Alexander Mikhailov expression.

"The Name of the Thing"

When providing characterization for the composer's cello works, let us focus our attention on certain aspects of the unity of their form and content. It would be logical to stem from the titles disclosing with a greater or smaller amount of concreteness the main idea of the composition. In some cases, the composer limited himself to a simple indication of the genre, whereas in others, he would resort to quite individualized verbal formulations. On the whole, conceptual, enigmatic verbal constructions are characteristic for Nikolai Korndorf's poetics (*"…si muove!"*, *Da!!*, *MR* (*Marina und Rainer*), *Underground Music*).

Alexander Mikhailov explained the semantic ambiguity of one of the titles cited above the following way: "Nikolai Korndorf <…> in one case gave an absolutely ingenious title to his composition: 'Da' ['Yes']. And as for what 'Yes,' as I remember, with an exclamation point, means, — there cannot be a simple rational explanation for this. But such kinds of titles

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[3] *Nikolai Korndorf. Complete Music for Cello*. With the Russian Philarmonic Orchestra, under the direction of Konstantin Krimets, with Anya Alexeyev, piano. Toccata Classic, 2012. Nikolai Korndorf. *Passacaglia for cello solo (dedicated to Alexander Ivashkin)*, *String Trio*, *Piano Trio* (with Patricia Kopatchinskaya, Daniel Raiskin, Ivan Sokolov). Megadisc 7817, Belgium. World Premiere Recording.

[4] Ivashkin was simultaneously the artistic director of this ensemble and one of its participants.

[5] During the years of its existence, the Ensemble of Soloists from the Bolshoi Theater Orchestra released over twenty LP records with the music of 20th century composers.

are perfectly explainable. There is a perception in the composer's head: what he is creating could be labelled simply by this general word." [1, p. 865]

According to Umberto Eco, a title presents "a generalizing macro-utterance," a "topic of narration" or a narrative. This also reveals itself in the title *Concerto Capriccioso*, which is noteworthy in its "genre combination" (Yuri Tynyanov). Here, just as in the case of any other genre, something in the vein of an intertextual frame or framework is created, to which the artist's conception correlates. A musical composition's adherence to a certain genre tradition, i.e., to a "mobile, evolving historical set," [2] discloses the possibility for various comparisons and juxtapositions carried out both synchronically and diachronically. These may be capriccios for cello written by 20th century composers (Krzysztof Penderecki, Hans Werner Henze, or Lucas Foss) or the examples of this genre created in the Romantic era.[6] Among the latter, Pyotr Tchaikovsky's *Pezzo Capriccioso* for cello and orchestra op. 62 must be highlighted, forming a parallel with Nikolai Korndorf's concerto by its genre profile and, of course, the choice of the solo instrument.

Genre also provides the means of differentiation of the respective sections within a cyclic composition, such as, for instance, the String Trio *In Honour of Alfred Schnittke (AGSCH)*, which is based on a triad of historical forms (Chorale, Toccata and Aria). An analogous approach is also incorporated in the *Tryptich*, wherein by means of titles based on different genres (*Lament*, *Response* and *Glorification*) the conception of the composition is disclosed in the logical interconnection between the part and the whole.

So, what is it that stands behind "the name of the thing," and what role in the semantics generation does the genre-related entity of the musical composition play? After all, "each genre becomes important when it is perceived" (Yuri Tynyanov). [3, p. 150]

Passacaglia: in Dialogue with Dante

Let us turn to the *Passacaglia* — one of the works dedicated to Alexander Ivashkin.[7] Here the traditional genre indication particularly carries out the function of the type of "generalizing macro-utterance" about which Eco spoke, and becomes a hermeneutic key towards the interpretation of a composition's artistic meaning.

While preserving the "predominating traits" (Boris Tomashevsky) of the genre, Korndorf enhances them by connecting them with the extra-musical — namely, the literary — element. Indeed, where else, if not in Dante's *The Divine Comedy*, with the philosophical-poetic imagery of which the artistic fabric of the *Passacaglia* correlates, is the idea of the procession and the step presented so symbolically?

The composer perceived the early form of the variations on an ostinato bass in a certain new angle, having connected its archetypical indication together with the leading narrative technique permeating the entire text of *The Divine Comedy*. It was Osip Mandelstam who wrote that Dante's versification itself is inseparable from the process of motion filled with reflection and symbolism: "In Dante, philosophy and poetry are always in step, always on its feet <…> The measure of the poems is inhaling and exhaling — a step." [4, p. 10]

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[6]   Niccolo Paganini, Camille Saint-Saëns, Felix Mendelssohn, Nicolai Rimsky-Korsakov, etc.

[7]   Other musical works dedicated to Ivashkin are Schnittke's *Hymn No. 3* and *Klingende Buchstaben*, Alexander Raskatov's *Kyrie eleison*, Dmitri Smirnov's *Monogram*, etc.

The relief formula in the bass voice opening the *Passacaglia*, which is also the "bearing construction" of the entire composition, manifests, on the one hand, the *perceptible* (to use Tomashevsky's term) indication of the historical musical genre, and on the other hand — let us make such a presumption — indicates at the main narrative instance of the text. What is meant here is the figure of the narrator — Dante, who is simultaneously the narrator and the main protagonist of the story. This is how one of the researchers of Dante's style writes about this poetic particularity: "It is well-known that Dante presents himself in the 'Comedy' in a double hypostasis — as the author and as a character. Dante the author creates the poem in strict correspondence with the 'system of coordinates' chosen by him and simultaneously contemplates about the process of creativity. And then there is Dante the protagonist, the person who travels with Vergil, and then with Beatrice through the heavenly realms, encounters various people there, learns of their histories, is horrified, commiserates, feels fear, bewilderment, joy, delight and gratitude. And whereas the image of Dante the author possesses concise biographical traits, Dante the character, according to the well-known American researcher, Singleton, is 'each person,' or 'everyman.'" [5, p. 65]

In the middle section of the form (*Recitazione sotto voce*), wherein the cellist pronounces rhythmically in a low voice the fragments from Dante's *Purgatorio*, are presented already explicitly, clearly. This is aided by the mode of narration from the first person: "we went one after the other along the mountain gorge," "we had to move along the edge," "I looked at the fire, clenching my hands and bending ahead…," etc. This is how our attention is focalized on the actor — the protagonist of the narrative. At the same time, within the poetical text the images accompanying Dante's and Vergil's ascent towards the mountain of Purgatory are visualized in all brightness: "Here is a mountain slope in a raging fire, / And from the cliff the wind is beating, while soaring," "A new group of people approached this group along the path embraced by flames." What is important is that the change of the visual perspective — the focalization — occurs also due to the musical, first of all, the textural means. If one is to stem from the fact that the bass line presents the personification of the main hero of the narration, the poet himself, then the means of the disposition of this voice in the overall texture, generating diverse spatial effects, may arouse direct association with the event plan of the *The Divine Comedy*: the "abysses" and "gorges," the "bright light" and the "beauty of the heavens." After all, this visual row is implicitly contained in Korndorf's musical narration, because, incidentally, may also be perceived in a broader context, than that which appears in a direct connection with Dante's text.

About the Genre Code of the *Passacaglia*

The most important symbol in the composition's artistic system is the instep of the human being, personifying in itself the inner motion of the soul along the path of purification. At the same time, the narrative structure of musical composition, altogether, manifests the idea of ascent from the "abyss of Hell" to the light of Heaven, if we turn to the narrative loci of Dante's cosmogony.

While preserving the genre code of the passacaglia, the composer, at the same time, interprets in a peculiar way its essential principle — the immutable bass twice subjected to essential transformations. The pitch content of the quasi-ostinato figure is limited to four pitches. They correspond to the cello strings (C, G, D, A), and for this reason are strictly fixed in a certain register. Only at the very end of the composition, the present sound collection is

rapidly expanded due to a systematic addition, with which new sounds appear strictly along the principle of the circle of fifths. What is meant here is the conclusive passage (Example No. 1), soaring on a rhythmic *accelerando* through all the registers — from the *C* of the large octave to the *G#* of the third octave. Its structure (a few intervals of ninths, situated at the distance of fifths from each other) is predetermined by the main intervallic vector of the bass line. Does this line not symbolize that very separation from the ground (in this case, the meaning of the word "ground" and one of the varieties of the genre of the basso ostinato coincide remarkably)? This is described in the following verses of *The Divine Comedy* [6, p. 338]:

Such longing upon longing came upon me
To be above, that at each step thereafter
For flight I felt in me the pinions growing.

When underneath us was the stairway all
Run o'er, and we were on the highest step…

In this connection, let us draw our attention to one of the observations made by a number of present-day scholars in regard to the frequency of the use of certain words in the *The Divine Comedy*, such as, for instance, God, Heaven, love, life, the sun, grace, words, reason, etc. Applying the statistical methods of the study of the poetic text, researchers arrive at the conclusion that "the lexeme 'earth' decreases in its frequency as the text proceeds from 'Hell' to 'Purgatory,' and then to 'Paradise': [respectively,] 55, 45, 38 mentions, <…> in the three parts of the 'Divine Comedy,' and in Dante's perception, the lexeme 'terra' is negative." [7, p. 26] On the musical level, as we see in Korndorf's music, at the very end of the *Passacaglia*, the idea of the overcoming of earth's gravity is realized by means of a rapid ascent into the highest register — to the almost intangible, most intricate sounds. The line of the bass voice, seemingly inseparable from the strict line embodying a measured pace, breaks off with the leading genre indication, and therein, undoubtedly, is comprised of one of the peculiarities of the contemporary compositional interpretation of the historical genre.

Another significant case of reinterpretation of the bass voice is presented in the middle — predominantly verbal — section of the *Passacaglia*. It is important to emphasize that the sounds of the quasi-ostinato bass here are created on the same strings, but beyond the bridge of the cello ("to play behind

Example No. 1   Nikolai Korndorf. *Passacaglia*, conclusion

the bridge on the identified strings," as it is written in the composer's performance instructions). Thereby, when moving down, these notes turn out to be higher in terms of range. What causes this change, which occurs in an element of the texture that seems to be a constant, by its definition — the bass formula, albeit, one that is interpreted in a peculiar manner?

One of the key moments in the *The Divine Comedy* is expressed in Dante's words from the conclusive song of *Inferno*: "What the point is beyond which I had passed." [6, p. 176] When discoursing about the trajectory of the path traversed by the main hero, Pavel Florensky in his work from 1922, *Mnimosti v geometrii* [Specious Aspects in Geometry] provides an unexpected explanation of "…Dante's space, as built in the vein of Euclidean geometry." [8, p. 47] The philosopher and mathematician presumes that, when "descending along the steep slopes of the funnel-shaped Hell," Dante and Vergil at a certain moment "…unexpectedly capsize, turning with their legs to the surface of the Earth, from whence they entered the underground domain, and with their heads — to the opposite side (Inferno, Canto XXIII)." [Ibid., p. 46] The paradoxical quality of Dante's space, wherein movement forward presumes a change of direction, was also written about by Yuri Lotman: "…the meaning of Dante's path is manifested in the impulse upwards, each step of his is marked according to this scale, presenting a descent or an ascent upwards." [9, p. 260]

It is noteworthy that in the third section of the *Passacaglia*, the "turned over" sounds of the bass voice restore their previous appearance, as if symbolizing the beginning of a new stage of his path — the ascent towards the mountain of Purgatory. The endless melody gradually traverses through the stages of microtonality, chromaticism and diatonicism; moreover, all the tonal changes here are organized in precise correspondence with the logic of the circle of fifths, which enhances the effect of gradualness in the continuous ascent.

About the Musical Symbolism in the *Passacaglia*

Other musical symbols are also present in the composition. One of the episodes of the *Passacaglia* is presented by a type of contrapuntal texture carried out in the vein of early polyphony (the upper voice in the four-voice texture is sung by the cellist himself). The reason for the appearance of such an image in the narrative fabric of the work, most likely, must also be sought for in the storyline structure of the *The Divine Comedy*, where from time to time the protagonists hear various church chants. Whereas in Dante these psalms and hymns are marked out by means of Latin, in Korndorf, the image of the sacred chants is manifested by means of a scholarly contrapuntal style. Also remarkable here is the key of *D-flat major* — the tonality of Hymn III *In Honour of Gustav Mahler*, wherein the images of the New Heaven and New Earth, which are written about in the words from the 21st chapter of the *Book of Revelation* of St. John, concluding this Biblical text, have found their interpretation.

One contemporary researcher of the Romantic style in music seems to describe a special expressive feature appearing on the basis of the differentiated approach toward the use of Latin and Italian in one musical composition inspired by the poetry of the great Florentine (what is meant here is Franz Liszt's *Dante Symphony*): "…Dante's poems are not sung in the choral finale — the text of a Catholic prayer is incorporated there. But among the number of themes of the first movement, verses from Dante's poems, which are of prime importance, are inscribed under the musical lines…" [10, p. 77] Without turning to Latin, or to any verbal text in this fragment, Korndorf, nonetheless, recreates in his *Passacaglia*

a certain generalized spirit of Catholic singing with the aid of certain compositional means capable of arousing associations with the polyphonic style of Renaissance ecclesiastical music.

A certain symbolism may also be discerned in the final *E major* triad (Example No. 1), colored in the timbres of harmonics and soft whistling (*fischio*). In Korndorf's individualized poetics, the present tonality acquires the special semantics of Light, stemming back to even before his famous piano composition *Yarilo*, and in the context of the present composition, it is even possible to state — the semantics of Paradise.

And here yet another correspondence arises, which not only demonstrates the intertextual depth of Korndorf's composition (incidentally, according to Barth, it is in the unconscious textual connections, even at a greater degree than in conscious ones, that the essence of intertextuality reveals itself), but also providing the grounds for pondering over certain supra-individual symbols, which may be perceived similarly by various artists. In this case, what is meant here is the unusual correspondence appearing between the conclusion of Korndorf's *Passacaglia* and the Finale of Prokofiev's *Symphony-Concerto* op. 125 (Example 2).[8]

In his article *Cooling the Volcano*, written about two concertos by Prokofiev, Alexander Ivashkin shares with his readers his truly intimate perception of the final measures of this composition: "I know Prokofiev was not a religious man. But when I play the Finale of the Symphony-Concerto (particularly the last bars in the third octave), I always experience the clear

Example No. 2

Sergei Prokofiev. *Symphony-Concerto*
for Cello and Orchestra op. 125. Finale, conclusion

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[8] On November 1, 2018, this composition was performed in the concert organized in memory of Alexander Ivashkin at the Grand Hall of the Moscow Conservatory.

sensation that this amazing (and still unique) passage is the image of a very small gateway to Paradise (according to the Russian Orthodox Christian image, it should be smaller than the eye of a needle). In these last four bars Prokofiev escapes from all official pressure, all Soviet hindrances, all personal problems, and is granted complete freedom. Like a soul liberating itself from the physical yoke of a dying body."[9]

Also noteworthy is Dmitri Shostakovich's utterance, which Ivashkin cites in the same article: "…just under the cupola."[10]

Of these "strange convergences," if one is to quote the words of Pushkin, most likely, it is not proper to arrive at conclusions about any type of quotation from Prokofiev's concerto on the part of Korndorf, since the appearance of the *E major* in the third octave in the concerto is stipulated exclusively by the inner logic of the development of the *Passacaglia* — a consistent augmentation of the perfect fifth "steps" comprising the bass formula. However, the receptivity of such a refined performer as Ivashkin, who interpreted the finale of the *Symphony-Concerto* not only musically, but also verbally, fits organically into the semantic field of Korndorf's *Passacaglia*, creating within it yet another actional chain of events.

Moreover, in the main protagonist's "narrative voice," it is possible also to view the figure of the composer himself. In his introductory article to his book of conversations with Alfred Schnittke, Ivashkin writes: "…the composer undergoes an almost Dante-like path, in order to 'see the luminaries once again.'" [11, p. 7] And although

the musicologist speaks here of his vis-à-vis, the idea itself to compare the path, or the creative method (Ancient Greek μέθοδος — path) of the artist with Dante's journey is quite noteworthy. It is possible that this comparison also did not escape the attention of Nikolai Korndorf, who knew this book very well,[11] and may have served as one of the impulses for the composer to create his work for solo cello with the titular dedication — to Alexander Ivashkin.

Dmitri Merezhkovsky in his research of Dante made the following generalization of his great poetic work: "The aim of the 'Comedy' is *'elevating, anagogical, sensus anagogicus,'* in the words of Dante: this means particularly that all of it presents a ladder leading from the earth to heaven, each symbol of which presents a symbol." [12, p. 38] One may suppose that it would not be an exaggeration to assert that the idea of elevation as a spiritual journey is also imprinted in the set of events in Korndorf's *Passacaglia*.

About the Emblematic Figures in the Trio *"Are You Ready, Brother?"*

The anagogical (from the Ancient Greek ἀνάγειν — elevation, construction) directedness of artistic utterance is also intrinsic to the composer's other works in which the cello is involved, for example, the Trio *"Are You Ready, Brother?"*, the title of which is derived from the text of the spiritual song *Ride the Chariot*. The overall idea of ascension to celestial heights is imprinted in the very relief of this work, which, notwithstanding the chamber quality of the instrumental ensemble, turns out to be concordant to the compositional logic

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[9] Ivashkin A. *Cooling the volcano: Prokofiev's cello Concerto op. 58 and Symphony-Concerto op. 125*. URL: http://alexanderivashkin.com/08publications_three_oranges2009_prokofiev.html (accessed: 12.11.2024).

[10] Ibid.

[11] The composer mentioned this when conversing with the author of the present article in 1997.

of the three symphonic *Hymns*, which is also confirmed on an intertextual level.

The symbolism of the major triad plays an important role in this composition, as well: the sparse domain of the static, soft sections of the *Trio* traverse the lines of the sounded out major chords. At the same time, in the *Concerto Capriccioso*,[12] we already anticipate that cosmic quality of the images that would be implemented in the *Hymns* and the *Third Symphony*, in which the overtone series turns out to be an almost emblematic figure. It appears at the inner boundaries of the form and asserts itself as a peculiar antipode to the combined undifferentiated color of the twelve-tone sonority.

Alexander Ivashkin, a refined interpreter of Nikolai Korndorf's music, wrote in an article devoted to the composer's memory: "Very frequently, his composition stands on the verge of what can be performed on the instruments. <…> But we must be grateful to him: in Korndorf's music, a new world is opened (almost always — with a tremendous effort!), promising new possibilities for the performers." [13, p. 72] The performing skill of the cellist was capable of mastering the technical complexity of Korndorf's compositions, but, most importantly, Ivashkin managed to convey in his interpretations the depth and inimitable beauty of the music written by this unique contemporary composer.

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■ Contemporary Musical Art ■

Music as a Message:
The Program and its Manifestation
in Fazıl Say's Piano Compositions

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Abstract. The article examines the features of the programmatic element and the methods of its implementation in a number of selected piano works by Fazıl Say. The composer is a representative of the newest generation of Turkish composers, who successfully combines his composing process with his performing activities. The article reveals the genre palette of his music, the features of his style based on a synthesis of classical music, Turkish folk music and jazz, as well as his aesthetic views on art. The object of analytical attention is formed by two piano works by the composer — his sonata *Gezi Park* 2 (2014), which is part of a triptych dedicated to the events of the Turkish protests of 2013, and the *Izmir Suite* (2018), dedicated to the 100th anniversary of the Turkish War of Independence. Socio-political issues in Say's music are reflected in different types of programmatic depiction — the narrative-generalized and the pictorial, both of which are enriched by an intertextual approach. This contributes to the individualization of the genres of the sonata and the suite, leads to the modification of their forms and dramatic development, and expands the semantic space of these compositions.

Keywords: Turkish music, Fazıl Say, sonata *Gezi Park 2*, *Izmir Suite*, program music

Introduction

The musical culture of present-day Türkiye presents a unique and complex phenomenon, which emerged as the result of the crossing and the interaction between the traditions of the East and the West. The establishment of the Turkish Republic in 1923 served as a stimulus for the formation of a national school of composition, the main representatives of which — Ahmed Adnan Saygun (1907–1991), Ulvi Cemal Erkin (1906–1972), Cemal Reşit Rey (1904–1985), Hasan Ferit Alnar (1906–1978), and Necil Kazım Akses (1908–1999) — have created the first specimens of Turkish national operas, symphonies and concertos. The following generation of Turkish composers expanded the palette of the utilized compositional techniques, contrasting their aesthetics to the ideas of "the Turkish Five." İlhan Usmanbaş (b. 1921) became one of the first who turned in his compositions to the serial and aleatory techniques, whereas Bülent Arel (1919–1990) experimented in the sphere of electronic music. The youngest generation of Turkish composers includes Kamran İnce (b. 1960), Hasan Uçarsu (b. 1965) and Fazıl Say (b. 1970). Notwithstanding the individuality of their respective artistic approaches, the present composers have the tendency towards a deeper immersion into national culture and an attempt to combine it with post-minimalist, pluralistic and other tendencies of our epoch.

The musical legacy of Turkish composers presents an insufficiently studied sphere of Russian musicology. A small amount of works has been published in Russian devoted to the general questions of the formation of the national compositional school [1] and an overview of Turkish music, [2] as well as separate composers pertaining to it [3; 4] and compositions. [5] The object of research of the present article is formed by the music of Fazıl Say, who is considered to be one of the leading composers of present-day Türkiye. At the center of attention are the peculiarities of the manifestation of the programmatic element in his piano works.

Fazıl Say: The Path Toward Composition and the Palette of Genre and Style in His Music

Fazıl Say first obtained his fame as a concert performer of the Western European musical classics. He began taking piano lessons with the famous pianist and composer Mithat Fenmen (1916–1982), who pertains to the "second generation" of Turkish musicians. [2, p. 12] His pedagogical methodology included improvisation as an essential element, which helped the beginner musician achieve a certain degree of performing freedom and expand the horizons of creative thinking

In 1986 one of Fazıl Say's concerts was attended by German composer Aribert Reimann, who recommended his friend, pianist and musicologist Robert David Levin to listen to the young genius. As the result of this meeting, Fazıl Say obtained the possibility of studying in Germany. Starting from 1987, he perfected his musical skills at the Schumann Institute in Dusseldorf, and then at the Berlin Conservatory under Levin's tutelage. The latter gave a considerable amount of attention towards the performance practice of the Classicist era and was well-known by his reconstructions of unfinished musical compositions from the 18th century (first of all, Bach and Mozart). He developed the Turkish composer's interest in European classical music and formed his stylistic sensitivity.

The first great success enjoyed by Fazıl Say came from his winning the *Young Concerts Artists* competition in New York, which brought along tours in various cities of the USA and gave a start to his international career. Since that time he has actively performed around the world,

collaborating with many outstanding musicians and with European and American orchestras. His broad repertoire includes the works of Bach, the Viennese Classicists (Haydn, Mozart and Beethoven), the Romanticist composers (Chopin and Liszt), the Impressionists (Debussy and Ravel), the music of Russian composers (Mussorgsky, Rachmaninoff and Prokofiev) and the 20th century innovators (Bartók and Janáček).

In addition to his successful performing career, Fazıl Say has established himself as one of the most original composers of the new millennium from the Middle East. Already during the period of his studies in Europe, his compositions had been noticed and received positive responses from critics.

The genre palette of the Turkish composer's musical creativity is diverse, it includes three symphonies, approximately ten concertos (for piano, violin, clarinet, trumpet and other instruments), numerous chamber vocal and instrumental pieces, works in the genres of cantata and oratorio, as well as music for theater and cinema.

The greatest fame is enjoyed by Fazıl Say's piano works; the musician frequently includes them into the programs of his touring concerts. He has written about twenty solo pieces of the most diverse genres — transcriptions, sonatas, suites, fantasies, rhapsodies, etc. Special popularity has been achieved by such compositions as *Alla Turca Jazz* and *Paganini Jazz*, interpreting world-famous musical themes in the context of a jazz style. At the same time, Say's approach is uncommon: the composer frequently combines puts together stylistically heterogeneous fragments. For example, in the rondo *Alla Turca* he alternates systematically fragments of Mozart's music with variations on them in the styles of jazz and ragtime. The stylistic juxtapositions are masterful, and the idea itself of combining Mozart's music with a musical style historically

alien to it is in its spirit close to the gesture of Marcel Duchamp, who had a certain time ago drawn a moustache and a beard on the portrait of "Mona Lisa."

In general, Fazıl Say's music is marked by an inimitable originality; the composer synthesizes together academic, classical traditions with jazz and Turkish folk music. From the latter he derives specific national modes and rhythms, as well as the range of folk instruments. He brings into his orchestral compositions such national instruments as the kudüm and the darbuka, and he has written a concerto for the ney flute. With the aim of imitating the sounds of folk instruments, he frequently turns to extended performance techniques. The most illustrative piece of music in this regard is his piano piece *Kara Toprak* (*Black Earth*, 1997), the prepared sounds and improvisational style of which reminds of playing the saz. The interspersing of Eastern and Western elements in Fazıl Say's musical style may be seen as the result of the influence of that multicultural milieu in which his artistic individuality has been formed.

Practically all of the composer's music is programmatic in its essence. The sources of his inspiration are very diverse — the poetry of Homer, Omar Khayyam, Nâzım Hikmet, and Metin Altıok, Arabic folk tales, the songs of Âşık Veysel, the nature and folklore of his native country. Not infrequently, the impulse towards composing is aroused by actual social-political events of contemporaneity.

Living in one of the most religious countries of the world, Say does not make a secret of his atheistic convictions. He frequently criticizes the ruling Islamist party, expressing his concern about the advancement of conservative values in Türkiye and the suppression of freedom of speech. In 2013 the composer was sentenced by the court of Istanbul to 10 months of prison confinement for his utterances in social media insulting the religious feelings

of the nation.[1] The international protests that erupted as a result have led to a reassessment of the case, and in 2015 the decision of the court was revoked. The Supreme Court of Appeals of Türkiye acknowledged that Say's utterances were on the borderline of freedom of speech. In 2023 the composer's performances with the Birmingham Symphony Orchestra in Switzerland were cancelled after he publicly called for the Prime Minister of Israel Benjamin Netanyahu to appear in court for war crimes, genocide and mass killings.[2]

Social-political subject matter has found reflection in the music of Fazıl Say. Thus, his triptych *Gezi Park* was written as a response to the Turkish protests of 2013. Before that, in 2003, the composer wrote a Requiem in memory of Metin Altıok, who tragically died in 1993, when the Sunnis set fire to a hotel in Sivas.

It is obvious that Say pertains to that type of artists who places great emphasis on the social role of art and is convinced of the artist's responsibility to society. His compositional activities possess a highly expressed humanistic directedness. Similar to the musicologist, Constantin Floros, the Turkish composer could very well have stated that "music does not appear or create its impact in a vacuous space, but develops in an interaction with other spiritual motions of time," [6, p. 41] or that "all of music is *humana*, it is created by man and for man." [7, p. 14] Because for Say life and art are closely interconnected with each other,

it is appropriate to make use of the concept brought in by Floros of "music as a message" (Musik als Botschaft).

What is the content of this message? To what extent is Say's approach towards the manifestation of the program? Is it possible to single out among the expressive means used by the composer a complex of sturdy semantic models? We shall try to answer these and other questions on the example of analysis of two piano pieces by the Turkish composer — the sonata *Gezi Park 2* and the *Izmir Suite*,[3] written in recent decades and available for study.

Gezi Park 2

The Piano Sonata *Gezi Park 2* was composed in 2014. It is part of a triptych, which also included the Concerto for Two Pianos and Orchestra (*Gezi Park 1*) and the Ballade for mezzo-soprano, piano and chamber orchestra (*Gezi Park 3*). These compositions are dedicated to the mass protests taking place in Türkiye in the spring and summer of 2013. At that time, hundreds of people came out in protest against the chopping down of trees in the Gezi Park, situated on Taksim Square at the center of Istanbul. The demolition of the park was advantageous to commercial structures, and in its place there were plans to build shopping and recreation centers in its place. Very soon the protests acquired a political slant.

The introduction to the Sonata contains the following explanations, disclosing the conceptual plan of the triptych:

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[1] On his page on Twitter, the composer quoted and commented on the verses of one of Omar Khayyam's poems.

[2] Say came out on social media with criticism of the politics in the Gaza sector, when as a response to attacks carried out by a Palestinian group of militants, Israel carried out bombings, as a result of which thousands of civilians were killed.

[3] The Russian premiere of these compositions took place in the Grand Hall of the Petrozavodsk State A. K. Glazunov Conservatoire as part of a concert titled: "A Parade of Premieres. Fazıl Say." The performers at the concert were Elizaveta Nefyodova and Arina Kulikova. The concert also featured the world premiere of the *Truva Sonatı* (*Troy Sonata*) performed by Gülle Kaan Daniel.

"This sonata for solo piano is the second of a three-part cycle of works which recounts the events at Gezi Park. The first work (the Concerto for two Pianos and Orchestra) narrated the days at the end of May 2013, and took as its main theme the sudden police raid on a group of people attempting to protect Gezi Park and the natural environment.

This second piece dwells on the days of May 31 and June 1 and 2, when the many clashes and strong resistance gave the impression of a civil war. Gezi Park and Taksim Square thronged with millions of people, and a great struggle between the police under the authority of prime minister Erdogan and the people began. The slogans which rang in the air and the spirit of that day are reflected in *Gezi Park 2*. The composer explores these events through music.

Gezi Park 3 is a 'wordless song' for mezzo-soprano, piano and chamber orchestra. The piece depicts the situation after the Gezi events, and is a look to the future. It attempts to explain through the language of music, the traces that this incident has left behind in us, the questions we have and our hopes." [8, p. 4]

The piano sonata consists of four movements, each of them played attacca without any pause in between. Each of them contains a programmatic subtitle: *Nights of Resistance on the Streets of Istanbul*, *The Silence of the Gas Cloud*, *Berkin Elvan*, *Hope is Always in Our Hearts*. In his cycle, Fazıl Say proposes an individual model of sonata development. Basing himself on the typological features of the genre, at the same time, he transforms them by means of programmatic and ethno-stylistic tendencies, which not only impact the conceptual, content-based level of sonata composition, but also touch upon its development of musical thematicism, intonation and dramaturgy.

Overall, the four-movement cycle is based on a traditional structure, however, instead of a scherzo, it contains two slow movements. The features of the Sonata Allegro form can be traced in the outline of the first movement. It is based on three themes. The first carries out the function of an introduction (Example No. 1). The distinctness of its image is connected with the preparation of its piano sound: the composer wrote instructions to stop the strings with the hand while pressing the keys. This technique is labeled by him as the bağlama-effect, since the created sound imitates the sound of a saz — a folk instrument widespread in Türkiye.

The theme opening the sonata is a transformed self-quotation — the piano piece *Black Earth*, which has become the composer's "visiting card," begins the same way. In this case, the self-reference carries a particular semantic message. *Black Earth* was inspired by the song *Kara Toprak*, whose creator — the blind poet and singer, Âşık Veysel — is presently considered to be the cultural symbol of Türkiye. The text of his song is permeated by the bitterness of loneliness and loss, but also

Example No. 1　　　　　　　　　　　　　　Fazıl Say. *Gezi Park 2*. The first movement, mm. 1–4, the introduction theme

of an endless love for his native land, which, notwithstanding all the hero's hardships of life, provided strength, faith and hope. Thereby, the sonata's introductory theme bears a certain symbolic function, being associated with the composer's native land.

The theme of the primary theme group, starting with rehearsal number 1, is of an impassioned-tumultuous character. Its imagery is emphasized by the initial intonation of a perfect fourth and its sturdy rhythm (Example No. 2). The theme is composed in Aeolian mode, beginning on *C-sharp minor*, corresponding to the Turkish Buzelik mode,[4] and is subjected to an active tonal development.

The subsidiary theme group (starting from rehearsal number 6) also possesses an energetic character, not providing a contrast to the theme

of the primary theme group.[5] The events of the Turkish protests of 2013 here receive an almost literal explication here. Say connects the musical material with the protesters' slogans, writing them into the music under the musical score: "Bu daha başlangıç, mücadeleye devam" ("This is just the beginning, on with the struggle"). The rhythmic figuration of the motive, essentially, presents a chanting of the syllables of the present phrase (Example No. 3).

The subsidiary theme group is interrupted by harshly dissonant chords sounding against the background of intervals of ninths alternating with each other in the left hand. The composer connects this musical material with the image of a water cannon (see the composer's note in m. 40). This is followed by the development section (starting from rehearsal number 9),

Example No. 2   Fazıl Say. *Gezi Park 2.* The first movement, mm. 1–3, the primary theme group

Example No. 3   Fazıl Say. *Gezi Park 2.* The first movement, mm. 31–33, the subsidiary theme group

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[4] The set of modes in Turkish music is analogous to the European modes, but has its own special set of names.

[5] In addition, both themes possess similar types of unfolding — starting from the low register, they gradually pass on to a higher tessitura.

the conflicting dramaturgy of which is emphasized by an entire set of techniques: the composer combines vertically elements of the primary and the subsidiary theme groups, presenting them alternately with statements of the "water cannon" motives, brings in new musical material, the scattered passages of which are associated both with the panic of the dispersing crowd and with the attacks of the police. The intonations of the primary theme group are gradually distorted and infiltrated with the intervals of seconds and tritones, it is accompanied by clusters and becomes atonal.

The recapitulation is subjected to substantial transformations. First of all, the material of the primary theme group is extruded from it. Its function is taken up by the introductory theme. The idea of confrontation, comprising the semantic linchpin of the first movement, is enhanced here, since the motives from *Black Earth*, supplemented with glissandi on the piano strings in the low register, are presented in alternation with aggressively sounding passages from the development section. The substitution of the main theme, describing the people's protest, with a theme connected with the image and the fate of the native land acquires a significant character.

The material of the theme of the subsidiary theme group is partially renewed by means of the imposition of a new slogan: "Her yer Taxim, her yer direniş" ("Everywhere is Taksim,

everywhere is resistance"). It is illustrative that there is no tonal coordination taking place in the recapitulation: the subsidiary theme group does not change its pitch foundation. Its "sturdiness" in the context of the overall programmatic concept connected with resistance must likewise be interpreted symbolically.

At the conclusion of the first movement, the subsidiary theme group is transferred into the high register. The mechanistic repetition of the beginning motive and its crystal sound bring to mind the image of a music box. The latter, being an old-fashioned kind of toy, is usually associated with nostalgic remembrances of childhood, innocence and love. The frailty and weightlessness of sound, emphasizing the illusoriness of human happiness, colors the conclusion of this movement into tragic tones.

The second movement – *Silence of the Gas Cloud* — presents a specimen of psychedelic music, created by means of both traditional expressive musical means and extended performance techniques. One of the most important dramaturgical devices is the technique of deformation of genre.

The movement is written in a concentric form of the type of $ABCB_1A_1$. The initial figurations create the setting of the genre of a nocturne, however, instead of the expected lyrical melodic theme in the high register, there appear repetitions of separate sounds, similar to glints of dazzling light (Example No. 4). Their piercing quality is provided not only by

Example No. 4

Fazıl Say. *Gezi Park 2.* Second movement, mm. 1–5

dynamic and articulatory parameters, but also by a polytonal context: the strata of figurations is placed in the key of *A minor* (with a low fourth degree), whereas the "melodic" line is presented in *E-flat minor*. The genre-related features of the nocturne appear in dim outlines, resembling an image without a face, a transparent covering lacking tangible reality.

The second theme is indicated by the composer himself as an elegy. The complex of its genre features is expressed more prominently: the repeating figurations, the tonic pedal point, the presence of descending figures (albeit, few in number). At the same time, the declamatory character of the melodicism, the abundance of ascending intonations, including those based on the interval of a perfect fourth, the expressivity and dynamic intensity (*f*) endow the theme with passionate qualities and even a certain sense of dramatic pathos, not typical of an elegiac mood. Thereby, the genre, once again, appears in a deformed shape.

The material of the central section (C) is based on a juxtaposition of clusters dissolving, according to the provided performance instructions, "soft and dolce," with short motives, the sound of which becomes altered by means of stopping the string inside the piano with the hand. In this case, the preparation reminds not of a saz (which is to a considerable degree enhanced by the rhythmic precision and mechanistic quality of the repetitions, along with the simultaneous emergence of the piano

sounds created the customary way), but can rather be associated with a quavering or out of tune sound.

The third movement of the sonata carries out the function of a tragic culmination. Its programmatic content is determined by a real-life incident. The intense night-time clashes of the protesters with the police, which used tear-gas, rubber bullets and water cannon to disperse the demonstrators, led to deaths of innocent people. Among them was the 14-year-old adolescent Berkin Elvan. He was shot by the police, as he was walking to a store to buy bread. Having received a severe injury in the head, Elvan spent 269 days in a coma and died on March 14, 2014. His funeral in Istanbul was attended by half a million people.

The genre foundation of this movement is formed by a lullaby song composed in ternary recapitulation form. The theme, beginning in the key of *B minor*, consists of scant motives. The elements of Dorian and the hemiola modes, juxtapositions of major and minor tonalities, as well as the phonism of the perfect fifth chords endow it with a bright ethnic color. The aerial and weightless quality of sound is provided by the lightness of texture (virtual two-voice polyphony) and quiet nuancing (Example No. 5).

The lullaby theme appears against the background of a constantly repeated chord with a symmetrical structure, reminding of the peal of a funereal bell, which introduces forebodings of misfortune into the undisturbed

Example No. 5   Fazıl Say. *Gezi Park 2.* Third movement, mm. 1–4

imagery. The subsequent tonal shifts (*E-flat minor*, *D minor*), the saturation of the texture, the filling-up of the vertical sonorities with non-harmonic tones, the appearance of a descending chromatic melodic progression correlating with the rhetorical figure of *passus duriusculus*, — all of this provides the overall dramatic sound.

The middle section creates a contrast with the first section, mostly in relation to the tempos (*Andante tranquillo* is replaced with *Allegro*), but in terms of the thematic content presents the development of the latter. Here, against the background of dissonant harmonic figurations, we hear the fragments of the lullaby theme sounding, leading to the culmination — the wail of the sirens and the gunshot,[6] indicated by a strike of the selfsame funereal bell, which has accompanied the lullaby song from the very beginning (although the upper subchord is replaced by the composer with a sonority based on perfect fifths).

The recapitulation is shortened to a considerable degree. The lullaby theme is unfolded on the dominant harmony, instead of a pedal point on the tonic, and its intonations acquire additional chromatic harmonies and are distorted. It is disrupted by a chain of diminished octaves sweeping from the lower register upwards. This is how death is depicted symbolically. It must be noted that such a technique acquires in Say's musical output the character of a sturdy semantic model. For example, in the piano sonata *Truva* (*Troy Sonata*, 2018), created through an inspiration from Homer's epic, the leitmotif of death is presented in an analogous textural solution — by means of a chain of ascending tritones.

In the finale, the composer chooses the form of through development. Such a choice is natural, since the subject matter of this movement is connected with hopes for the future, which has an ambiguous character. In addition, the problem range touched upon in the sonata would have a continuation in the third part of the triptych.

The thematic material is contrasting: the heroic-pathetic subject matter, saturated with declamatory features, is followed by lyrical themes, the initial intonation of which (the trichord within a perfect fourth) coincides with the motive of the lullaby from the third movement[7]; it is replaced, in its turn, by a new theme, the sharply dissonant image of which is determined by the "contradicting" sounds, situated at a distance of a diminished octave; this is followed by musical material derived from the development section of the first movement; its aggressive and assertive character leads to the appearance of a conclusive theme, in its character reminding a subsidiary theme group.

The inclusion of material from the first movement and the intonational and thematic closeness provide for the dramaturgical integrity of the sonata. At the same time, the succession of themes in the finale, bringing the listener back to the images of struggle and protest, makes it possible to interpret the conclusion of the work as a call for resistance.

The undertaken analysis shows that Say turns to a generalized narrative type of program. It not only concretizes the musical content, but also individualizes the composer's approach to the genre of the sonata itself, its dramaturgy and thematic development. The foundation on folk music modes, changing meters and complex rhythms, the specific "spatial" vertical construction (with a predominance of chords based on fifths) form a steady complex of ethnical features of Say's music, ut it is interpreted for

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[6] In the musical score, these moments are concretized verbally.

[7] In addition, in the introduction to the lyrical theme there arise allusions to the *Black Earth*.

the most part within the frames of classical forms and genres. At the same time, the Turkish composer does not in the least aspire to recreating the structure on the basis of a certain specimen. Thus, the programmatic concept leads to a modification of one of the most dialectic forms of Western European music — the sonata form, as well as to the technique of genre deformation (in the second and third movements). It must be emphasized that Say's music possesses an emotionally open character, arousing empathy; at the same time, it is not devoid of illustrative qualities, which is additionally highlighted by verbal commentaries in the musical text. Because of this, the Turkish composer's message is adequately "read" by the performer, as well as by the listener.

The *Izmir Suite*

The *İzmir Süiti* (*Izmir Suite*) was written by Fazıl Say in 2018 in honor of the 150th anniversary of the municipality of Izmir and the centennial jubilee of the Turkish War for Independence and was performed by him at the same time at the Ahmed Adnan Saygun Center for the Arts. The cycle consists of seven movements: 1. *Waves on the Gulf*, 2. *Brahms in Izmir*, 3. *Quiet Morning on the Kordon*,[8] 4. *Chopin in Izmir*, 5. *Urla poetry*,[9] 6. *Rachmaninov in Izmir*, 7. *Finale "Jazz-Zeybek."*[10] In the suite the composer's boundless love for his country and its natural landscapes has found reflection. In the composition, the magnificence of the nature of Izmir, its gulfs, embankments and mountains is rhapsodized. The admiration of the beauty of Turkish nature, in all likelihood, was instilled in Fazıl Say from his childhood. His grandmother, Zehra Say, was a well-known artist in Türkiye. In her works,

she depicted the landscapes and cityscapes of Istanbul and Izmir.

The suite is based on a juxtaposition of pieces that are contrasting in style: the pieces depicting the views of nature in and around Izmir are alternated with those that provide the portraits of the famous Romantic composers — Brahms, Chopin and Rachmaninoff. In the music the traditions of the Romantic classics, jazz and elements of Turkish folk music are intertwined together. The principle of stylistic contrasts becomes the source of the intonational-dramaturgic process.

In essence, the suite presents a cycle of dispersed variations, since the "portrait" pieces are based on the same musical material. At their basis lies the theme of the *Izmir March* (*İzmir Marşı*), well-known in Türkiye.

Fazıl Say demonstrates himself as a master of stylistic transformations, magnificently recreating the styles of the piano compositions of the Romanticists. All the pieces are written in ternary recapitulation form, while their genre profile reflects the individual predilections of the stylized composers.

Thus, the miniature piece *Brahms in Izmir* represents the genre of an intermezzo with features of a lullaby, typical for the German composer (Example No. 6). The song quality of the thematicism, the multidimensional polyphonically developed, but at the same time comparatively transparent texture, the shimmering type of figurations, the crowded position of the chords, the motion in parallel intervals in thirds, the complex rhythmic language — this entire assortment of means conveys very delicately and concisely the restrained and intricate Brahmsian lyricism in a folk vein.

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[8]   Kordon is the name of an embankment in the city of Izmir.

[9]   Urla is a city situated in the province of Izmir.

[10]   The Zeybek is a Turkish folk dance, popular in Izmir.

Example No. 6   Fazıl Say. *Izmir Suite. Brahms in Izmir*, mm. 1–7

The piece *Chopin in Izmir* presents a mazurka (Example No. 7). Similar to many short pieces by the Polish master, it is permeated with elegiac and melancholy moods. The melodiousness and lightness of sound, the rich ornamentation, including gruppettos, trills, grace notes, passages in pearl technique, creating the sensation of a quasi-ornamental element, stipulates that intricate grace that is immutably associated with the image of Chopin's music, in general.

On the other hand, *Rachmaninov in Izmir* demonstrates the sonorous power and energy intrinsic to the piano style of the Russian composer, demonstrated in his Preludes (Example No. 8). It is illustrative that the piece is unfolded predominantly in the dynamic range of *f–fff*. Fazıl Say relies on a multilayered texture with a concise division of functions of voices, a salient emphasis of the melodic line, the priority of the sound of the lower register, and a predominance of descending motion. In certain fragments of the music, he makes use of elements of bell sounds, and adds dynamism to his recapitulations by means of octave doublings and chordal passages.

Why is it that particularly these composers have been chosen for stylizations? Leaving aside

Example No. 7   Fazıl Say. *Izmir Suite. Chopin in Izmir*, mm. 1–6
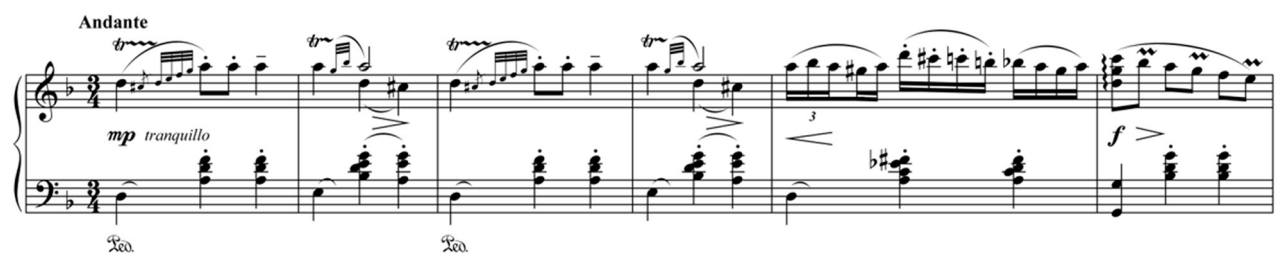
Example No. 8   Fazıl Say. *Izmir Suite. Rachmaninov in Izmir*, mm. 1–4
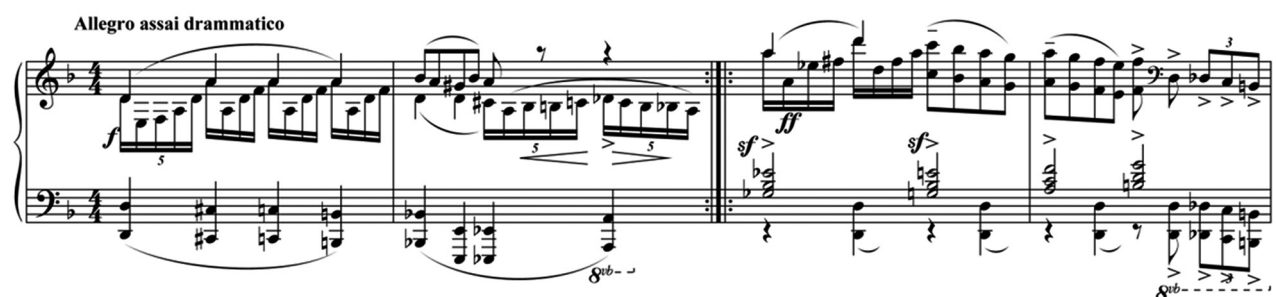
any subjective predilections, let us emphasize two moments. First of all, the music of Chopin, Brahms and Rachmaninoff demonstrates different verges of Romanticism: the refined-poetical, the expressive-restrained, and the tumultuous-dramatic. Second, in the works of each of the composers who were subjected to stylization, the organic connection with the folk culture of their respective countries has found reflection. Nobody among these composers quoted genuine folk melodies in his own music, but in their musical languages there was an organic combination of melodic-intonational turns, the modal structure and rhythms typical of the song and dance forms of Polish and Russian (broadly – Slavic), and Hungarian music, which determined the originality of each of their styles.

The block of odd-numbered pieces of the *Izmir Suite*, as has been mentioned before, presents predominantly landscape depictions. These miniature pieces are united by a Turkish color, manifesting itself on the foundation on special modal structures (Aeolian and Dorian minor, minor with a lowered fourth step), and rhythms characterized by a changeability of metric division, alternations of duple and triple meter cells, an abundance of syncopations, which reminds both of the aksak rhythm, widespread in Turkish folk music, and of jazz. Moreover, the pieces are connected by a common intonational and thematic inner structure and a common harmonic language. Thereby, all the "Turkish" pieces begin with chords based on intervals of fifths (such a harmonization was also characteristic for the lullaby from the third movement of *Gezi Park 2*). The harmonic vertical sonorities in them, if compared to the "portrait" pieces, are more acerbic and "vacuous," because of an abundance of non-tertial chords (chords based on perfect fourths and fifths). In many compositions, there appear similar melodic motives, tracing out trichords and pentachords, with an absence of half-tones, or including the interval of an augmented second. Especially many of them appear between the first and third pieces.

However, the intonational unity is intrinsic to the entire suite. It is provided by motives of the selfsame *Izmir March*. The most common intonations are, first of all, leaps on perfect fourths and fifths (for example, the initial motive of *The Poetry of Urla* is, essentially, the inversion of the initial intonation of the *Izmir March*), as well as descending short scalar motives.

The inclusion of the *Izmir March* into the composition may be examined as a peculiar national gesture and at the same time as the reflection of certain political views of Fazıl Say. Let us dwell on this in greater detail.

The *Izmir March* appeared during the years of the Turkish War of Independence and was dedicated to the leader of the Turkish national liberation movement, Mustafa Kemal Atatürk (1881–1938). Its authorship has not been established up to the present day, although in various sources it has been ascribed either to İzzeddin Hümayi Elçioğlu, or to Kaptanzade Ali Rıza Efendi. In present-day Türkiye, the *Izmir March* is associated with Kemalism — the ideology of Turkish national modernization, one of the most important positions of which is the struggle against the throwback elements of traditional society, the directedness on progress and enlightenment.

In his reforms, oriented on the Europeanization of Türkiye, one of the significant roles was allotted by Mustafa Kemal to art. He encouraged in all possible ways the implementation of Western musical culture onto Turkish soil. As the result of his social transformations, young composers and performers received the opportunity to study in Europe and, in their turn, well-known musicians started being invited to the country to teach. In 1926 the first conservatory was opened in Istanbul, and later, in 1934, upon the direct order of Atatürk, a similar educational institution

appeared in Ankara. In 1935 Paul Hindemith visited Türkiye. Upon a direct request of Mustafa Kemal, he developed a plan for reorganizing the system for musical education in the country. Later, the teaching positions in the conservatory in Ankara were taken by Ernst Praetorius, Carl Anton Ebert, Eduard Zuckmayer, Licco Amar, Georg Markowitz, and Ninette de Valois. It is difficult to overestimate their impact on the development of musical life in Türkiye.

The essence of Atatürk's cultural polity can be clearly reflected by the words of philosopher and sociologist Ziya Gökalp, who took an active part in the implemented reforms: "Our national music, therefore, is to be born from a synthesis of our folk music and Western music. Our folk music provides us with a rich treasure of melodies. By collecting and arranging them on the basis of the Western musical techniques, we shall have both a national and a modern music. This will be the programme of Turkism in music. It is the task of our composers to bring this aim to fruition." [9, p. 300–301]

Thereby, the music that unites together Turkish folk music with Western European styles and techniques may be considered both as the etalon and the mirror the reflection of the Turkish state founder's reforms. The program of Turkism was realized by the composers who comprised the so-called "Turkish five." They lay the foundations of the national musical tradition and brought it out onto an international level.

The *Izmir Suite* by Fazıl Say, incidentally, just as many of his other compositions, also presents a peculiar implementation of the program of Turkism. It is illustrative that on the composer's official website, this composition is described as "a *political statement* marking the 100th anniversary of the Turkish War of Independence and commemorating the founding father of modern Turkey, Mustafa Kemal Atatürk (my italics. — E. O.)."[11] The actualization of Turkism after almost a century of Mustafa Kemal's reforms is stipulated, nonetheless, by completely different reasons. Whereas in the 1930s the Turkish composers faced the challenge of creating an art that adequately reflected the spirit of the new nation, in the 2010s, the integration of the national values with European idioms in the context of Say's views on the social situation is perceived rather as an attempt to resist the rising Islamization and conservatism of present-day Turkish society.

Conclusion

Analysis has shown that Fazıl Say realizes in his piano compositions various types of programmatic character — the generalized-narrative (as in *Gezi Park 2*) and the pictorial (as in the *Izmir Suite*). However, his music overcomes the boundaries of illustrative depiction or "landscape" tone painting intrinsic to Classical and Romantic compositions. The intertextual aspect (such as the reference to *Black Earth* in the sonata, the "alien" material and the stylistic complexity in the Suite) spreads apart the semantic space of Say's compositions and to a degree even brings it to a level beyond the boundaries of music. Intense with pathetic emotionality and filled with the pain of loss, the sonata *Gezi Park 2* is perceived as a humanistic message proclaiming the significance of resistance and the value of life, whereas the *Izmir Suite*, in which the Turkish march skillfully mimics in correspondence with Western European styles, while not losing its own image, sounds like a call for tolerance and liberalism.

While aspiring to convey his intention to the listener, Fazıl Say tilts towards the expression of the concrete in music. Besides the already

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[11] See: https://fazilsay.com/say/izmir-suite/ (accessed: 23.01.2025).

mentioned narrative element and figurativeness, the qualities that become his attributes are thematic and timbral personification, implementation into the musical text of a commenting verbal set, and the deformation of classical forms and genres.

Fazıl Say is not the first composer who in his musical output declares the ideas of historical synthesis, national particularity, as well as the connection between life and art, but he has been able to develop his unique approach to the means of their development. The organic amalgamation of classical music, ethnic music and jazz serving as the reflection of the multicultural milieu of our time, the emotional openness of the music and the comprehensibility of the compositional intentions is what determines the secret of the success of Say's music among the audiences of the most diverse ages.

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Contemporary Musical Art

Analysis of Chou Wen-chung's Manuscript of *Twilight Colors*

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Abstract. *Twilight Colors* is one of the most important works among Chou Wen-chungs late musical compositions. Through a study of the musical manuscript, the following conclusions may be drawn. First, this work is indeed structured by the use of variable modes, and the form of variable modes is not the same in each movement. For instance, the first movement employs a variable mode approximating the twelve-tone technique, the third movement utilizes a nine-note series, and the fourth movement adopts a twelve-tone series. Second, this work not only organizes the pitches according to the variable modes, but also possesses a combination of variable modes as well as a pre-conception of the layout of the large-scale variable modes. Third, the variable modes do not provide the single source of the pitch relations in *Twilight Colors*, and there exist a few musical components in this work that go beyond the variable modes. Fourth, the pitch organization of *Twilight Colors* also reflects the thinking of twelve-tone and serial logic, further revealing Chou Wen-chung's philosophy of confluence prominent during the late period of his music. In other words, the variable modes with Chinese cultural markings and the most representative Western twelve-tone compositional techniques in the first half of the 20th century are highly integrated in the pitch organization of this work, blending with each other in a blurry way.

Keywords: Chou Wen-chung, *Twilight Colors*, manuscript, variable modes, twelve tones, series

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Introduction

The study of musical manuscripts represents an important component of contemporary music research. Studying a composer's manuscripts may not only reveal any possible errors in the published scores, [1, p. 52][1] but also provide insights into the composer's creative process and habits. In 2022, specialists Liang Lei and Luo Qin were preparing to publish the manuscripts of Chou Wen-chung's works *Twilight Colors* (霞光 xiáguāng) and *Gu Ying* (谷应 gǔ yīng). To this end, they sent me the manuscript of *Twilight Colors* and commissioned me to write a research article related to it. Following the research stage, I held lectures on the manuscript study at the Shanghai Conservatory of Music and other universities. The present article is based on the text of a spoken lecture. In what follows, we shall first briefly examine the background of the creation of this work, discuss its title and its connotation, and then elucidate Chou Wen-chung's theory of variable modes. After that, the manuscripts received by the author shall be analysed in chronological order. At the end of the article, three ideas arising from the manuscript study are presented along with an interpretation of the four manuscripts.

Introduction to the Background of the Work and an Explanation of the Connotation of its Title

Twilight Colors, which was commissioned by the Koussevitzky Foundation for the Boston Music Festival, had its premiere on 4 May 2007, at the Tsai Performance Center at the Boston University with Richard Pittman conducting. It is considered to be one of Chou Wen-chung's late-period compositions.[2]

The work consists of four movements and a coda. The movements are titled "A Thread of Light," "Colors of Dawn," "In the Mist," "Mountain Peaks Rising," and "Coda: Their Silhouettes being neither Parallel nor Contrary." From these titles, it may be seen that Chou Wen-chung's *Twilight Colors* is perceived as program music. The titles of each movement serve as further elaborations of the main title, reflecting either different moments of twilight scenes or views of twilight from various perspectives.

Each movement is accompanied by subtitles enclosed in parentheses. For example, the subtitle under the title of the first movement is "Contrapunctus Variabilis Va" ["Variations of Counterpoint"],[3] the subtitle under the title of the second movement is "Contrapunctus Variabilis VI," whereas the subtitle appearing under the coda of the last movement is "Contrapunctus Variabilis VIII." So why is the subtitle under the title of the first movement not "Contrapunctus Variabilis I" but "Contrapunctus Variabilis Va"? This decision can be traced back to an important work created by Chou Wen-chung before *Twilight Colors*, namely his Second String Quartet *Streams*, which was composed in 2003. As a work explicitly paying homage to Bach's *The Art of the Fugue*, *Streams* was written according to fugal principles, and its four movements are respectively titled "Contrapunctus Variabilis" 1, 2, 3, and 4. From this we can not only interpret the origin of the subtitle of each movement of *Twilight Colors*, but also gain some understanding of the composer's compositional

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[1] For instance, the viola's second E-flat in m. 45 of the published score of the fourth movement IV of *Twilight Colors* should be corrected to E-natural, as verified by Chou Wen-chung's autograph manuscript.

[2] Chou Wen-chung. *Twilight Colors*. Leipzig; London; New York: C. F. Peters Corporation, 2007, title page.

[3] The notation "Contrapunctus variabilis Va" appearing in the published score of *Twilight Colors* Movement I, is a misprint. It should be spelt as "Contrapunctus variabilis V," consistent with the terminology used in the work's program notes. [1, p. 48]

techniques and intentions. In other words, the reason why the subtitle of the first movement of *Twilight Colors* is "Contrapunctus Variabilis Va" is that the composer wanted to emphasise the connection between this work and the earlier *Streams*. From the perspective of compositional techniques, since both *Streams* and *Twilight Colors* are tributes to Bach's *The Art of the Fugue*, the compositional techniques applied in them must include the use of fugue, fugato sections, and various imitation techniques.

An examination of the writing of each movement reveals the pervasive use of imitative counterpoint. For example, in the first movement, there is imitation of the musical material between the cello and viola parts in mm. 11–14. In the second movement, the melody of the cello part in the fourth measure is imitated by the violin one measure later. In the third movement, mm. 15–20 feature a chase-like interaction among the three woodwind parts. The passages where imitative polyphony is most evident are in the fourth movement and the coda. Two additional imitative progressions occur in mm. 2–11 of the fourth movement, while the start of the coda is characterised by imitative polyphony. The presence of imitative counterpoint inherently introduces a contrast with vertical simultaneity in compositional writing. For instance, vertical simultaneity is evident in the string parts of the first movement, mm. 48–51; the second movement, m. 13; and the third movement, mm. 15–20. In contrast to this, the vertically simultaneous writing in the fourth movement and the coda is relatively vague.

Although the title of this work is commonly referred to as *Twilight Colors*, the full title should also include the description of its instrumentation, namely *Double Trio for Woodwinds and Strings*. What does *Double Trio* mean here? The brief introduction to the work presented at the top of the score of *Twilight Colors* is as follows: "*Twilight Colors* is a double trio for woodwinds and strings, specifically for: flute, oboe and clarinet in one trio; and violin, viola, and violoncello in the other. The woodwind trio is by itself a double trio with some movements written for alto flute, English horn and bass clarinet played by the same performances as a separate entity. Therefore the movements of the work consist of a string trio in combination with one of two woodwind trios, which offers changing color combinations from movement to movement."[4]

While perusing the score, we may also observe that the first movement employs three woodwind instruments: the alto flute, English horn, and B-flat bass clarinet. The instrumentation in the second movement is the same as in the first movement. In the third movement, the woodwind instruments change to flute, oboe, and B-flat clarinet. At the beginning of the fourth movement, the instrumentation reverts to that of the first and second movements, where the three woodwind instruments are again alto flute, English horn, and B-flat bass clarinet. Beginning from m. 22 in the fourth movement, the instrumentation of the three woodwinds changes to flute, oboe, and B-flat clarinet, and this instrumentation continues through to the end, including the coda.

What are Variable Modes?

Chou Wen-chung's theory of "variable modes" (变调式 biàndiào shì) presents one of the most important theoretical focuses in the musicological research centred around his work. Scholars who have conducted studies in this area include Li Zhaogang (黎昭纲),

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⁴ Chou Wen-chung. *Twilight Colors*… Program note.

Guan Zhenming (关振明), Tang Yongbao (唐永葆), and Wang Zidong (王自东). For the purposes of the present discourse, we shall examine the musical scores compiled by Li Zhaogang to illustrate Chou Wen-chung's variable modes. According to Li Zhaogang's analysis, Chou Wen-chung's variable modes went through three stages. Specifically, Chou Wen-chung first used a method similar to the variable modes system to organise the pitches in his work *Metaphors* (1960). Li Zhaogang refers to this pitch organisation approach as the prototype of the variable modes. Chou Wen-chung first used the variable modes in his writing in *Cursive* (1963). Li Zhaogang refers to the method of pitch organisation used by Chou

Wen-chung in *Cursive and Riding the Wind* (1964) as the "Type I variable modes," while the approach to the variable modes applied in Chou Wen-chung's later works is called the "Type II variable modes." The following are some musical examples of these three variable modes (Example No. 1a, b, c).

These three examples correspond sequentially to the so-called prototype of the variable modes, as well as the first type of variable modes and the second type of variable modes. The three types of variable modes share the commonality of derivation of their pitch material from the eight trigrams of the Yijing (易经 yìjīng), also known in English as the I Ching. However, the intervals corresponding to the trigrams

Example No. 1a, b, c   The Three Classes of Variable Modes [2, pp. 45–46]
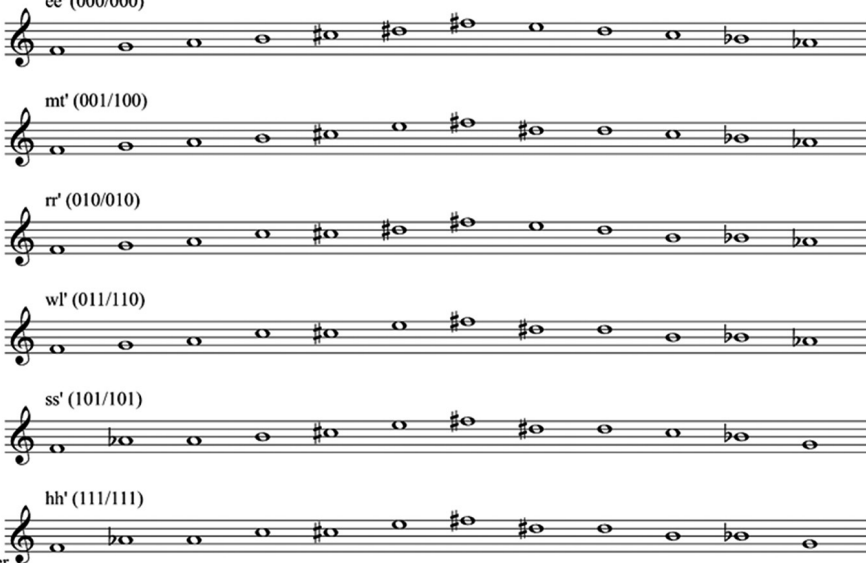
differ among the three types. For instance, in the prototype of the variable modes, the intervals are limited to major seconds and minor thirds. In the Type I and Type II variable modes, in addition to major seconds and minor thirds, minor seconds are also included. Nonetheless, the specific combinations of minor seconds, major seconds, and minor thirds demonstrate the fundamental distinctions between Type I and Type II variable modes. For the similarities and differences between the three modulations, please refer to the Table 1.

Table 1. The Principle Characteristic Features of the Prototypes, Type I and Type II [2, p. 46]

Modes	Prototypes	Type I	Type II
Period	1958–59	1960–69	ca. 1963–
Intervals of construction	M2, m3	m2, M2, m3	m2, M2, m3
Mode pairing relation	R0	R3	R1
"Frame"	–	[014589]	[048]
Aggregate formation	No	Yes	Yes
Shared pitch classes between the two modes within a pair	Yes	Yes	No
Shared features among the three classes	1. Modes as musical translations of the eight trigrams 2. Pairing of two modes to form larger structures 3. Opposing contour between modes within a pair: ascending-descending (e.g., mt') or descending-ascending (e.g., m't)		
Representative works	*Metaphors (1960)*	*Cursive (1963), Riding the Wind (1964)*	*Windswept Peaks (1990), Cello Concerto (1992)*

From this table, it may be seen that the three types of variable modes have a chronological succession in their application; differences can also be observed in the intervals used within each type. The third row of the table, featuring R0, R3, and R1, indicates the relationships between the paired modes. The Table 2 explains these three pairing relationships.

From this table, it may be seen that R0 represents an equivalence relationship, R1 represents a mirroring relationship, and R3 represents a combination of mirroring and reflection. The equivalence relationship (R0) is fairly straightforward to understand. The mirroring relationship (R1) may be observed in the second row of the variable mode from the second type (see Example No. 1c). From this line, we can see that the binary value of the variable modes of the ascending line is 001, which is Yin Yin Yang (阴阴阳 yīn yīnyáng). Since Yin Yin Yang reversed is Yang Yin Yin (阳阴阴 yáng yīn yīn), the ascending sequence is comprised of a continuous major second followed by a minor third, and the descending sequence is a minor third followed by a continuous major second. Let us look at the second line of the first variable modes regarding the R3 relationship (see Example No. 1b). We can see that the ascending binary sequence for this line of the variable mode is 001. First, a mirroring transformation (倒影 dàoyǐng) is applied,

converting it to 100. Then, a reflection transformation (反射 fǎnshè) is applied, resulting in 011. This explains the derivation of the binary sequence for the ascending (001) and descending (011) lines of the second row in the Type I variable modes.

Table 1 also displays information about the three types of variable modes, including their framework tones, regardless whether or not they form a twelve-tone aggregate, and whether or not the ascending and descending modes share common tones. It also lists the representative works for each type. Since the table already presents this information clearly, there is no need for further elaboration of this.

Now, we shall focus on the second type of variable modes mainly used in *Twilight Colors*. From Example No. 1c, it may be observed that each row of the variable modes contains 12 notes, divided into 6 ascending notes and 6 descending notes. The initial note of the ascending row is a minor second away from the initial note of the descending row. The organisation of each six notes is arranged according to one of the eight Bagua (八卦 bāguà) trigrams. For example, the name of the first variable mode is ee', meaning both the ascending and descending sequences are organised according to the Earth trigram (土卦 tǔ guà), which consists of three Yin lines. In the second type of variable modes, a Yin line is converted into two consecutive

Table 2. Trigram Relations [2, p. 44]

a. Inversion R1		b. Reflexion R2		c. Inversion + Reflexion R3		d. Identity Operation R0	
t	m	t	w	T	l	t	t
100 →	001	100 →	011	100 →	110	100 →	100

major seconds, while a Yang line is converted into a minor third. Therefore, the three Yin lines are translated into the ascending and descending pitch sequences of the first row of the variable modes.

The name of the modulation in the second line is mt', which means that the ascending line is organized according to the "Mountain" trigram (山卦 shān guà), while the descending line is organized according to the "Thunder" trigram (Table 3). From the table below we can see that the "Mountain" trigram is composed of two Yin lines and one Yang line, while the "Thunder" (雷卦 léi guà) trigram is composed of one Yang line and two Yin lines.

Therefore, the "Mountain" trigram translates into musical notes as two major seconds, followed by two additional major seconds, and then a minor third. This explains the origin of the first six notes in the second line of the second type of the variable modes' musical notation. The descending "Thunder" trigram is translated into musical notes as a descending minor third followed by consecutive major seconds.

In order to explain the second type of variable modes, it would be necessary to introduce the concepts of the so-called modal framework (调式框架 diào shì kuàngjià) and "hinge tones" (铰链 jiǎoliàn). That is to say, regardless whether it is an ascending variable mode or a descending variable mode, the framework notes are comprised of two consecutive major thirds. Using Li Zhaogang's example of the second row of the second type of variable modes, the framework notes for the ascending six tones are F–A–C#, while the framework notes for the descending six tones are F#–D–B♭. The additional notes are determined by the specific trigram composition of Yin and Yang lines. The Yin lines divide the major third framework notes with major seconds, while the Yang lines divide them with minor thirds. The Example No. 2 further explains the principles of pitch organisation described above: the framework notes are represented with hollow white note heads, while the "hinge tones" are represented with solid note heads without stems. In this case, in contrast to Li Zhaogang's diagram, both the ascending

Table 3. The Eight Trigrams of Yijing [2, p. 44]

Symbol	☷	☶	☵	☴	☳	☲	☱	☰
Binary representation	000	001	010	011	100	101	110	111
Name	earth (e)	mountain (m)	rain (r)	wind (w)	thunder (t)	sun (s)	lake (l)	heaven (h)
Alternative name			Water (Wa)			Fire (F)		

Example No. 2   The Lake Mode Ascending and Descending in the Variable Mode [3]

and descending six-note sequences begin on the note *C*, whereas in Li Zhaogang's diagram, the initial pitches of the ascending and descending sequences differ by a minor second.

Analysing the Manuscripts in Sequential Order

Let us now explore the correspondence between the manuscript of the first movement of *Twilight Colors* and the published score of this work. First, we shall explore the manuscript marked as **I-2nd draft-p1** by Chou Wen-chung (Example No. 3).

From a comparison with the published score of the composition, it may be observed

that this page of the manuscript is relatively similar. Of course, the final musical score differs in some respects from the one shown in the picture above, for example, in the addition of the wind instrument parts. Also, the time signature of the first measure in the second line of the manuscript is 7/8, whereas in the published score, this measure retains its 6/8 time signature, only transitioning to 7/8 in the subsequent measure.

The second page of the manuscript (Example No. 4) continues from the previous one, with the composer marking the page number in the top-right corner with a circled Arabic numeral 2, just as the previous page had a circled numeral 1.

Example No. 3   Chou Wen-chung. *Twilight Colors*. The manuscript. I-2nd draft-p1

Compared to the previous page, this page possesses more of a sketch-like quality, showcasing the composer's iterative exploration of texture and rhythmic organisation for mm. 33–47. For example, in the second beat of the second line, two parts are rhythmically synchronised, whereas in the third and fourth lines, the arrangement shifts to varied rhythms. A key difference between these two lines is that the time signature changes to 4/4 from the second measure of the third line, while in the fourth line it adjusts to 2/4. Rather than concluding from this part of the manuscript that the composer's original musical design places m. 48 prior to m. 33, it becomes clear that the first measure of the third line should be viewed as a continuation of the music from the second line.

Compared with the two previous manuscripts, the manuscript from Example No. 5 still reveals a connection between its musical design and the published score, but it is less aligned with the final score than the earlier two, particularly the first one.

This, most likely, explains why the composer categorised this manuscript as a "draft" instead of labelling it as another "second draft". From this manuscript, it may be observed that the pitch organisation in mm. 33–77 still follows a four-part choral texture with synchronised rhythms (as seen in the last line of this manuscript), whereas in an earlier manuscript, the texture had already been arranged to include part imitation, thus aligning it with the final score.

From this manuscript, it may be seen that the pitch organisation up to m. 58 of the score

is carried out according to the plan in the above figure, but there are also local adjustments and insertions. The local adjustments observed in mm. 36–47 reflect the fact that, in the score, major seconds are primarily used for the organisation of pitch segments, whereas the manuscript retains a greater use of minor seconds in its pitch organisation.

Compared with the previous specimen, manuscript from Example No. 6 reveals a wider range of pitch organisation in the first movement of *Twilight Colors*. In other words, the picture reveals the original design of the pitches present in mm. 1–85. The manuscript provides a rich insight into the rhythmic organisation of the pitch structure at the beginning of the work, even though this rhythmic organisation differs significantly from that of the version presented in the final published score.

The most interesting discovery in the above manuscript is the change in the composer's creative intentions. From the comparison of the third and fourth lines in the manuscript from Example No. 6, it can be seen that the third line represents a pitch design subsequently abandoned by the composer. One of the important reasons for adopting the pitch organisation of the fourth line is that a parallel fifth progression is formed between the two lines on the staff above the fourth line. It is also due to considerations of parallel fifths that the design of the lowest voice part in the fourth line of the manuscript was replaced in the published score. The reason for adopting the new layout and discarding the design from the fourth line of the manuscript is

that in the manuscript, the two lower parts in the fourth line do not form a progression of parallel fifths. In contrast to this, in the final published score, the adjacent string parts in the three-part ensemble consistently maintain a design based on parallel fifths. From the above manuscript, it can be observed that the lower voice parts in m. 48 of the final score were all additions made after the design of the manuscript. Moreover, the three woodwind parts merely present repetitions in unison of the pitch structures from the upper string voices.

The manuscript from Example No. 7 follows the previous specimen, revealing the pitch organisation starting from m. 86 of the first movement to the end. It may be observed from this manuscript that the composer's original design for the work went beyond its eventual presentation. In other words, the pitches in the second half of this manuscript were not converted into actual musical notation.

The markings on the upper and lower sections of the two manuscript scores consist of numbers or letters combined with numbers. These markings serve as reminders for the composer about vertical interval relationships when combining variable modes. Specifically, in **I-draft-p3**, "M3" represents a major third, "-3" represents a minor third, and "4" represents a perfect fourth. In **I-draft-p4**, "2" represents a major second.

Chou Wen-chung's *Twilight Colors* manuscript reveals a fascinating discovery: the composition employs variable modes not only in terms of how they combine vertically (harmonic design) but also concerning their

Example No. 7   Chou Wen-chung. *Twilight Colors*. The manuscript. I-draft-p4

horizontal progression (sequential layout). From the figure seen in Example No. 8, it can be observed that the composer's arrangement of variable modes also incorporates the organisation of musical texture. Specifically, if the first two variable modes are realised as single-voice progressions, then the subsequent two variable modes involve two voices, while those following involve the layering of three voices.

In the horizontal connection of variable modes, the pairing reflects the relationship between the ascending and descending sequences. Specifically, the paired variable

Example No. 8   Chou Wen-chung. *Twilight Colors*. The manuscript. I-planning-1
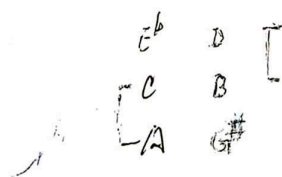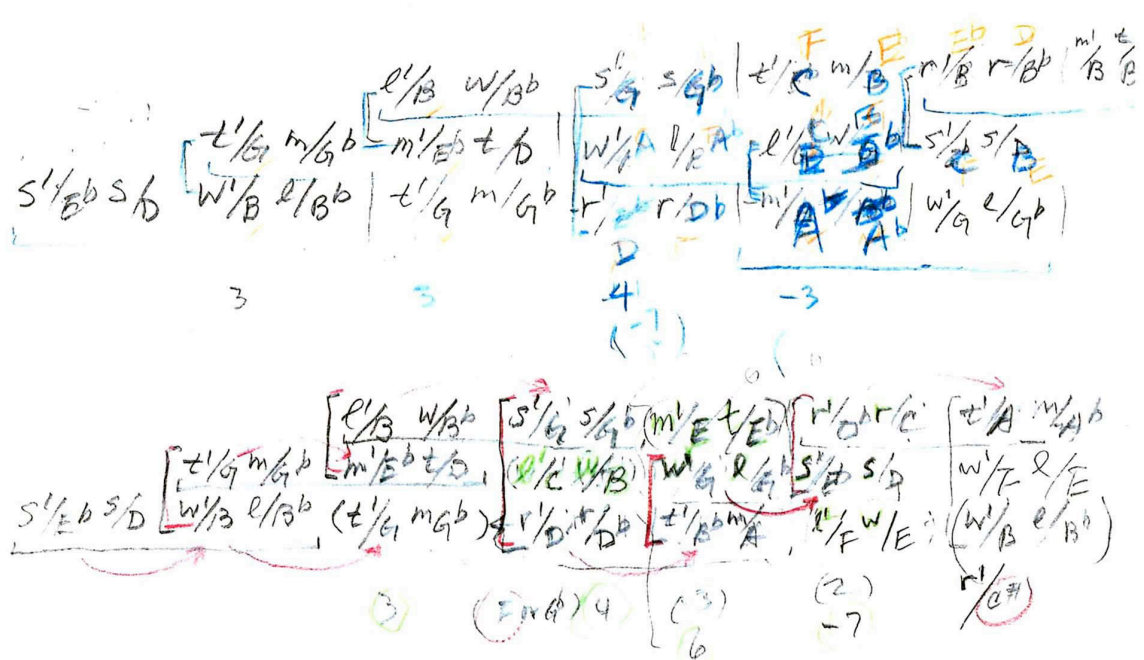
modes commonly use the design characteristic of a minor second difference in the initial pitches, a feature typical in the composer's later works. When two voices combine, their initial pitches form a major third relationship. In the case of three voices, intervallic cycles are employed: the first group demonstrates a major third cycle, the second group incorporates a perfect fifth cycle, the third group forms a minor third cycle, and the fourth group features either a major second or a minor seventh cycle. These intervallic cycles are denoted by Arabic numerals in the manuscript. The horizontal layout of the variable modes follows some identifiable patterns. For example, the starting notes of the first three groups of variable modes form a major third cycle. Subsequently,

the arrangement of the variable modes continues to emphasise intervallic progressions of thirds as the central structural concept. The composer's variable mode writing includes pre-arranged vertical and horizontal structures, as well as supporting evidence from other manuscripts (Example No. 9).

From this manuscript, it can be seen that the combination of the third group of variable modes in the last line differs from that in the beginning of the previous manuscript. The arrangement of the third and fourth groups of variable modes in the final line of this manuscript continues to use combinations of starting pitches based on major thirds and augmented triads. In contrast to that, the previous manuscript employed a structure based on a cycle of fifths at this point.

Example No. 9   Chou Wen-chung. *Twilight Colors*. I-sketches-2

In other words, while the vertical arrangement of initial pitches in this manuscript still exhibits very clear characteristic features of variable modes, the previous manuscript begins to diverge from this arrangement from this point onwards. This demonstrates that the composer does not rigidly adhere to his musical system in his actual creative process. Specifically, in the vertical arrangement of the variable modes, augmented triad combinations are not consistently used throughout the piece. Instead, they gradually transition to other vertical pitch combinations based on the development of the composition. So, which of the variable mode layouts in the above diagrams is closer to the published score of the work?

By comparing the two drafts with the published score, we may observe that the variable mode layout in the earlier draft is closer to that of the final published score. Of course, there are significant differences between the variable mode layout in the published score and the preceding manuscript. For example, the variable mode marking for the pitch set in m. 15 in the published score should be m/G. However, in the above manuscript and the one that preceded it, the markings at this point are m/G♭ and W/F#, respectively. From this, it may be inferred that this manuscript predates the previous one in terms of the time of its creation, pertaining to an earlier stage of composition, which had not yet been finalised or was ultimately abandoned as a compositional option.

Other sketches also support the judgement that the previous manuscript served as the foundation for the final work, such as **I-draft-p3**. Although **I-planning-1** is merely a sketch of the variable mode design and not presented in the form of a musical score, the score of **I-draft-p3** essentially transforms the variable mode design of **I-planning-1** into a musical score. The variable mode design in **I-planning-1** consists of two lines, while the last two lines of **I-draft-p3** correspond to the two lines of variable mode design in **I-planning-1**, respectively. The second-to-last line of **I-draft-p3** was marked by the composer with an orange wavy line, indicating that this was an discarded writing scheme. This abandoned scheme corresponds to the variable mode design in the first line of **I-planning-1**. In other words, the second line of the variable mode design in **I-planning-1** is the pitch arrangement ultimately adopted by the composer. Additionally, from the close relationship between **I-draft-p3** and **I-planning-1**, it can be seen that these two sketches are close in time, or, in other words, **I-draft-p3** is the sketch that continues from **I-planning-1**.

The above manuscripts not only specify the layout of the variable modes but also display each variable mode in the form of a twelve-tone sequence. Notably, these variable modes are annotated with Arabic numerals above and below, reflecting the order of the note appearances. Careful observation of **I-sketches-2** reveals that the sequence of Arabic numerals below the variable modes does indeed correspond to the order of the half-tone scale formed by those modes. However, the sequence of numbers above the modes does not align with the ascending or descending sequence of the variable modes. Arranging the corresponding notes according to the given numbers forms another six-note ascending or descending sequence. The question of whether this represents a novel use of modulation explored by the composer in this work is worth further exploration. Or perhaps this manuscript, as it is still in its initial stage, contains markings that differ from the composer's final variable mode scheme. This is because, in the completed work, we also observe a number of markings of variable mode sequences; for example, the numerical markings on the treble clef from the last measure of the first line to the end of the second line align perfectly with the ascending

Feng mode constructed with Bb as the starting note. A closer examination of the note pairings and rhythmic arrangement in the treble clef from the last measure of the first line to the end of the second line in Example No. 4 reveals that among the six pitches outside the Feng-mode hexachord, three — Bb, E, and Ab — serve as "filler tones" expanding the variable-mode hexachord into a nona-chord (9-note chord). Meanwhile, B, Eb, and G function as filler tones that further expand the nona-chord into a dodeca-chord (12-note chord). Notably, B, Eb, and G form an augmented triad, which is also referred to as the "secondary framework" — a structural layer existing outside the primary augmented triad framework of the Type II variable mode.

From this it may also be seen that the arrangement of the pitch order in the manuscript of this work is a topic worth exploring.

The sketch on Example No. 10 appears to be closer to the early creative stages of the work. The third line of the staff represents the initial variable mode design of the piece, while the Arabic numeral markings above the score correspond completely to the sequence of the variable modes. The line immediately below the fourth line represents the composer's musical interpretation of the original variable mode, which reflects the sequence of note appearances in the published score. The second and third lines, most likely, provide the starting point of the composer's original work.

Example No. 10   Chou Wen-chung. *Twilight Colors*. I-sketches-1

The hollow note heads indicate the six pitches of the variable mode, while the solid note heads represent the remaining six pitches after the first six. The presence of plus and minus signs corresponds to the inherent Yin (broken) and Yang (whole) lines within the variable mode. A slight inconsistency that appears here must be briefly noted: the first variable mode mark on the third line of the staff should be l' instead of e'.

The manuscript from Example No. 9 should follow the previous one, as the previous manuscript still included prototypes of the variable mode arranged in ascending or descending order of the chromatic scale, whereas the pitch organisation in this manuscript no longer relies on such prototypes. What is more noteworthy is that the pitch arrangement in the previous manuscript is closer to the published score, while the pitch arrangement in this manuscript deviates slightly from the published score.

Example No. 11 is the only sketch of the first movement containing six voices. From the sketch, it becomes apparent that the composer examined the texture of this section in terms of interweaving voices. Although the order of voice entrances and specific pitch arrangements differ from the actual score,

Example No. 11   Chou Wen-chung. *Twilight Colors*. I-draft-p1

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this sketch indeed forms the musical foundation for mm. 31–47 of the score. The Arabic numerals on the first line of the score may be seen to basically correspond to the order of the notes of the variable mode marked in the upper left corner of the first line. The lower four lines of the score also include the rhythmic organisation of this segment, although this design does not entirely align with the metric arrangement in the final piece.

The sketch from Example No. 5 is relatively close to the first and second drafts (i.e., **I-2nd draft-p1** and **I-2nd draft-p1**) (Examples Nos. 3 and 4); however, some imitative textures have not been fully developed, and the rhythmic organisation is still represented by Arabic numerals 6, 7, and 8, rather than complete time signatures. From the perspective of musical completeness, the above manuscripts as well as the first and second drafts are all sketches that are close to the final score. From their comparison, the first and second manuscripts appear to be closer to the actual score of the work than this one.

A Reflection on Three Questions

From the conducted review of the manuscripts of this work, three questions arise:

1. What insights have been gained over and above the score?

First, this composition is indeed written with the use of variable modes, with each movement employing a distinct form of these modes. For instance, the variable mode in the first movement is close to a twelve-tone structure, the third movement uses a nine-note series, while the fourth movement follows a twelve-tone arrangement. Second, the composition is not only organised using variable modes to structure pitch materials but also demonstrates the pre-conception of combining variable modes and designing their large-scale layout. Third, the variable modes are not the entirety of the pitch organisation in *Twilight Colors*. This work

includes musical elements that go beyond the design of variable modes, involving additional compositional techniques and structures.

Regarding the variable modes in this work, a further expansion can be expressed as follows. Prior to carrying out the manuscript study, the present writer held the incorrect opinion that the variable modes in this work seemed to lack research value, because each voice in the first movement presented a twelve-tone row without repetition; consequently, it seemed reasonable to regard them as twelve-tone rows. Indeed, since the twelve-tone writing in the first movement exhibits clear set characteristics, or what could be referred to as set compatibility thinking, analysing the pitch organisation of this movement from the perspective of twelve-tone theory and set theory would seem a more direct and effective approach than relying on the concept of variable modes.

However, following an examination of the manuscript of the work, it has become clear that Chou Wen-chung indeed employed variable modes in the composition, as evidenced by the clear markings on the first page of the manuscript (e.g., the sequence marked as S'/E♭). However, since this marking is followed by a twelve-tone sequence in which each pitch appears only once, the variable mode in *Twilight Colors* seems to function as a symbolic representation. This usage differs from the deeper structural meanings of variable modes in Chou's earlier works such as *Cursive* and later works like *Windswept Peaks*. In this composition, Chou integrates the variable mode concept with twelve-tone techniques, suggesting a diminishing explicit organisational role for variable modes. Instead, they become a latent organising principle, while twelve-tone thinking assumes a more apparent role in the pitch organisation. However, a reversal appears on the following manuscript.

From the Example No. 12, it can be seen that the pitch organisation on the third line of this page corresponds to the viola part in m. 9

Chou Wen-chung. *Twilight Colors*. The manuscript. I-studies

of the first movement of the score. The twelve pitches in the manuscript (Example No. 12) are mostly consistent with the score, with only a few changes in the order of the notes. If the twelve pitches are divided into six pairs, it is observed that four pitch pairs have their order reversed in the score as compared to the manuscript (e.g., the first pitch pair F–F# in the manuscript becomes F#–F in the score, the second pair E–G becomes G–E, and the third pair G#–A becomes A–G#). Meanwhile, two pitch pairs retain their order (e.g., the fourth pitch pair remains C#–C in both the manuscript and the score).

Chou Wen-chung marked this twelve-tone sequence in the manuscript as S'/G, which corresponds exactly to the hollow note heads of the first twelve pitches in the manuscript. We know that the trigram corresponding to

S is "fire", as represented by the combination of the Yin and Yang lines as Yang-Yin-Yang. According to the earlier discussion, Yang divides the framework of a major third into a minor third, while Yin divides the same framework into two major seconds. Therefore, the downward "Fire" mode starting from G consists of the six pitches G–E–D#–C#–B–G# (Table 4a). The remaining six pitches are then filled in, following the descending chromatic scale to complete the twelve-tone aggregate.

The six notes in the "Fire" mode and the six filled-in notes are labelled with numbers (Table 4b), which correspond to the Arabic numerals below the third row in the above diagram (see I-studies). We then take the twelve pitches in the actual score and assign them with numbers: the numbers representing the fire mode are placed above, while those representing

Table 4. Chou Wen-chung. *Twilight Colors*. The manuscript. I-studies

a	S'/G :	G			E	#D		#C		B			#G
		1			2	3		4		5			6
b	S'/G :	G			E	#D		#C		B			#G
			#F	F			D		C		#A	A	
			1	2			3		4		5	6	

the remaining six pitches are placed below. Since the so-called variable mode six pitches and the filled six pitches appearing in the sequence 2–1–6–4–3–5 we can draw certain conclusion (see Table 5).

The pitch organisation in *Twilight Colors* indeed employs the compositional thinking and notation of variable modes, yet simultaneously reflects twelve-tone and pitch sequence thinking. Specifically, it incorporates a descending chromatic scale starting from G as a reference point, where both the variable modes and the inserted notes are arranged according to the same pitch sequence order. This synthesis illustrates Chou Wen-chung's late compositional philosophy of convergence, which merges Chinese culturally symbolic variable modes with the Western twelve-tone technique of the early 20th century. In other words, the variable modes endowed with a Chinese cultural identity and the most representative twelve-tone compositional technique in the West in the first half of the 20th century blend seamlessly and harmoniously in the pitch organisation of the first movement of this work. From a comparison of the viola part notation in mm. 10–14 of the score with the third line of the manuscript and Table 5, the logic behind the pitch organisation in the first movement, which integrates variable modes, tone rows, and twelve-tone techniques, becomes immediately clear.

2. Have the manuscript studies led to an improved understanding of the composer, his corresponding theories, and this musical composition?

First, the process has indeed enhanced our understanding of the composer's creative process. As mentioned above, the composer's creative process can be discerned from the series of manuscripts. The process involves first designing the variable mode, starting with pitch before rhythm and metre. The pitch thinking is primarily characterised by considerations of timbre or instrumentation, followed by texture. Second, it has enhanced our understanding of the composer's late-period variable mode designs. Third, it the study can be used to correct doubtful parts of the music score.

Here we may also expand on the creative process underlying this work. There are eleven manuscripts for the first movement, comprising two second drafts, two planning stages, two sketches, one study, and four drafts. Both the draft and the second draft are close to the final version. When comparing the draft, the second draft and the published score, we can find that the second draft is closer to the final product

Table 5. Chou Wen-chung. *Twilight Colors*. The manuscript. I-studies

		2	1	6		4			3	5	
F	#F	E	G	#G	A	#C	C	D	#D	B	#A
2	1				6		4	3			5

of the work, so in terms of chronology, the draft is earlier than the second draft. In the sketches, the presence of variable modes arranged in a form close to descending chromatic scales and the use of "+" and "–" symbols to indicate fundamental tones suggest that the sketches precede the planning phase. Additionally, the planning layouts align more closely with the final composition's variable mode structures, affirming the chronological precedence of sketches over planning. The only study contains both the design of the variable-mode layout and its musical realisation. However, this variable-mode layout and its musical realisation are further from the final composition compared to the two drafts and sketches. Therefore, in terms of chronology, we may speculate that the study came first, the sketches came second, and the planning stage came third, followed by the two versions of the draft. This indicates that the creative process of the first movement by Chou Wen-chung begins with the studies, followed by the sketches, then the planning, then the two drafts, and finally, of course, the completed work — that is, the published score. From the perspective of the musical parameters, Chou Wen-chung's compositional process for *Twilight Colors* begins with the layout of the variable modes and their presentation in the score. In the organisation of polyphonic music, the variable modes are first arranged vertically in a manner similar to columnar or harmonic structures. Subsequently, the rhythmic and textural arrangement of the constituent pitches of the modes is developed. Regarding the writing of the instrumental parts, the manuscripts primarily focus on the string parts first, and then the woodwind parts.

Therefore, if we were to make a brief summary of the writing process of the first movement of Chou Wen-chung's *Twilight Colors*, the organisation of pitch presents the first priority, while the layout of pitch also includes structural considerations. This shows that among the various elements of music creation, pitch organisation and structural arrangement are the first priority, followed by the intervention of parameters such as rhythm, beat, texture, and dynamics.

3. Has the process of manuscript study updated our previous analysis and judgment of this piece?

Before accessing the manuscript of the first movement, the present author had already analysed and summarised the structural organisation of this movement based on the score, especially focusing on the phenomenon of "sound aggregation"[5] (Table 6).

Table 6. Schematic Diagram of the Structure of the First Movement [4]

Structure	Trisection				
Passage	Introduction	A	B	A	Coda
Measures	1	2–30	31–51	52–92	93–112
Syntax	1	8+11+10	17 (5+7+5)+4	10(4+6)+20(7+6+7)+11	6+10+4
Aggregation Type		Line	Tower form + block form	Line	Line

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[5] The concept of "sound aggregation" has two meanings: one is the explicit progression of voices from few to many and of intensity from weak to strong; the other is the clear purpose and sense of direction of the development of the invisible musical unit or paragraph, thus forming an obvious sense of cessation at the end of the musical unit or paragraph, as well as a cadence composed of melody, timbre and other factors. For related discussions, see: [4].

From the manuscript study of the work, new insights into the structure of this composition have been developed, especially in terms of gaining an improved understanding of the organisation of its variable modes.

If the variable modes are employed as the standard for phrasing, then it is not appropriate to regard m. 10 as the continuation (or subsequent phrase) based on the sound aggregation. From Example No. 5, it can be seen that the English horn motif inserted in m. 9 was added after the manuscript. Inconsistent alignments between the musical segment divisions and the variable mode changes can be observed at mm. 28 and 31. From the perspective of texture, m. 31 marks the beginning of a new passage; however, the variable mode associated with this passage starts at m. 28. In other words, m. 28 is the starting point of a new round of variable modes, while the pitch organisation in m. 31 (or more precisely, m. 33) and thereafter is a continuation of the variable mode starting from m. 28.

Conclusion:
Concerning the Four Manuscripts

This article was commissioned by Professors Liang Lei and Luo Qin to provide a musical analysis of the works for the two sets of "Chou Wen-chung's Manuscript Collection (Collector's Edition)" prior to their publication. The two works planned for publication are *Gu Ying* and *Twilight Colors*. The "Collection of Manuscripts of Works" includes the original manuscripts and articles analysing the manuscripts of the two works. The present article presents an analysis of the manuscript of *Twilight Colors*. Professor Luo Qin sent me several manuscripts

of his works (see the following four examples) along with the following proposal: "I will give you a few manuscripts of Chou Wen-chung's *Twilight Colors* for reference. If you can dig out some new insights from them, it will be very meaningful for the *Twilight Colors* Manuscript Collection".[6]

To be honest, when I first received the four manuscripts, although I spent some time trying to glean something from them, what I initially gained was very limited. So the first round of my analysis of *Twilight Colors* is based almost entirely on an analysis of the work's musical score. However, after Professor Luo Qin forwarded more manuscripts of his works to me, I was better able to understand the following four manuscripts.

For example, manuscript from Example No. 13 corresponds to mm. 31–47 of the first movement of *Twilight Colors*. It not only presents the pitch organisation of each part, but also includes a texture design.

The sketch from Example No. 14 roughly corresponds to mm. 11–14 of the second movement, or the original design of the second major section of the work's second movement. As it may be observed from the picture, this sketch has planned the musical outline of these four measures, but there are some musical details that are not reflected in the manuscript, such as the parabolic dissonant chords in the string part in mm. 11–12.

The sketch from Example No. 15 is a manuscript corresponding to the score of mm. 33–42 of the third movement of the work. It can be seen from this manuscript that it only contains the vertical superposition of pitch organisation; moreover, the distribution

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Example No. 13   Chou Wen-chung. *Twilight Colors*. Fragment of the manuscript
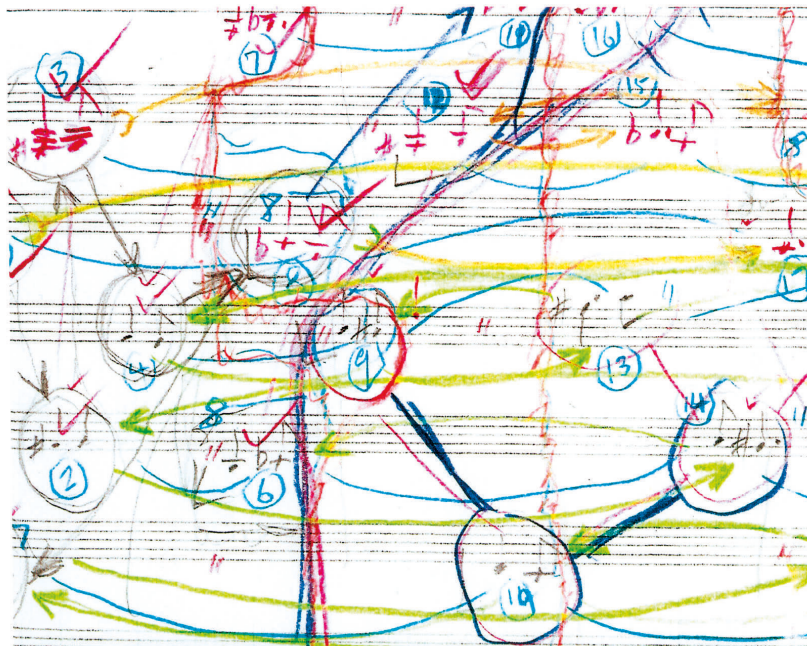
Example No. 14   Chou Wen-chung. *Twilight Colors*. Fragment of the manuscript
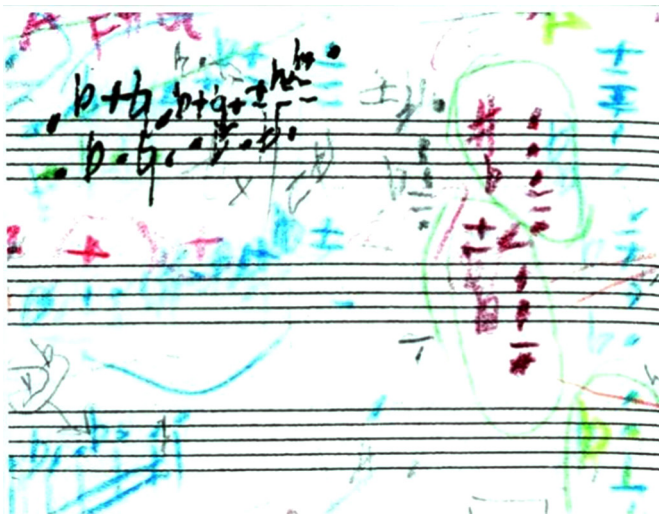
Example No. 15   Chou Wen-chung. *Twilight Colors*. Fragment of the manuscript

of textures has not yet been carried out. In other words, the composer's creative process consists in first devising the pitch of each part, and then designing the texture. When combining the music score, we can also see that there are many additions besides the manuscript. For example, the three-part chords of the strings in mm. 29–33 were added after the manuscript.

While the music corresponding to the manuscript from Example No. 16 is basically the same as previously, some details are obviously different. First of all, there are

Example No. 16   Chou Wen-chung. *Twilight Colors.*
                                              Fragment of the manuscript

paragraph marks above the manuscript, which shows that the composer also took the structural arrangement of the work into consideration when designing the variable modes.

Let us examine the first line of music on this page of manuscript. There are circled Arabic numerals 3, 2, and 1, followed by three more circled Arabic numerals 2, 1, and 3. There is a single quotation mark or comma in the upper right corner of each of the three numbers. The Arabic numerals here correspond to the grouping order of the variable modes. The numerals that are circled without quotes represent ascending variable modes, while those circled with quotes represent descending variable modes. This illustrates that the variable mode design in this movement differs from the twelve-tone structure of the first movement; in its place, a nine-note series is used. From the above figure, we can also see that there are Arabic numerals present in the second and third rows of the music, and there are also three circled Arabic numerals and three quotation marks in Arabic numerals, but the combination of these Arabic numerals is different from that of the first row. Looking more closely, we can see that the three-tone series corresponding to the same Arabic numerals are also the same. In other words, the second and third rows are reordered combinations of the six tritones in the first row. The composer also connected these identical Arabic numerals with connecting lines to highlight the transition of the same three-note series between the three parts. In terms of verticality, the arrangement involves the vertical stacking of three three-note series that correspond to the three Arabic numerals. However, the pitch ranges of these series have been adjusted. This reveals that the pitch organisation in this section reflects an integrated thinking approach that combines both horizontal and vertical dimensions.

The present article represents my personal interpretation of Chou Wen-chung's *Twilight Colors* manuscript. Since I only received part of the manuscript, this interpretation may be biased or even erroneous. In 2024, the Shanghai Conservatory of Music Press officially published the manuscript of *Twilight Colors*. Therefore, interested colleagues may now conduct more in-depth research on the manuscript of this work. I hope that this manuscript study has facilitated a closer look at the creative process behind *Twilight Colors* along with the corresponding composition techniques, thereby gaining a deeper understanding of the work.

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Contemporary Musical Art

British Musicology in Personalities: Paul Griffiths*

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Abstract. The article makes a brief overview of the history of British musicology, which had many outstanding exponents starting from the late 17th century, most of them enlightened music lovers of one kind or another. Among the factors that have influenced the development of musicology in Great Britain to varying degrees are performance practice, the numerous societies of music lovers, and the close connection between musicology and journalism. The name of Paul Griffiths, who holds a degree in biochemistry from Oxford University and is not a professional musician, occupies a prominent place in British musical culture of the late 20th and early 21st centuries. The present article examines various areas of Griffiths's creative activity: criticism, musicology, literature, and librettistics. It also presents a list of Griffiths's monographs, most of which are devoted to the history of modern music and its creative spirit. Excerpts from some of the musicologist's studies are provided. The conclusions include reflections on the phenomenon of brilliant amateurs, "non-academic" musicology, and the unique character of British music studies.

Keywords: British musicology, British criticism, Paul Griffiths, amateurism, modern music

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British Musicology: Origins and Traditions

In Great Britain, the history of musicology can be dated back to the end of the 17th century. According to Grove's Dictionary of Music,[1] considered as one of the most authoritative encyclopaedic sources in the field of music, musicology in Great Britain was formed on the basis of long-standing and well-developed traditions in the country. This includes the use of various instruments for music-making and their collection, research in the field of acoustics, performance of early music, as well as the collection and study of folk songs. [1] One of the key features of the historical development of British musicology consists in its close connection with music criticism. The formation of British music scholarship is also characterized by the active role played by music journalism, whose consistently high standard and inimitable elegance of style has been a constant feature of media space since the 18th century.

Grove's eminent forbear, Roger North (1653–1734), though a lawyer by education, was a keen amateur musician, who studied music in all possible forms and angles at that time: performance, theory, aesthetics, pedagogy, and questions concerning temperament. The series of important treatises published after his death included *The Musicall Grammarian*, *Cursory Notes of Musicke*, *The Theory of Sounds*, *An Essay of Musicall Ayre*, and others.

Later, other significant figures in British musicology emerged. Among them, we may mention John Hawkins (1719–1789) and his five-volume work of 1776, *General History of the Science and Practice of Music*, as well as his contemporary Charles Burney (1726–1814),

who wrote *General History of Music: From the Earliest Ages to the Present Period* in the same year.

Musicology in the 19th century, as represented by Walter Howard Frere (1863–1938) and Edmund Horace Fellowes (1870–1951), mainly focused on the study of church music and the Elizabethan era. In 1844, the journal *Musical Times*, which still exists today, began publication.

The fact that these and many other researchers were not professional musicologists is another distinctive feature of British musicology, of which amateurism or dilettantism has long been an integral part. On the one hand, this is a consequence of historical development and tradition, in which the numerous amateur musical societies must be included as important components of the social existence and development of music in Great Britain; on the other hand, it is a result of the absence of professional musicological education in the country until the end of the 19th century.

The authors of the article *Musicology in Great Britain Since 1945* (David Fallows, Arnold Whittall, John Blacking, Nigel Fortune) highlight as a key factor that the concept of "scientific musicology" did not exist due to "the minimal role of members of university music departments in what little scholarly activity there was." [2, p. 38] Even in the second half of the 20th century, music departments at universities were headed not by musicologists, but mainly by composers. [Ibid., p. 55]

Griffiths – Music Critic and Musicologist

Among the great musicological personalities of the past century, which include Anthony Carey Lewis (1915–1983), Jack Westrup

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[1] *The Grove Dictionary of Music and Musicians* was first published in Britain in the late 1870s. Its founder, George Grove (1820–1900), an engineer by education, was a prominent figure in British musical life at that time, whose music journalism and editorial work led to his appointment as the first director of the Royal College of Music.

(1904–1975), Gerald Abraham (1904–1988), Thurston Dart (1921–1971), and many others, the figure of the exceptionally interesting and multifaceted researcher Paul Griffiths (b. 1947) stands out.

The fact that this musicologist, critic, writer and librettist has no formal musical training is belied by the major contributions he has made to music scholarship. Griffiths, who studied at Oxford, is a biochemist by training. However, Griffiths's subsequent creative development was also informed by six years of music school, his study of the piano, and the passion for music developed during his student years, involving the absorption of all kinds of literature in the city library and attendance at concerts of the university Society of Contemporary Music.

Responding to an interview question about the start of his musicological career,[2] Griffiths recalls his university days, namely his first review, written for the student newspaper. During the 1970s he worked for the *Financial Times* and *Times* newspapers; it was probably the reputation he developed as a critic in these publications that enabled his subsequent path to success. Griffiths received his calling from the musicologist Stanley Sadie[3] (1930–2005), the editor of Grove's Dictionary of Music, who invited the young journalist to join the writing staff for the next edition. The twenty-volume *The New Grove Dictionary of Music and Musicians*, published in 1980, became a landmark not only in the history of this long-running publication, but also in world musicology. As the authors of the above-mentioned article note, "…*The New Grove* has in fact given

British musicology a new focus, the effects of which should be felt for some years to come." [Ibid., p. 51] It could be said that for Griffiths, Grove became "his universities," in which he continued to study. The musicologist continues to collaborate with Grove's "empire" to this day in the form of new dictionary entries.

To date, Griffiths is the author of 20 monographs covering different periods and different personalities in the history of music, primarily in the 20th–21st centuries: *Modern Music: A Concise History from Debussy to Boulez* (1978), *Boulez* (1978), *A Guide to Electronic Music* (1979), *Cage* (1981), *Peter Maxwell Davies* (1982), *The String Quartet: A History* (1982), *Igor Stravinsky: The Rake's Progress* (1982), *Bartók* (1984), *Olivier Messiaen and the Music of Time* (1985), *New Sounds, New Personalities: British Composers of the 1980s* (1985), *The Thames and Hudson Encyclopedia of the 20th-Century Music* (1986), *György Ligeti* (1992), *Stravinsky* (1992), *When Divas Confess* (1999), *The Sea on Fire: Jean Barraqué* (2003), *The Penguin Companion to Classical Music* (2004), *The Substance of Things Heard: Writings about Music* (2005), *A Concise History of Western Music* (2006), *Modern Music and After* (2010, Third Edition), *La musica del novecento* (2014).

Although many of his works have been translated into European languages, Russian is unfortunately missing from this list. Nevertheless, Russian musicologists working in the fields of New and Contemporary music are well acquainted with the prominent British critic.

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[2] See.: Mendez M. *Writing Towards Music: a Conversation with Paul Griffiths*. June 30, 2016. URL: https://www.musicandliterature.org/features/2016/6/30/writing-towards-music-a-conversationwith-paul-griffiths (accessed: 24.01.2025).

[3] The legendary figure of Sadie was developed through his training as a professional musicologist, following which he went into music journalism; since the 1970s his name has been inextricably linked with that of Grove.

Griffiths on Music and Musicians

While Griffiths's studies are of great interest to musicologists, some of his works are more prominent than others, at least in terms of the number of reprints. *Modern Music and After*, which was first published in the late 1970s, has already been reprinted three times with the author's constant additions. It would not be an exaggeration to state that all serious researchers of 20th century music have at least a cursory acquaintance with this book. In the introduction, entitled "Prelude," Griffiths immediately stipulates that he is setting out to write not a history of music in the post-war period, but rather "an account of a musical movement <…> a movement of radical renewal." [3, p. xvii] Covering all the leading composers of this period, including Soviet and post-Soviet, as well as the chronological structure and 100 musical examples, his work turns into a kind of map complete with the main routes for those traveling through 20th-century music for the first time and special detours for those already familiar with the beaten paths. To name just a few sections: *Silencing Music: Cage, 1946–52*; *Orchestras or Computers*; *Virtuosity and Improvisation*; *Holy Minimalisms*; *(Unholy?) Minimalisms*; *Spectralisms*, etc. Griffiths's magnum opus presents a thorough analysis of a number of works, full of vivid metaphors and curious analogies, sometimes involving logical leaps and bold generalisations.

Griffiths's experience of many publications as a critic and journalist is probably what prompted him to publish the book *New Sounds, New Personalities*. [4] This is as much a fascinating read as it is an educational one: the collection features interviews with twenty British composers whose work spans the second half of the 20th century. The publication exemplifies the more than two-century-old connection between musicology and music journalism in Great Britain. Having occupied a solid place in the musicological literature since the 20th century, the genre of "interview" represents a useful source and study tool for researchers by providing an opportunity to hear "the word of the composer about the music"[4]: *Dialogues* by Robert Kraft with Igor Stravinsky or *Conversations with Alfred Schnittke* by Alexander Ivashkin are just a few examples of journalism that actively "works" and influences the development of musical scholarship. Such first-hand accounts of how composers evaluate themselves, how they react to the public's judgments, as well as details of their creative process, represent extremely important information for researchers.

Each interview opens with a short introduction describing the setting in which the conversation takes place (often private spaces) and a brief account of the interlocutor's personal qualities, which helps the reader prepare for a meeting with the composer; to accompany them, there are photographs, some in informal settings: a smiling Alexander Goehr hugging a dog, or Peter Maxwell Davies in wellington boots and a chunky knitted sweater on the doorstep of his home in Scotland.

It is difficult to resist quoting a couple of the sparkling preambles: "Ferneyhough is our king over the water: teaching in Germany, and performed much more on mainland Europe than in England" [Ibid, p. 65][5]; "Interviewing

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[4] Natalia Maksimova defines this type of interview as "mental," in which reflection, formation and development of thought come to the fore. [5, p. 91]

[5] It can be suggested that the hero of the quote was certainly pleased with his conversation with the interviewer: the text of their conversation is given in full in Ferneyhough's recent monograph *Univers parallèles* [Parallel Universes]. [6]

Birtwistle is like trying to mate pandas. The creature is friendly but on the surface ponderous, though capable of sudden grace, exactness and surprise." [Ibid., p. 186] The opening paragraph of the interview with Jonathan Harvey, in our opinion deserves to be quoted in full: "I meet Harvey at his publisher's headquarters, where a small office is provided for us to talk before going on to a Stockhausen concert. The ambience is neutral, then, but coloured by the gentle melodies of his voice: the whole of his part in what follows really should have superscribed neumes in the manner of early chant notation. He himself, however, is satisfied with only a few minor changes to the wording." [Ibid., p. 46][6]

There is no single pattern in the structure of the conversations, with the exception of a number of recurring questions: about the beginning of a composer's career, about how a piece is created, whether there are sketches, how often a composition remains unfinished, etc. Griffiths knows the music of his heroes well and does not get lost, for example, in a conversation with Dominic Muldowney, who himself asks his interviewer the first question: "How much of my music do you know, actually?" [Ibid., p. 160]

Griffiths – Writer and Librettist

As a writer, Griffiths has also expressed himself in the form of short stories and novels. *Myself and Marco Polo: A Novel of Changes* (1989) — fictional memoirs of Marco Polo, dictated to his cellmate Rusticiano in Genoa prison. As is known, such memoirs have not survived; thus, Griffiths presents his own, if not reconstruction, then a fantasy on the topic. *The Lay of Sir Tristram* (1991) paraphrases the story of Tristan and Isolde interspersed with episodes from the author's personal love story and his meditative reflections. *Let Me Tell You* (2008) is a new take on Hamlet, narrated by Ophelia using a limited number of words from Shakespeare's play. According to Ekaterina Okuneva, Griffiths is attracted "not just by the reworking of well-known plots, but also by the opportunity to reveal the invisible and inexpressible, hidden in the depths of the artistic text, to transform reality, to create space for countless interpretations." [7, p. 18]

Two of the latest novels by the British writer are *Mr. Beethoven* (2020) and *The Tomb Guardians* (2021); their gripping plots demonstrate the breadth of the author's imagination. *Mr. Beethoven* was written for the 250th anniversary of the famous composer's birth. In an account that is loosely based on Beethoven's correspondence, Griffiths sends his hero on a fictional journey to America to write an oratorio on the Book of Job.[7] The novel *The Tomb Guardians* is built on a dialogue between an art history professor and his friend, who discuss several Renaissance paintings depicting four guards guarding the tomb of Jesus.

Griffiths was no less successful in his efforts as a librettist and opera writer. *The Jewel Box, or, A Mirror Remade* (1991) is a pasticcio opera based on the music of Mozart's unfinished operas *Lo sposo deluso, ossia La rivalità di tre donne per un solo amante*

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[6] In the preface to the entire book, Griffiths notes that he sent his subjects transcripts of the conversations in advance for approval: some left the interviews untouched, while others thoroughly and meticulously edited the texts.

[7] It is a matter of great curiosity that, in 1823, the Handel and Haydn Society in Boston wanted to commission an oratorio from Beethoven, even though these plans did not come to fruition. This reliable historical fact thus becomes the starting point for Beethoven's counterfactual journey across the Atlantic as set out in the novel.

[The Deluded Bridegroom, or The Rivalry of Three Women for One Lover] and *L'oca del Cairo* [The Cairo Goose]. *Aeneas in Hell* (1994) represents a kind of prequel to Purcell's opera *Dido and Aeneas* with song and dance episodes from the composer's theatrical scores.

In 1996, the Chinese-American composer Tan Dun wrote the opera *Marco Polo* based on Griffiths's novel and subsequent libretto (for more on this, see: [8; 9]). In the same year, Elliott Carter invited the British author to be the librettist for his opera *What Next?* (1996). In 2013, the Danish composer Hans Abrahamsen wrote a song cycle of the same name based on the texts from the novel *Let Me Tell You*, for which he was awarded the prestigious Grawemeyer Award three years later (for more details, see: [7]).

Let us add to this incomplete list translations of Japanese plays for the Noh theatre, as well as the disc *There Is Still Time* (2004), recorded together with the American cellist Frances-Marie Uitti, known in large part for her invention of the technique of playing the cello with two bows.[8] The bravura performance of Griffiths reading the texts of plays accompanied by a cello or complete silence features different voice tones, emotional states, and improvisation.

Griffiths and Music

Although Paul Griffiths exemplifies the phenomenon of brilliant amateurism, this is not something limited to British musicology. He is an example of a "non-academic musicologist" who sought to push academic boundaries and spread knowledge about music beyond them: "I suppose I didn't have an academic audience in mind because somehow I've never accepted — despite all the evidence — that serious writing on music was destined only for university libraries. The reader I imagine, where books on music are concerned, is the reader I am and was: someone keenly interested in the topic, untrained, and with no easy access to an academic library."[9] Griffiths's scientific works have long been cited by academic musicologists.

In her essay *What is Musicology?*, published on the British Academy website in 2020, Cambridge University professor Catherine Ellis repeatedly, as a kind of refrain, reiterates the thesis "Music is good to think with."[10] After reading Griffiths's works, I would like to conclude by expanding on this phrase: "When applied to the music described by Griffiths, these reflections are transformed into an understanding of its essence."

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[8] When he received the offer to collaborate with Uitty, who initially asked Griffiths for permission to use his texts, he did not imagine that he would be the reader himself: "…since she can play the cello with two bows, it seemed obvious she'd be able to speak at the same time." Mendez M. *Writing Towards Music*… Op. cit.

[9] Mendez M. *Writing Towards Music*... Op. cit.

[10] Ellis K. *What is Musicology?* URL: https://www.thebritishacademy.ac.uk/blog/what-ismusicology/ (accessed: 24.01.25).

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■ Contemporary Musical Art ■

Yuri Kasparov — a Versatile Composer, Musical Activist and Faculty Member at the Moscow Conservatory (Interview)

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Abstract. The following is an interview with the famous Russian composer Yuri Kasparov, who lives in Moscow, is a student of Edison Denisov, a faculty member of the Moscow Conservatory, and the former artistic director of the Moscow Contemporary Music Ensemble. Yuri Kasparov is a representative of the modernist trends in contemporary Russian music, having been a member of the Association of Contemporary Music (affiliated with the Russian Composers' Union) from the time of its inception. In this interview the composer shares his musical experience and his thoughts about contemporary music with our readers.

Keywords: Yuri Kasparov, contemporary music, musical composition, Edison Denisov, Moscow Conservatory, Association of Contemporary Music, Moscow Ensemble of Contemporary Music

Anton Rovner: *Yuri, could you tell our readers how you began your path as a composer? Where did you study and with whom, and what composers have influenced your musical style?*

Yuri Kasparov: Just as most musicians, I began my music studies at the age of five. At approximately the age of six, having mastered the grammar of music, I started composing and writing down my first musical "oeuvres." After that, similar to many other musicians, I studied in a parallel manner in two schools — a general educational and a music school. However, upon completion of my studies at the music school, I departed from the "well-trodden path." I was planning to study at a musical college, but at home my plans were treated with great opposition. My parents tried to convince me that the profession of a musician is a sure path towards death by starvation and even provided a whole set of frightening and, thence, convincing examples of this. After a number of lengthy arguments, I agreed with my parents upon the following compromise: first, I complete studies at some prestigious educational institution, where I learn some essential and useful profession, after which I do whatever I wish. So said, so done!

I graduated from the Moscow Power Engineering Institute, where I studied at the Department of Automation and Computing Technology, and after that I completed studies at a music college during the course of two years and began my studies at the Moscow Conservatory, starting from the second course. My composition teacher was Mikhail Ivanovich Chulaki, who was well-known not as much as a composer as the director of the Bolshoi Theater, under whose direction the latter became famous throughout the entire world. Mikhail Ivanovich had no affinity towards contemporary music and absolutely no knowledge of it, but he was a true musician and an exclusively wise man. He asked me about the ideas I wanted to realize, then found similar realized ideas in the music

of previous epochs (everything develops in spirals, and this should not be forgotten) and provided them for me as specimens for study. This was very useful for me! In addition, Mikhail Ivanovich was a most experienced practitioner. His profoundest knowledge of the symphony orchestra and various chamber ensembles impressed people endowed with the bravest imaginations. I am very happy that he conveyed to me so much that was important and useful in this sphere, as well, which is so indispensable for any composers, — the things he taught were not available in any textbooks or compendiums.

When I was studying at the third course, Dmitri Smirnov, one of the most brilliant representatives of the Soviet compositional underground, introduced me to Edison Vasilyevich Denisov, and from that time I began to study informally with Edison Vasilyevich. Thanks to him, I was able to study many of the significant works by the Western 20th century classics and, generally speaking, to acquaint myself with contemporary Western music. It must be reminded that I was a student during the Soviet period, during the sadly known "period of stagnation," when in our country, which was stranded "beyond the Iron Curtain," there was absolutely no information available about what was happening beyond its

borders. My acquaintance and communication with Denisov provided me with the unique opportunity of "catching up" with world progress and of fitting into it at a certain moment.

Towards the end of my period of study at the conservatory, I was able to form my musical tastes and perceptions, and the features of my own individual musical style were gradually shaping. At that time, I was "omnivorous" and studied the music of the most diverse composers who demonstrated the most varied trends of contemporary music. However, already by the time I was writing my diploma composition, I knew that the main "authoritative" masters for me were Arnold Schoenberg, Charles Ives, Edison Denisov and Witold Lutoslawski. Of course, my musical formation was influenced by a much greater quantity of composers, and not only contemporary ones — for example, Palestrina and Gesualdo, among them — but I always name Schoenberg, Ives, Denisov and Lutoslawski as my primary influences.

A. R.: *Please tell us about your studies with Edison Denisov and his influence on your musical formation.*

Yu. K.: It is very important to note that both Denisov and I entered the sphere of music, already having degrees in higher education and professionally knowing mathematics, physics and other exact sciences. Denisov studied at the Physics and Mathematics Department of the Tomsk State University, while I graduated from the Moscow Power Engineering Institute. The composers who are endowed with such knowledge are very distinctly different from their other colleagues. Such composers in Europe were Pierre Boulez, Iannis Xenakis and Pierre Schaeffer… Upon their examples, we are able to see how strongly their artistic methods and the results of their creativity differ from the principles of the work and the artistic products of the overwhelming majority of composers. Those masters who are professionally engaged in mathematics think in a much more structural,

logical and clear manner, and they base themselves on the concepts of mathematical space, on the work of functions stemming from existent arguments, on the mathematical principles of organization of architectonics, and not on "nebulous" sensual-romantic principles, turbid pseudo-philosophical considerations, or literary scenarios. While studying with Denisov, I came to the conclusion that the first and foremost conception in music is that of the integral pitch system. It is insufficient to know which expressive means of the chosen musical material are capable of generating a formal system. In other words, a composer must understand, what coordinates are inherent in the musical space in which he or she is working. Incidentally, at the present time, there are dozens, if not hundreds of integral pitch systems in existence, and in many of them, the pitches we are accustomed to already do not form a coordinate in themselves. The second exclusively important and also universal concept is that of harmony. First of all, it is necessary to understand that harmony is a system of connection of form-generating elements. And that already presupposes that harmony is a type of logic connecting all the elements of writing. Thanks to it, a sturdy type of "musical construction" emerges.

A. R.: *Could you elaborate in greater detail on what you have said about the inherent connection between the pitch system and the formal system present in a musical composition? Do they always coincide in every work? And if harmony is a system connecting elements generating for, then which particular musical elements did you presume may be connected together by harmony?*

Yu. K.: Any respective pitch system, meter-rhythmical system and many other means of expression organized into a system are, essentially, one-dimensional systems. They may be compared with straight lines, which consist of only one dimension each. Different composers possess different tonal or pitch

systems, since they work in different musical dimensions. For example, the musical space in Bach's music is two-dimensional, since only the elements of pitch and meter-rhythm generate musical systems. Neither dynamics, nor agogics, nor timbre, nor either element form any coordinates in Bach's compositions. On the other hand, in the works of the mid-20th century musical structuralists, Boulez, Stockhausen and Nono, each expressive means is brought into a system and becomes a system-generating, since it turns into a coordinate of musical space. The musical space created by the structuralist composers possesses the highest number of coordinates and, as such, is endowed with the most complex type of musical organization. At the present time, each composer, depending on the "building material" chosen by him or her, decides independently, which coordinates would comprise the musical space in which he or she would work with the chosen musical material. More and more often in our days, we observe that the role of pitch becomes greatly reduced, in contrast to the other musical elements. In the baroque, classicist and romanticist eras, it was unfathomable even of thinking of such a state of affairs! However, the years go by, and newer means of expression, appearing in the art of music, gradually supplant the old ones. The new discoveries in the spheres of timbre and texture, for which we are indebted to the Polish avant-garde composers active between the 1950s and the 1970s, have led to the concretion of these two conceptions, and in the 21st century, we already incorporate the term "timbre-texture." It developed extensively in a very short period of time to such a degree, that soon it began to supersede and replace the element of pitch with itself.

As for the question, which elements may comprise those generated by the element of harmony, they could be any of the musical elements we know, provided that they possess the ability of being brought to a single system.

The present-day musical space presents the possibility of combining what could never have been combined in past days.

A. R.: *Could you describe for us the chief components of your language and how they manifest themselves in particular compositions of yours?*

Yu. K.: If one is to speak of "timbre-texture," — which became one of the most important coordinates of musical space after the flourish of avant-garde music from the 1950s to the 1970s, in many cases, having superseded and supplanted the realm of pitch with itself — here what becomes especially important for me is the structuring of musical strata by means of the newest means of playing on musical instruments. They are frequently labeled "extended techniques." Of course, writing music on the basis of such "timbral-textural" strata pertain to the field of sonoristics — in all likelihood, the most prospective direction in present-day music. And here I would like to highlight one circumstance that is very important for me. All music is based upon signs. This is true in regard to any directions and all conceivable and inconceivable conceptions. After that, every composer interprets them differently. Some of them do not consider it important to provide the listeners with any cues about what signs they are incorporating, how they are to be deciphered and understood. These are adherents of esotericism, for whom the reactions of the auditorium of listeners are of no importance. On the contrary, I attempt to facilitate to the maximal degree for the listener the perception of my music, so I make use of such signs that are deciphered alike and momently virtually by everybody, — that is, while they listen to my music. Such "socialized signs" are called symbols, and from hence I arrive at the conclusion that musical symbolism is one of the important trends for me, with which I have been closely connected for a lengthy period of time.

Nonetheless, whether we wish this or not, we all, — and I am no exception to this, — are also compelled to write in tempered pitch scales, and it is hardly always that circumstances allow us to make use of the aforementioned "extended techniques." For this reason, as far back as starting from the late 1980s I began working on "musical graphics." And this led to the creation of my unique compositional technique. The smallest primary unit or "building block" for me is not an isolated note, but a twelve-note sequence. Moreover, I make use of not simply a series, but mutations along the cycles of fourths and fifths of itself, their inversions and their 12 rotations, carried out by following a particular very simple rule. Thereby, I work with an immense quantity of twelve-note sequences that are closely related to each other. Such a technique has many advantages, and I shall provide one example, in order to illustrate what I have stated. In our times it is impossible to invent a new intonational melodic turn, or a new succession of sounds. This was already spoken of by Nikolai Rimsky-Korsakov back in the 19th century, and particularly this circumstance compelled musical Europe to begin its search of a new integral pitch system (as we all know, the dodecaphonic pitch system became the latter). But it is also not proper to reject expressive intonations. They are still "operative" and continue to remain a bright means of expression. My system itself produces such intonations, which, while not generating any rigid systems, organically fit into the musical texture. It turns out that I am not reinventing the wheel and am not composing what has been composed long before me, while, at the same time, I am not rejecting the active use of these expressive elements.

A. R.: *I would like to hear about the evolution of your musical language. As far as I know your music, in some of your compositions, you turn to the twelve-tone technique, many of them are endowed with bright sonoristics, while some of them even demonstrate tonal centricity and the presence of attributes of a more traditional, romantic musical language, albeit, not to the full degree.*

Yu. K.: Let me emphasize immediately: the dodecaphonic technique is one of many twelve-note pitch systems; moreover, after having emerged, it was deposited in the archives, since it was not able to replace the homophonic two-mode tonal system — the one that formed the foundation of Western music during the course of three centuries. The chief objective for creating the dodecaphonic system was so that the musical world would understand how it could and should reevaluate the fundamental concepts of music. After the composers of the Second Viennese School, twelve-tone techniques began to be developed by the structuralists — the young Boulez, Stockhausen and Nono. They were the innovators who replaced the conception of the new "tonality" with an even newer one, already created by themselves. After them, virtually every composer, after having comprehended and "digested" what had occurred, began working on his or her own deeply individual pitch system, and by the end of the 20th century, we had already obtained dozens of new integral pitch systems.

Nonetheless, at the very beginning of my compositional career, I really wrote several exercises in the dodecaphonic technique, following Arnold Schoenberg's templates precisely. This was very helpful, since it enabled me to develop my compositional technique and inspired me to many important and stimulating ideas, which subsequently lay at the foundation of my compositional technique. Having been engaged in the search for my own deeply individual twelve-tone integral pitch system, I experimented broadly. In particular, I connected the twelve-tone writing with sonoristics. It is curious to observe that in these cases, the twelve-tone series helped me merely neutralize the parameter of pitch, so that it

would not divert me from events taking place in the timbral-textural sphere.

"Tonal centricity and the presence of attributes of a more traditional, romantic musical language," as you have expressed it, occasionally appear in my music as derivatives from the work in my particular harmonic system — and I have spoken of this earlier. Just as in the music of the Viennese classics the musical character rises over the form, as steam does over boiling water, so in my music all the expressive functions of the music of previous ages appear as a side product of the work of my individual system.

A. R.: *Please describe for us your involvement in the creation of the Association for Contemporary Music in 1990 and about your subsequent participation in this group since then.*

Yu. K.: The idea of reviving the Association for Contemporary Music, which had existed in Soviet Russia in the 1920s and was destroyed by Stalin in the early 1930s, was conceived of by composer Dmitri Smirnov. Moreover, this idea came to him rather spontaneously. This took place in January 1990, during a congress of the Moscow Composers' Union, when another attempt was made to exclude us, the non-conformist composers, from the musical life of the Composers' Union and, as a result of that, from the musical life of the whole country. Once again, the threat hung over all of us that our music would cease from being performed, and we, ourselves, yet again, having been declared to be ideological enemies, would be denied any social or artistic support... It was then that Smirnov suggested us to depart from this assemblage and to come to his house and that of Elena Firsova, his wife, also a famous composer, and to discuss the idea of reviving the Association of Contemporary Music. So this is what we did at their house. That same evening, we wrote our manifesto and our invocations to the Russian mass media. The following day, a substantial number of reputable newspapers published our manifesto, concurrently having taken interviews from some of our colleagues. And still one day later, the telephone of the receiving office of the Composers' Union was literally bursting from incessant calls, primarily, from other countries — from Germany, England, France, Italy… They were asking: "What has been going on with you?" These were very unpleasant days for the directorate of the Composers' Union. I was assigned to engage in concert activities, which is why in March 1990 I organized the Moscow Ensemble of Contemporary Music, designed to perform 20th century music.

Unfortunately, the tragic car accident that happened with Edison Denisov in 1994, which led to his death in 1996, as well as the massive departures of our colleagues from post-Soviet Russia (Nikolai Korndorf left for Canada, Leonid Hrabovsky — to the United States, Dmitri Smirnov, Elena Firsova and Vladislav Shoot — to England, Alexander Raskatov — to Germany...) led to the fact that the Association's activities dwindled to a much more modest level. But the composers who remained in Russia — Victor Ekimovsky, Faradzh Karaev, Alexander Vustin, Vladimir Tarnopolsky and I — continued working, and during the decade of the 1990s, generally speaking, we have accomplished a considerable amount of achievements. However, in the 2000s, the activities of the Association have gradually faded away. Virtually, the year of its demise could be established as 2008, when I left my work at the Moscow Ensemble of Contemporary Music due to the immense load of pedagogical work at the Moscow Conservatory.

A. R.: *We would like to hear about the time you were the director of the Moscow Ensemble of Contemporary Music. When and how was the ensemble created?*

Yu. K.: Let me repeat that I created the Moscow Contemporary Music Ensemble in March 1990 especially for the promulgation

of the works of our progressive composer-colleagues in the Soviet Union and the best examples of Western music, first of all, the 20th century classics. At first, the basis of the Ensemble was formed by brilliant musicians from the USSR State Symphony Orchestra of Cinematography. At that time, this was a great orchestra in which superb musicians worked, who could play any type of music, even the ultra-avant-garde type. Then other well-known performers joined the Ensemble, including bassoonist Valery Popov and pianist Victor Yampolsky, to name only two examples… Our base for rehearsals was on Sretenka Street, where the Orchestra of Cinematography was based, and very soon we entered into advantageous contracts with the British recording company "Olympia" and the French companies "Harmonia Mundi" and "Le Chant du Monde," and starting from the fall of 1991 we started to tour Europe actively with concerts. The Soviet unofficial music turned out to be so much on demand in the West, that our travel and lodging expenses were regularly paid for, we were given per diem expenses, and, added to which, we were paid very substantial honorariums. The start was swift and promising, and the Ensemble's career turned out to be brilliant, matching its bright start!

It is necessary to state that the Moscow Ensemble of Contemporary Music became the first Russian chamber symphony ensemble. Dozens of such first-rate ensembles had already existed by that time in the West, while in our country before 1990 many people had not even heard about such performing ensembles. What is a chamber symphony ensemble? It is an ensemble in which each group of symphony orchestra is represented only by one instrument. An exception is provided only by two performers playing percussion instruments. The basic amount of people involved in such an ensemble is 16 musicians.

It turned out to be fairly easy, and for a lengthy period of time I maintained written correspondence with Western countries, as well as various Russian regions (sometimes we gave concerts throughout Russia, although not too frequently), got in touch with performers, setting up rehearsals, and, generally speaking, carried out all the administrative work. The job of the inspector of the ensemble was immediately taken up by horn player Igor Vasilyev, who helped me with all of these tasks, when it was necessary.

A. R.: *Where did the ensemble perform, and what repertoire did it play?*

Yu. K.: We performed numerous times in virtually all the European festivals and were participants in many well-known festivals devoted to contemporary music, and simultaneously our musicians gave master classes to young performers. Of course, we played many concerts in Moscow at the best concert stages. Not a single contemporary music festival could dispense without us. It regularly happened that we combined our forces with some Western contemporary music ensemble and played together. Such concerts aroused special interest among audiences.

Very soon we started performing not only the 20th century classics, but also intriguing works by composers from Western countries including young talents. In addition, the palette of Russian composers also expanded significantly. We were interested in all the existing trends in contemporary classical music, so we took all sorts of music into our repertoire — it was extremely interesting and very useful for us.

We considered our main goal to be the promotion of Russian music abroad and the familiarization of Russian musicians and the fans of our activities with what was going on in the West musically.

A. R.: *In some of your compositions you have turned to various literary sources. Please share with us, which poets and writers are most akin*

to you and to whose texts you have composed music? How did their poetics and literary styles affect your musical language in some of your compositions?

Yu. K.: I have composed music to the texts by Edgar Alan Poe — for example, the mono-opera *Nevermore!* based on his poem *The Raven*. I have written music to texts by Paul Verlaine — for example, my composition *Impressions of the Night* set to his poetry was awarded the Grand Prix at the international Henri Dutilleux Competition in 1996. Incidentally, I am proud of the fact that during the century-old history of this well-known and established competition, I was the only composer to have received the Grand Prix. But my special fascination is reserved for the poets of the Russian Silver Age, which happened in the early 20th century. I created what is possibly my best composition *The Angel of Catastrophes* as a setting of poems by Vadim Shershenevich. I have made musical settings of poems by Zinnaida Gippius, Georgy Ivanov, Nikolai Gumilyov... And I plan to continue this. I dream of finding the time to write an extended composition setting it to poems by Feodor Sologub.

Of course, I have my own perceptions of how to work with poems, when you connect them with music in the hope of obtaining a certain new quality. It is very important not to become led by the rhythm and the form of the poem a composer sets to music, since in this case we limply and obediently follow the text of the poem or long poem, and as the result the music becomes a certain dispensable appendage the poem, something resembling a beautiful gold-plated framework to a visual art work. One time, I had an intriguing experience working on a few sonnets by Shakespeare — this was upon a commission of one Moscow-based theater. I wrote a few stylizations of English ballads, in each case, adhering to the appropriate character of each poem, and then in counterpoint to this I added the vocal part. What turned out was

something very curious: something very remote from the banality and the customary cloying standards, and at the same time Shakespeare remained to be Shakespeare. Nonetheless, there does not exist any universal way to work with poems, and each time it is necessary to invent something new, which would correspond to the artistic goal.

A. R.: *A number of your compositions possess various philosophical content and worldview developments. In which of your musical works is your philosophical and worldview position developed to the greatest degree?*

Yu. K.: My worldview position is developed primarily in those compositions of mine the subject matter of which deals with World War I and II. Those include my First Symphony *Guernica* for an immensely large symphony orchestra, the *Prayer of the Great Watchman* for chamber chorus set to poems by Jean-Pierre Calloc'h, the *Seven Illusory Images of Memory* for a chamber symphony orchestra, i.e., for sixteen performers... Most likely, my piece for six performers *Wind, Ash gloomy and Rain after the last battle*, commissioned to me by the international festival "KlangZeit" in Münster especially for the commemoration of the centennial anniversary of the end of World War I must be considered to be my most substantive work. In the English title of my composition, meant for international use, the cryptographic reading of initial letters of the words "Wind," "Ash" and "Rain" comprise the word WAR! Thereby, the title of the work emphasizes the thought that war continues even after the cessation of the last battle — unfortunately, it never ends!

It can hardly be said that my worldview position coupled with philosophical subject matter is present only in the aforementioned works. More likely, it pertains to the greater part of my compositions. They undoubtedly include the aforementioned work *The Angel*

of Catastrophes, which dwells upon the tragic theme of the Russian revolution of 1917, as well as my Third Symphony *Ecclesiastes*, my Fifth Symphony *Kafka*, my compositions *Con moto morto* and the *Idyll of Parallel Reality...*

A. R.: *You have taught at the Moscow Conservatory for many years. Please tell us about your teaching activities. Do you have students with artistic potentials?*

Yu. K.: Yes, it is indeed fortunate that Russia has always abound with talented young people, and they are plenty of them in existence nowadays, too. Each year, very intriguing and prospective young musicians from the most diverse regions of Russia enroll into the Moscow Conservatory.

I have an immense class, which includes students, graduate students and students from the Advanced Training Department, as well as those who study composition as a secondary subject... Officially, I instruct 14 people, but many students of other teachers, as well as those who study in other Moscow-based educational institutions and student performers come to me for professional consultation in the sphere of composition... In other words, there are considerably more students aspiring towards musical knowledge.

Wherein do I see my primary task? It is to teach professionalism or, if you will, craft. Talented young people constantly find vivid, unusual and intriguing thematic material. But this is only the beginning of their work. As for the task of making a work of musical art of this material, creating artistic form capable of transmitting the initial ideas — the students must be taught all of this, and this is particularly what I am engaged in. During my lessons I explain how to analyze one's own "building material," according to which coordinates of musical space it must be developed, how it should be developed, which principles and techniques are appropriate here, and which

ones, on the contrary, would only hamper the work and lead to a dead end... Of course, my tasks are not limited to the aforementioned, and on a regular basis I explain the principles of orchestration in writing for orchestra, for chamber symphony ensemble and for "small" chamber ensembles, and also I instruct the most recent instrumental techniques.

I am proud of the fact that during the years of my work at the conservatory, my students have received dozens of prizes of winners of international competitions, many of which are famous and authoritative. I am very happy that the music of most of my students is regularly heard in many festivals at the best concert venues in the countries. Among my students, special mention must be made of such accomplished young composers as Alexander Khubeyev, Andrei Besogonov, Elena Rykova, Stanislav Makovsky, Maxim Babintsev, Tatiana Gerasimyonok, Elizaveta Zgirskaya, Yegor Savelyanov, and Alexander Perov.

A. R.: *Where does your music get performed, and what kinds of musical activities have you been engaged in during recent years? Do you participate in festivals, competitions or any other types of activities?*

Yu. K.: I am a most fortunate person — my compositions are performed rather frequently by orchestras, chamber ensembles and soloists. In recent years I have had six authorial concerts devoted entirely to my music, which also gladdens me. One of the two most significant concerts among these took place in Novosibirsk in 2021 within the framework of the festival "March Code," while the second happened in the Grand Hall of the Central Cinematographers' Building in the previous year, 2024. The first concert was performed by the Novosibirsk Academic Symphony Orchestra under the direction of Rustam Dilmukhametov, while the second was performed by the "Studio for New Music" ensemble under the direction of Igor Dronov.

I continue to participate in contemporary music festivals, and this is very important for me. I give master-classes more seldom, due to a lack of time. My participation in competitions takes form only when I am the chairman or one of the members of a jury. Many years ago, I received the First Prize at the Guido d'Arezzo International Musical Competition in Italy (in 1989) and the Grand-Prix and the Henri Dutilleux International Competition in France (in 1996). This has turned out to be sufficient for an exclusively successful development of my career.

A. R.: *We would love to hear about your recent compositions, about where thy have been performed, and about your ongoing plans to write other musical compositions?*

Yu. K.: The previous concert season has witnessed a number of world premieres of my works that were very significant for me. The season began with the world premiere at the Grand Hall of the Conservatory of my *Implacable Dance* performed by the Symphony Orchestra of the State Academic Symphonic Cappella of Russia under the direction of Valery Polyansky and finished with the premiere at the Tchaikovsky Philharmonic Concert Hall of the sound fresco *Time has Stopped!* set to poems by Zinnaida Gippius, which was performed by a vocal group from the ensemble "Questa musica,"

musicians from the Russian National Youth Symphony Orchestra, and conductor Filipp Chizhevsky. Both premieres took place thanks to the existence of the "Notes and Quotes" program of the Russian Composers' Union. A number of other premieres happened between these two. The Orchestre de Flûtes Français played the world premiere of my piece *Soft pipes, play on*, while the Spanish cellist Juan Aguilera Cerezo performed my massive Suite for Solo Cello and recorded it on a compact disc. Also in Moscow, the world premieres of my pieces *Question — Answer* for solo double-bass, *Recitative and Chorale* for solo oboe, *Canto doloroso* for oboe and piano and *Weekdays for Birds* for Woodwind Quintet were performed. The latter composition became mandatory for performance at the International Competition for Performance on Wind and Percussion Instruments organized annually by the Moscow Conservatory. Already I cannot count how many "ordinary" performances of my works have taken place recently.

And I continue composing! Presently, I have commissions to compose a string quartet, a composition for harpsichord, and a 20-minute orchestral work. I am certain that while I am working on these compositions, other commissions would follow these. The most important thing is to have enough strength to carry out all of this work!

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■ Musical Cultures of Russia ■

Pentecost Songs in the System
of Traditional Musical Culture of the Belgorod Region

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Abstract. The article highlights the problem of genre attribution of tunes of the spring-and-summer period of the peasants' calendar cycle. The materials for research were comprised of folksongs about the holiday of Pentecost recorded in the Belgorod Region. Publications and archival records indicate a number of issues facing the researcher, such as the genre diversity of the set of musical texts under consideration, and the presence of different terminologies among both song collectors and performers. This phenomenon may be explained by the relatively late period of formation of the southern Russian musical culture, as well as the peculiarities of its organization (the multiplicity of local traditions). During the analysis of the melodies, it was possible to establish the presence of structural connections with the predominant genre group within each specific regional tradition. The results of the study may be used for mapping the components of regional song systems, and also make it possible for us to present the features of the formation of the traditional musical culture in the south of Russia in a new light.

Keywords: calendar-ritual songs, timed songs, Pentecost rituals, southern Russian song tradition, dominant idea for the genre and style

Introduction

The southern Russian song tradition has evoked active interest from both song collectors and researchers. Its main features have been highlighted by Evgeny Gippius: "The centralizing component of the genre system in this type of tradition is expressed in *khorovod* (i.e., round) songs; in them the defining meaning is acquired by the synchronous form of musical rhythm with the rhythm of dance, and one of the determining genre features is expressed by the types of dances. The genre-related strains of the wedding songs are typologically related to each other in this areal not by the songs of the matching calendar cycle, but by the strains of the *khorovod* songs." [1, p. 9] Somewhat later, Vyacheslav Shchurov determined the geographical boundaries of the southern Russian song traditions, highlighted the main ethnocultural zones (the Kursk, Belgorod, Voronezh Regions, etc.), and provided characterization for the local performing styles and the peculiarities of functioning of the folk music genres. [2, p. 35] Subsequent research works have been connected more with the study of concrete regional traditions. The works of Ekaterina Dorokhova, [3] Ivan Karacharov, [4] Galina Sysoyeva, [5] and Natalia Kuznetsova [6] are carried out in this vein. These publications have brought into scholarly use a significant selection of musical-ethnographical material in the field of ethnomusicology, the generalization of which at the present time makes it possible to disclose the inner organization of the southern Russian song structure, and also to carry out the mapping of its components. [7]

The chants associated with the Pentecost period of the peasant calendar cycle can serve as fertile material for research in this direction. An evidential basis of research has been comprised by archival recordings of the Folk Singing Art Department of the Belgorod State Institute of the Arts and Culture, as well as publications of works by music scholars.

The calendar song cycle of the south of Russia is presented in a fragmentary manner, primarily by conglomerates of musical rites devoted to Christmas and Pentecost. This fact is confirmed by the materials of the aforementioned studies. In the territory of the Belgorod Region, the Christmas period is represented by a fairly integral musical-ethnographic complex; this is indicated by the widespread performance of New Year's majestic-congratulatory songs, differing from each other in the refrain words ("shchedryi vecher" [generous evening], "vinograd'e krasno-zelen'e" [red and green grapes], "kaleda", and "bausen'"), which have a regional affixture. The organization of the sound space of the week of Pentecost presents a complex conglomeration. During this period, melodies of various genres created for the occasion of the holiday are sung. Notably, each regional tradition possesses its own principles of "selection" of musical texts. One of them involves the application of melodies endowed with peculiarities of rhythmical structure. An understanding of the logic of such a phenomenon provides results of comparative analysis of the rhythmic musical organization of the examined framework of songs, as well as the application of a systemic approach making it possible to reveal the hierarchical connections of the components.

The Organization of Musical Rhythm of the Fast Khorovod Songs of the Pentecost Period

The main musical selection of the Pentecost period is comprised of *khorovod* songs. Within the category of khorovod songs, two subgroups distinguish themselves, based on the tempos of performance and on the types of correlation between the respective rhythm of the dance and the rhythm of the strain (to use Evgeny Gippius' terminology). They are comprised by the fast

songs endowed with a synchronous connection of the rhythm of dance and the rhythm of the strain (the *karagod* songs) and the slow songs, characterized by an asynchronous connection between the dance rhythm and the rhythm of the melody (the *tanok* songs). It is important to note that we are referring here not to the *tanok* songs from Kursk described by Anna Rudneva, [8] but the slow *tanok* songs of the border area of the Voronezh and the Belgorod Regions. In its turn, the group of fast khorovod songs is assembled from two subgroups according to the principle of correspondence vs. non-correspondence to the principles of genre.[1]

The fast Pentecost *khorovod* songs endowed with the typical set of components of rhythmic organization comprise the most multitudinous group of melodies. The titular structure of this group is formed by eight-temporal rhythmic periods with an "alilyosh" refrain and a form based on the combination of pairs of periodicities: KE=ab/rr. The timeliness of the melodies of this subgroup is determined by the presence of imagery characterizing Pentecostal festive rites in the poetic figurativeness. They are the songs *V nas na pole, polyane* [On the Fields, on the Meadows] (from the Nizhnyaya Pokrovka village of the Krasnogvardeyskiy District), *Trava moya, travushka* [My Grass, My Grass] (from the Verkhososna village of the Krasnogvardeyskiy District), *Oi, kustik moi, kustovatyi* [Oh, my Shrub-like Bush] (from the Luchki village

of the Prokhorov District), etc. It is important to note that these same songs may have been performed at other calendar times, as well.

The regional tradition of the area near the Psyol River in the Kursk Region is characterized by the predominance of a rhythmic structure of the "kamarinskaya" type, which also holds true for the melodies that accompany the texts narrating about the Pentecostal rite of "kshchenie kukushki" ["christening the cuckoo"]. For example, in the Nizhnie Peny village of the Rakyatinsky (Rakitnoye) District the singers add to the text of the *karagod* song *Oi, cheryoma, ty, cheryomushka kustok* [Oh, you Bird Cherry, Bird Cherry Bush] the opening sequence *Khoshchem, khoshchem kykyshashchku perekstit'* [We Wish, We Wish to Christen the Cuckoo] and perform it during the course of the ritual (Example No. 1).

In the perspective of the present research, it is important to note the predominating position of the genre of the *khorovod* songs in the tradition of the bordering area between the Belgorod and the Kursk Regions, highlighted by Ivan Karacharov: "An original system of musical genres has been formed within the tradition of the Psyol River area, at the center of which lie the calendar-based khorovod songs possessing brilliant dance attributes manifesting themselves in active motor rhythms with numerous acute rhythmic figures..." [4, p. 16]

Two melodies stand out of the entire mass of the fast *khorovod* songs recorded and notated

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[1] The ascertainment of the typical features of the *khorovod* song genre took place based on the results of the research works of Anna Rudneva (*Kurskie tanki i karagody* [The Kursk Tanok and Karagod Songs], [8] Nina Bachinskaya (*Muzykal'nyi stil' russkikh khorovodnykh pesen* [The Musical Style of the Russian Khorovod Songs]), [9] Galina Sysoyeva (*Tipologiya ritmicheskikh form khorovodnykh i plyasovykh pesen v voronezhsko-belgorodskom pogranich'e* [The Typology of Rhythmic Forms of Khorovod and Dance Songs on the Border Between the Voronezh and Belgorod Regions]), [10] Olga Tokmakova (*Kurskie tanki i karagody: komponenty teksta i zhanrovaya distributsiya* [Tanok and Karagod in the Kursk Region: Text Component and Definition of Genres]), [11] and Larisa Vinarchik (*Yuzhnorusskie khorovody: perekrestok kalendarya i svad'by* [Southern Russian Khorovod Songs: the Crossing Between Calendar and Wedding Songs]). [12]

Example No. 1   *Oi, cheryoma, ty, cheryomushka kustok*
[Oh, you Bird Cherry, Bird Cherry Bush].
Belgorod Region, Rakityansky (Rakitnoye) District, Nizhnie Peny village[2]

on the territory of the Belgorod Region, written down in the villages of Ilovka and Podseredneye of the Alexeyevsky District; they are set to a text about the Pentecostal rite of twisting wreaths. The examined melodies show a number of distinctive features on the level of rhythmic structure. The latter include:

– the presence of three rhythmic periods;

– a ternary correlation of rhythmic durations;

– the use of refrain words characteristic for the wedding rites of the studied area:

One of the signature components of this song group is the modal organization of its melodies. Its foundation is comprised of a conjugacy of two conglomerations of major thirds a minor second from each other. For example, at the Poderedneye village, such a modal structure presents a peculiar marker of sacred space, since it coordinates itself with melodies of different genres coinciding together: a lullaby "about the Tatar yoke," a kolyadka (i.e., Christmas song), weddings songs, and springtime ludic khorovod songs (Example No. 2).

Example No. 2

Vselistvennyi venok [Many-Leaved Wreath].
Belgorod Region, Alexeyevsky District, Podseredneye village[3]

Organization of the Musical Rhythm of the Slow Khorovod Songs of the Pentecost Period

The group of slow *khorovod* songs is represented by the *tanok* songs, notated on the territory of the Krasnensk District, as well as on the border area of the Ostrogozhsk and Repyevsk Districts of the Voronezh Region.

The encyclopedia materials from 1996 have information about directing the figure Pentecostal *tanok* songs in the Gorki village of the Krasnensk District: "T*a*nki vadili na Troitsu — v ponedel'nik. Vadili — kazhdyi iz svoei ulitsy idet. Za ruki beremsya, paperek ulitsy, stsepleny ruki. Tagda skhadilis' i klanyalis' drug drugu, tagda sbivaemsya umesti, zavodim tanki. Patom obshchii krug — use smeshalisya. A patom tri devachki sazhaem treugol'nikom, a patom zavodit, cheb use devochki sideli u krugu. Nu i tak vo kolesom obkhodim ikh drug za drugom. Kogda po ulitse shli — eti zhe pesni igrali. A uzhe kak ottuda vernulisya, poshli po domam, tak uzhe eti pesni ne poyut. Toka na Troitsu poyut ikh."[4] ["The *tanok* songs were presented on Pentecost — on Monday. They were directed, each one arriving from its own street. We take each other's hands, across

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[3] Recorded of Podseredneye village in 1994. Unknown performers. The archive of the Folk Singing Art Department of the Belgorod State Institute of Arts and Culture.

[4] The archive of the Folk Singing Art Department (INP_K_A_16_2_No. 25).

the street, the hands are coupled. Then they approached each other and bowed to each other, then we gather together, starting the *tanok* songs. Then an overall circle — everything became mixed up together. And then we sit three girls together in a circle, and then start singing, so that all the girls would sit together in a circle. And so, we go around them in a circle one after the other. When they walked on the street — we played the same songs. And then, when they returned from there, now they are not singing these songs again. They sing them only on Pentecost."] During the procession of the *tanok* songs, the following song was sung *Oi, da yu gorade, yu Kieve* [In the City, in Kiev] (Example No. 3), which the consultants themselves could call *Kalina* [High Cranberry].

The basis of the compositional structures of the slow *khorovod* songs of the Pentecost period is comprised by the melody-and-refrain with special words "Len' moya, len'" [My laziness, laziness] (Butyrki village, Repyevsk District, Voronezh Region), "O, vlelim, lyolim" (Murom village, Shebekinsk District, Belgorod Region), "Kayolinama" (Gorki village, Krasnensk District, Belgorod Region), etc. Sometimes such words appear only as an opening sequence, for example, in the song *Lin po Donu plyvyot* [A Lin is Floating on the River Don] from the Khmelevskoye village of the Krasnensk District. According to Ekaterina Dorokhova's publication, in the village of Linovo of the Putivl District of the Sumy Region and in the village of Kleven of the Khomutovsk District of the Kursk Region, songs with such refrains were sung while swinging on the "reli" (seesaw) during Pentecost. [3, p. 264]

Example No. 3

Yu gorade, yu Kieve [In the City, in Kiev].
Belgorod Region, Krasnensk District, Gorki village[5]

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[5] Recorded of Gorki village in 1994. This song has been sung by: V. I. Sychyova (b. 1914), M. V. Mishustina (b. 1929), A. I. Tokareva (b. 1907), and E. S. Popova (b. 1917). Recorded by A. G. Grashchenko and L. N. Sushkova — faculty members of the Folk Singing Art Department of the Belgorod State Institute of Arts and Culture.

On the level of rhythmic structure, the melodies of this group demonstrate a commonality of organization, which discloses itself in the combination of a ternary and binary correlation of rhythmic durations. The pitch organization in the melodies of this group also endows them with a special significant status. The performance manner of the *tanok* songs is distinguished by an intense sound, developed melismatic singing, and "ikh" exclamations, remotely reminding of Polish "guk" sounds. These indications bring parallels with the manner of calendar intonating in the traditions of the indigenous Eastern Slavic settlements. Galina Sysoyeva in her research works highlights that such melodies carry out the calendar function, which is manifested in the sound marking of early or late spring, namely, the ritual procession on Pentecost. [5, p. 136] On the other hand, such components of the structure as the slow tempo of performance and virtuosic melodicism indicate at the obvious connections with the genre of lyrical song. It is important to note that in the tradition of the areas forming the borderlines of the Voronezh and Belgorod Regions, as is highlighted by Galina Sysoyeva, the genre of the plangent song predominates.

Wedding Songs of the Pentecostal Rites of the "Christening and Funeral of a Cuckoo"

The inclusion of wedding songs into the tone space of the Pentecost period is a rare occurrence. On the territory of the Belgorod Region, it is marked out in the tradition of the upper Oskol River area. Here the wedding songs communicate the rite of "christening and the funeral of a cuckoo." Moreover, different songs are sung in different villages: in the village of Verkhneye Kuzkino of the Chernyansk District, they sang the wedding birth delivery song *Oi, povili kukushku* [O, they Delivered the Cuckoo];

in the village of Bryanskiye Lipyagi of the Veidelevsk District, they sang the wedding "girls' night" song *Po-za lesikom kukushechka kykyet* [The Cuckoo is Cuckooing in the Forest]. According to Natalia Kuznetsova's research works, wedding songs comprise the central genre group in the traditional culture of the Upper Oskol River area. [6]

In this connection, there arises the question of the genre attribution of the song *Kukushechki-lyubushechki* [Lovely Cuckoos] from the village Foshchevatovo of the Volokonovsk District performed during the rite of the "christening and funeral of the cuckoo" (Example No. 4). It was recorded and notated for the first time by Vyacheslav Shchurov. [13, p. 55] The scholar attributed the song as a calendar *semitskaya* song for the seventh Thursday after Easter. Let us note that the ritual in the village coincided with the holiday of Ascension, labeled *Zvesyanyo* in the local dialect, while the Pentecost week here was called *kleshchal'naya* and not *semitskaya*. It is possible that the scholar provided a generalized connection to the calendar cycle.

Of considerable interest is the poetic text, consisting of two repeated melodic stanzas organized by the poetic verse and the refrain words:

> *Kukushechki-lyubushechki,*
> *Prinimaite mene vo zelenyi sad, rodnye!*
> *Kumitesya, lyubitesya,*
> *Prinimaite mene vo zelenyi sad, rodnye!*
> [Lovely cuckoos,
> Accept me into your green garden, my dears!
> Become acquainted, love each other,
> Accept me into your green garden, my dears!]

It may be presumed that a fragment of the broadly known lyrical song *Vesyolaya besedushka* [Merry Conversation], ubiquitously performed on Pentecost, is used at the basis of the poetics of the short refrain:

Example No. 4   *Kukushechki-lyubushechki* [Lovely Cuckoos].
Belgorod Region, Volokonovsk District, Foshchevatovo village[6]

…Vy, kumushki golubushki,
Podruzhki moi!
Kumitesya, lyubitesya,
Lyubite menya.
Vy poidete vo zelenyi sad,
Voz'mite menya
[…You, good women, my dears,
My friends!
Become acquainted, love each other,
Love me.
You shall go to the green garden,
Take me]. [14, p. 262]

The pitch organization of the melody is characterized by traits of intonating melodies set for an appropriate time (for the calendar cycler or for a wedding rite) — a female performing ensemble, a confined range, an intense sound, the presence of a lengthy unison with the subsequent resolution of the final pitch upwards, and the presence of harmonics. In the context of the traditional culture of the Upper Oskol River Region, this melody presents itself as part of the Upper Oskol melodic type, which demonstrates itself, first of all, as a marker of the local wedding rites and spans a large poly-genre group of musical texts. In the village of Foshchevatovo, the Upper Oskol melodic type is realized within the main group of wedding melodies of the contacting line.

Conclusion

It follows that during the process of analysis of the melodies of the Pentecost week on the territory of the Belgorod Region and the adjacent areas, it has been possible to reveal the following characteristic features:

1. The affiliation of the melodies to the genre of the *khorovod* song, or the use of wedding songs or melodies proper.

2. The genre fixture behind the predominating genre group of a concrete local tradition.

3. The structural organization revealing the typological connections with wedding or lyrical songs on the level of pitch or rhythmic organization.

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[6] Recorded of Foshchevatovo village in 1995. This song has been sung by: M. S. Skuridina (b. 1915), N. S. Sotnikova (b. 1931), E. S. Starodubtseva (b. 1933), E. L. Starodubtseva (b. 1912), M. D. Popova (b. 1913), and D. I. Tsurupa (b. 1917). Recorded by A. G. Grashchenko and Yu. A. Lomakina — faculty members of the Folk Singing Art Department of the Belgorod State Institute of Arts and Culture.

The indicated conglomeration of features reflects the essential phenomena examined by traditional culture and sheds light on the specificity of its formation in the historical-cultural continuum. In this context, it is most fitting to speak of the "dominant idea in the genre and style of a local tradition." This term was brought into scholarly use by Victor Lapin. In his work *Ocherki istoricheskoi problematiki russkogo muzykal'nogo fol'klora* [Sketches of the Historical Problem Range of Russian Folk Music], the scholar wrote: "The dominant idea in the genre and style of a local tradition is the genre (or group of genres, or genera) that becomes 'the centralizing element' of a musical-song system (according to Evgeny Gippius), i.e., exerts an influence on other song genres or their texts and forms out of them larger musical-stylistic unities or folk music-ritual complexes within the local tradition; this is the characteristic feature of tradition stipulated by the inner development and historically changing, corresponding to the productive period of the development of any particular genre or type of song; this is always an *inter-genre* and, most frequently, an *areal* phenomenon." [15, p. 94]

In conclusion, it must be noted that particularly the songs of the Pentecost period have taken upon themselves the function of the dominant idea in the style and genre of a concrete local tradition and manifested the significant models of the local song system. The reason for this is the special veneration of the feast of Pentecost in the south of Russia. The semantics of the sound space of the Pentecost period is overburdened with cultural codes, such as: the unity of the entire community in the round *khorovod* songs; the establishment of a new social status for the youth — for bride girls in the rite of "christening and funeral of the cuckoo"; the sacred quality of time and space in the tradition of leading the *tanok* songs. The Pentecost songs, reflecting the language of the local song system and demonstrating themselves as its stylistic marker, pertain to this category, as well.

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■ Musical Cultures of Russia ■

The Archival Funds of the E. V. Gippius Music and Ethnographic Center: Issues of Preservation and Cataloguing*

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Abstract. In the course of the waning of the tradition of folk music, the significance of archival funds of folk musical and ethnographic material as repositories of the intangible cultural heritage is increasing. One of the largest collections of this kind is the archive of the E. V. Gippius Music and Ethnographic Center, located at the Gnesin Russian Academy of Music. It is based on the fund of fieldwork audio and video materials, the collection of which is carried out by a special program that makes it possible to obtain rather extensive and diverse information from researched objects of traditional culture. The museum fund of the archive contains a significant number of ethnographic specimens. The E. V. Gippius Music and Ethnographic Center also possesses an abundant fund of manuscript materials and a specialized library, which includes books in Russian and in other Slavic languages. The article outlines a set of issues relevant to folk music collections, including the issues of preservation of information on magnetic recording media and adequate cataloging of the materials stored in the fund. In recent years the interest to the intangible cultural heritage in Russia has increased and has been fixed at the level of the state cultural policy, which would be conducive to solving any problems the keepers of the unique folk musical and ethnographic archives are confronted with.

Keywords: E. V. Gippius Music and Ethnographic Center, ethnomusicology, traditional culture, folk song, field study, cataloging, copying, nonmaterial cultural heritage

The Structure of the Funds of the E. V. Gippius Music and Ethnographic Center

The E. V. Gippius Music and Ethnographic Center is one of the structural subsections of the Gnesin Russian Academy of Music. During the course of over 60 years, its members have constantly participated in the scholarly life of the Gnesin House, while the center itself presents one of the "attraction points" for Russian ethnomusicology. In the 1970s and 1980s within these walls, an inherent school of ethnomusicologists was formed, and the most advanced methods of study of traditional musical culture were developed and adopted. The absolute majority of research carried out by the Gnesin ethnomusicologists is based on the materials of the proprietary funds of the E. V. Gippius Music and Ethnographic Center.[1] Special attention has always been devoted to traditional culture at the Gnesin Institute (subsequently, the Gnesin Academy). The Laboratory for Folk Music was opened here already in 1958. Vladimir Iosifovich Kharkov (Il. 1), a well-known folk music researcher, who by that time had acquired massive experience in field work, was chosen as its chairman.[2] It was particularly he who initiated the systematic activities of collecting folk music, which for the most part was carried out by the faculty members and students of two major fields of study — musicologists and composers.[3]

The Laboratory's funds already began to be formed back in the very first years of his activities, since at that stage the field expedition work had formed the main direction of folklorists' work. As a result, at the present time, over half a century later, the Gnesin Russian Music Academy is the proprietor of a unique collection, which includes a whole set of compilations in which traditional culture (for the most part, Eastern Slavic) is presented in a vivid and multifaceted way. The collections encompass a broad geographic span and include specimens of all the well-known musical genres, while the recordings from later times possess a broad scale of ethnographic material.

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[1] The Center obtained its present title in 2016; from 1958 to 1994 it was called the Laboratory for Folk Music, and from 1994 to 2016 — the Problem Setting Scholarly Research Laboratory for the Study of Traditional Musical Cultures.

[2] During the years 1927−1937, the place of work for Kharkov (1900−1974) was the All-Ukrainian Academy of Sciences, wherein starting from 1936, he headed the Folk Music Sector at the Institute of Ukrainian Folklore. Under the scholar's direction, over 30 folk music expeditions were carried out, which resulted in unique recordings of Ukrainian, Belorussian and Moldavian folk songs. Vladimir Kharkov's research activities were interrupted by his arrest and resumed in 1947 with his collaboration with the Laboratory for Study of Musical Creativity of the Peoples of the USSR of the Tchaikovsky Moscow State Conservatory, which was directed by his teacher, one of the "fathers" of Russian ethnomusicology — Kliment Kvitka.

[3] In addition to the representatives of the History, Theory and Composition Department at the Gnesin State Musical-Pedagogical Institute, occasionally students of other major fields of study also took part in the folk music expeditions. One such experiment resulted in the unique collection of tunes for the violin written down by Tatiana Kazanskaya at the Smolensk Region. Such trips were made by Tatiana Nikolayevna during the course of many years, when she was already a violin teacher at the Gnesin Institute, and subsequently the collected melodies she had written down became the basis for the dissertation for the degree of Candidate of the Arts. In 2022 this research work was published as a monograph (see: *Smolenskii muzykal'no-etnograficheskii sbornik. Tom 6. Traditsionnoe iskusstvo smolenskikh skripachei. Ekspeditsionnye materialy i issledovanie T. N. Kazanskoi* [The Smolensk Musical-Ethnographical Compilation. Vol. 6: The Traditional Art of Smolensk-Based Violinists: Expedition Materials and Research by Tatiana Kazanskaya]. Moscow: Gnesin Russian Academy of Music, 2022. 346 p.).

Il. 1. Vladimir Iosifovich Kharkov

The primal part of the funds of the E. V. Gippius Music and Ethnographic Center is comprised of collections of audio and video recordings. The former, undoubtedly, prevail quantitatively, since the opportunity of capturing the process of field work on video appeared for the ethnomusicologists only in the middle of the 1990s. The greater part of the video materials is presented by means of digital recordings and is stored on disc drives. The recordings of the audio materials include both digital and analog recordings; the latter are preserved on magnetic media.[4]

Besides the field recordings, which form the base quantity of the audio and video fund, the center is also in possession of the so-called demonstrational fund. This is a rather motley collection in its makeup, and it includes the following positions:

a) recordings of ethnographic concerts of different years;

b) collections of folk songs and instrumental tunes published by various scholarly organizations;

c) published recordings of professional, student and amateur folk music ensembles;

d) thematic selections of folk songs and tunes from the main archive of audio recordings.

The demonstrational fund is actively used by the faculty members and students of the Gnesin Russian Academy of Music and the members of the center for scholarly, performing and creative activities, and also as an indispensable component of theoretical tutorial courses of the ethnomusicological direction.

The methodology of field work developed by the specialists at the Center for Musical Ethnography presumes elaborate documentation not only of the folk songs and the interviews with their performers, but also of the visual sources of information, such as various household items, architectural objects, etc. With this aim, the collectors engage in photographic documentation, which allows them, among other things, to affix the faces of the folk music performers. The photographs made in various years comprise the collection of photo materials preserved as photographical print, as well as in digital format, on the Academy's internet server.

Of special interest is the center's museum archive. Its exhibit items include elements of folk costume, musical instruments (Il. 2, 3 and 4), as well as traditional household items and ritual attributes, as a rule, presented to the folklorists during their expedition trips. The museum fund is constantly replenished, at the same time, its exhibit items are regularly used — as unique teaching aids (for example, in the course of "The Basics of Ethnic Organology"), and also as accessories for the concert performances of the folk music ensemble of the Gnesin Russian Academy of Music. Unfortunately, the absence of special exhibition venues, which would make it possible

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[4] At the present time, the audio material on CD and DVD disc drives comprises over 6000 shelving units, approximately as many of them stored on magnetic media; the video recordings comprise about 3500 DVD.

to provide a broader and more regular access to the museum memorabilia, remains a problem.

Il. 2. Exhibit Items from the Museum Fund
of the E. V. Gippius Music and Ethnographic Center

Il. 3. Musical Instruments and Textiles from the Museum Fund
of the E. V. Gippius Music and Ethnographic Center

Il. 4. A Tambourine and a Ratchet from the Museum Fund
of the E. V. Gippius Music and Ethnographic Center

The manuscript collection of the E. V. Gippius Music and Ethnographic Center includes the results of the development of field materials. These are comprised by reports of the expedition groups, the collectors' field notebooks and diaries, transcriptions of folk songs and conversations with the performers, as well as analytic cards — a format of research that makes it possible to provide systematization for the diverse song material at the initial stage of its study.

The center's archive of books comprises a library consisting of dozens of systematic editions, many of which are endowed with authorial autographs. They also include copies of diploma works by ethnomusicology students from the Gnesin Academy, as well as dissertations by the faculty members and employees of the Ethnomusicology Department.

Il. 5. Editions of the E. V. Gippius Music and Ethnographic Center

A special part of the book archive is comprised by editions published by the employees of the center, including periodical editions (Il. 5). Among these, first of all, mention must be made of the *Smolenskii muzykal'no-etnograficheskii sbornik* [The Smolensk Musical Ethnographic Compilation], conceived of as an anthology of folk music of the Smolensk Region in its ethnographic context. To date, five thematic books of this series have come out devoted to various spheres of the folklore culture of that region: Volume 1: *Kalendarnye obryady i pesni* [Calendar Rites and Songs] [1]; Volume 2: *Pokhoronnyi obryad. Plachi i pominal'nye stikhi* [Funeral Rites. Lamentations and Memorial Verses] [2]; Volume 3: *Sezonno priurochennye liricheskie pesni* [Lyrical Songs Timed for Particular Seasons] [3]; Volume 4: *Svad'ba dneprovskogo pravoberezh'ya: Ritual i muzyka* [Weddings on the Right Bank of the Dniepr River: Rites and Music] [4]; Volume 6: *Traditsionnoe iskusstvo smolenskikh skripachei: Ekspeditsionnye materialy i issledovanie T. N. Kazanskoi* [The Traditional Art of Smolensk-Based Violinists: Expedition Materials and Research by Tatiana Kazanskaya]. [5]

During the 2023−2024 academic year, the ethnomusicologists from the Gnesin Academy published a two-volume edition: *Zolotaya kollektsiya muzykal'nogo fol'klora kazakov Rossii* [The Golden Collection of Folk Music of the Cossacks of Russia] is the first fundamental compilation of the best specimens of songs by Russian Cossacks in the history of Russian folk music studies. [6; 7] Moreover, starting from 2012, the E. V. Gippius Music and Ethnographic Center has carried out the publication of the only profiled periodical in Russia — the academic journal *Voprosy etnomuzykoznaniya* [Issues of Ethnomusicology], all of the issues of which are also stored in the center's archive of books.

The Problems of Preservation and Cataloguing: Solutions and Prospects

The archive funds of the Gippius Center are not only diverse in their compilation, but also quite extensive in their quantity. The number of depository items the Center stores is in the tens of thousands. The ownership of such a collection of an undoubted scholarly and cultural value presumes observing a whole number of conditions connected with its preservation and acquisitions of new items.

First of all, the necessity of providing the scholarly and cultural value of the components of the archive remains relative. For this reason, all the contemporary field research carried out by the ethnomusicologists from the Gnesin Academy are carried out in correspondence with a special methodology developed in the 1980s. Its main principles are described in Margarita Yengovatova's article *Gnesinskaya shkola fol'kloristov: istoriya i perspektivy* [The Gnesin School of Folklorists: History and Perspectives]. [8] This comprehensive investigation of the chosen regions, the fixation on the entire capacity of traditional culture in each locality includes recording the conversations with the performers (about the ethnographic context and the forms of traditional musical realities and performance process), the musical repertoire, the notation of folk terminology and verbal genres, as well as the unacceptability of a selection of the materials based on subjective causes. [Ibid., p. 51]

The musical-ethnographic material not adhering to the present demands (compiled during earlier years or arriving once again from private collections) is required to be provided with detailed description and sometimes the reclamation of part of the information with the use of various open access and archival sources.

Among the problems connected with the preservation of the available fund, the most

acute one is that of the possible destruction of the magnetic carriers of information, which may lead to the danger of the loss of unique audio materials. The necessity of their swiftest transferal into digital format is obvious. The sound engineers of the E. V. Gippius Music and Ethnographic Center are carrying out this work in a systematic fashion, reconstructing and restoring phonograms.

The problem of cataloguing the funds is also relevant for the present day. Its solution is perceived in the creation of an electronic database which would contain a rubricated catalogue of the available audio and video materials with references to their digitalized copies. At the present time, a certain portion of the digitized audio recordings has been systematized particularly following such a principle, however, the main bulk of the work must still be done in the future. The requirement of a constantly expanding scale of protected internet space for the preservation of audiovisual information also remains a separate problem.

Cataloguing the demonstrational fund presents a special difficulty. Being rather motley in its makeup, it is in need of a special form of systematization with the use of various parameters that would make it maximally accessible for usage.

The indicated problems are relevant for the majority of folklore-ethnographic archives, not only in our country, [9] but also of the entire post-Soviet space, as well as other countries. [10] On the one hand, such archives are repositories of intangible cultural heritage, the careful treatment of which has been affixed on a governmental level during the past decade. Thus, in the Russian Federation the Conception of the Preservation and Development of the nonmaterial ethno-cultural legacy of the Russian Federation throughout the period up to the year 2030 has been implemented[5]; the positive changes in the state polity of Belarus in regard to its cultural and natural heritage have been the subject matter of the articles of Natalia Shelupenko [11] and Denis Filipchik, [12] while the selfsame changes in the state polity of Latvia have been dwelt upon by Zans Badins. [13] On the other hand, most apparent is the imperfect state of the material-technical basis of most of the archives, which does not make it possible to solve the current and strategical problems efficiently and operatively. These and other problems were discussed at the Second All-Russian Seminar devoted to Archival Funds of Folklore-Ethnographical materials, which took place on April 10, 2018 at the Center for Russian Folklore of the V. D. Polenov State Russian House of Folk Creativity. It resulted in the adoption of the resolution with proposals to the Ministry of Culture of the Russian Federation for the creation of mechanisms of preservation and development of such funds.[6]

One of the questions touched upon at the seminar became that of integration of funds preserving audiovisual materials into the contemporary informational space.

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[5] *The Conception for the Preservation and Development of the Nonmaterial Ethno-Cultural Legacy of the Russian Federation during the period up to the Year 2030.* URL: http://government.ru/docs/all/152075/ (accessed: 23.01.2025).

[6] *Fondy fol'klorno-etnograficheskikh materialov: problemy i perspektivy: Rezolyutsiya Kruglogo stola II Vserossiiskogo seminara po arkhivnym fondam fol'klorno-etnograficheskikh materialov 10 aprelya 2018 goda* [The Funds of the Folklore-Ethnographic Materials: Problems and Prospects: the Resolution of the Round Table of the 2nd All-Russian Seminar devoted to Archival Funds of Folklore-Ethnographic Materials on April 10, 2018]. URL: https://www.folkcentr.ru/rezolyuciya-kruglogo-stola-fondy-folklorno-etnograficheskix-materialov-problemy-i-perspektivy-ii-vserossijskogo-seminara-po-arxivnym-fondam-folklorno-etnograficheskix-materialov/ (accessed:23.01.2025).

For the fund of the E. V. Gippius Center, the work of which is closely connected with the educational process of the Gnesin Russian Academy of Music and the scholarly activities of its employees, this theme is very relevant. It is obvious that in order to be used frequently, the archival materials are in need of copying. At the same time, there arises the danger of the copies being brought into the internet space, where they may be depersonalized, and their historical, geographical and authorial identity devalued. The experience of archives and libraries in Russia and in other countries shows that the tendencies in the approaches to this questions vary — from permission to copy the materials freely to completely prohibiting any copying. [14] In this range of policies, each organization solves this problem in its own way. At the present time, the employees of the E. V. Gippius Music and Ethnographic Center are developing optimal forms of access for the students and faculty members of the Academy, as well as other interested people to the archive.

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■ Choral Music ■

Concerning the Issue of Compositional Technique in Polychoral Works
(Based on the Motets by Thomas Tallis and Alessandro Striggio)

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Abstract. The article is devoted to the comparative analysis of two significant compositions from the Renaissance era — the motets endowed with forty separate voices: Alessandro Striggio's *Ecce beatam lucem* and Thomas Tallis's *Spem in alium*. The distinguished principles of counterpoint having been revealed, as well as the different kind of work with the musical material and choral parts refute the widespread thesis that Striggio's motet could be considered as a model for Tallis' motet. At the same time, it is possible to observe a common general compositional technique for both of these motets — by means of imitational writing. The latter explains the logic of the composition of these two musical masterpieces: the gradual buildup of the respective parts and the combined groups of parts makes it possible to display control of the vertical element with a forty-part *tutti* and avoid parallelisms. The imitational and polyrhythmic counterpoint in *Spem in alium* also casts doubt over the hypothesis of the possibility of preliminary "chordal" sketches for ten voices in the case of Tallis's motet, although this could be valid in the case of the motet *Ecce beatam lucem*, which is similar in its texture to the chordal tonality that appeared in the subsequent musical period.

Keywords: polychoral motet, Thomas Tallis, Alessandro Striggio, imitation, counterpoint, soggetto

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Introduction

The second half of the 16th century is significant with the spread throughout Europe of a new type of music written for two or more choruses. By polychoral music, we mean such compositions wherein the vocal parts are grouped into two or three strata of sound (choruses) and where the present division is fixed by the composer in writing. It must be indicated that the use of the antiphonal principle of the call and response between the different parts of the chorus or choral sections, as it may be frequently observed in 16th century motets,[1] does not classify a certain composition automatically as being polychoral. Sometimes, in regards to the polychoral motets by Thomas Tallis and Alessandro Striggio, as well as other compositions possessing an unusually large number of voices, the term hyperpolyphony is applied, [1, p. 9] which is usually used for the sonoristic compositions from the 20th century. However, it is viewed as not being very precise, since it remains not indicated, from what precise moment does the polyphony become transformed into the hyper. Should only the forty-part motets be classified as hyperpolyphonic, or do the motets with a smaller amount of voices also have that prerogative, and why? This question, as well as a host of other similar ones, arises in this connection.

Most frequently, the birth of such polychoral compositions is connected with the Venetian school and is attributed to Adrian Willaert, [2, p. 1] who worked as a maestro di cappella and as a composer at the St. Mark's Cathedral.[2] In all likelihood, polychoral music comprised an essential part of the ceremonial element of the Medici court. [3, p. 5; 4, p. 1] Most of the preserved compositions of this category from the years 1557–1601 were written by Florentine composers, among which Stefano Rossetto and Alessandro Striggio stand out especially vividly. At the present time, it is hardly possible to measure the fullness of this phenomenon: many of the compositions were lost or have survived up to our time only fragmentarily.[3] Written during that time the letters frequently contain mentions of various musical works for a large number of voices that are presently unknown to us.[4] At the same time, the origins of the phenomenon itself, in a nutshell, stems from the Franco-Flemish school, especially in the canons based on several themes, consisting in themselves the potential toward a spatial division of the parts, which in itself already leads to polychoral writing. [2, pp. 4–5]

The timeliness of the present article can be explained by the unfading interest

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[1]   Such is the eight-voice motet *Laudate pueri Dominum* by Giovanni Pierluigi da Palestrina from the Second Book of Motets of 1572.

[2]   The research works of recent years have shown that the aforementioned phenomenon formed itself throughout Europe and it was by no means only connected with Venice. The first compositions of such kind — starting from those for two choruses — were connected with the names of composers who worked in various cities in Italy and France. [3, p. 5]

[3]   Davitt Moroney provides a list of compositions with 30 or more parts dating from the second half of the 16th century. [Ibid., p. 6]

[4]   As may be seen from the correspondence between Albrecht V and Maximilian of Bavaria, there existed a forty-part motet by Orlando di Lasso, which even included an additional *basso continuo* part. [Ibid., p. 23] In addition, at the wedding of Wilhelm of Bavaria in the winter of 1568, the composer directed the performances of several compositions for several choruses, which included a mass for 24 voices by Annibale Padovano and a certain forty-part motet by Alessandro Striggio, which, as may be presumed, conceals *Ecce beatam lucem* behind it. [4, p. 7]

towards Thomas Tallis' motet *Spem in alium* and Alessandro Striggio's *Ecce beatam lucem*: the recent decades have been marked by the emergence of a set of publications in which the aforementioned motets have found themselves within the focus of attention. For the most part, these are works of historical and source study problem ranges, [5; 6, pp. 192–196; 7; 8] but there are also research works available, — albeit, few in number, — devoted to the issues of the style and technique. [4; 9; 10] As far as it is known, the issues of the modes and counterpoint of Renaissance polychoral music have not yet become a topic of separate study in Russian musicological literature.[5] As a result, presently there does not exist any special research work aimed at comparing the motets of Tallis and Striggio, being the sole survived compositions with the largest quantity of voices, from the positions of compositional techniques, which would provide answers to a number of questions: wherein lie the difference and the similarity of the principles of polychoral composition in the works of Tallis and Striggio, what tendencies does each one of them bear witness of, and how valid is the hypothesis of the influence of Striggio's motet on the creation of Thomas Tallis' *Spem in alium*?

Creation History of the Motets by Tallis and Striggio. The Different Editions of *Spem in alium*

It is customary to date *Spem in alium* as having been composed in the late 1560's or the early 1570s, i.e., not having been written prior to Alessandro Striggio's trip to England in June 1567. The meeting between the two musicians may have taken place at that same time, and Striggio's compositions may also have been performed in private aristocratic salons, including the motet *Ecce beatam lucem*, which may have become the model for Tallis' composition. [3, pp. 1–2; 4, p. 29–31] However, at the present time there have appeared assumptions that the object of inspiration for the English composer may have been the recently discovered forty-part mass *Ecce si beato giorno* by the selfsame Striggio. [3, p. 32] Both the mass and the motet *Ecce beatam lucem* were composed approximately during the same period, in the 1560s. The former was performed in 1567 before the Emperor of the Holy Roman Empire Maximilian II, and then at the Bavarian and French royal courts — just before Striggio's trip to England. The present mass was based on unknown work, which has not been discovered. [Ibid., p. 33] At the same time, the motet creation date is unknown, since the documents of various years (1561 and 1568, respectively) mention a "canzona for 40 voices," [Ibid., pp. 25–27] but there are no indications of any concrete compositions. It is also entirely unclear[6] about the circumstances of the creation of Tallis' *Spem in alium*. As the patron who commissioned the work, Thomas Howard, the 4th Duke of Norfolk is most often mentioned, who was the son-in-law of Henry Fitzalan, the 12th Earl of Arundel, a famous patron of the arts and amateur musician. [4, p. 5; 5, p. 179]

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[5]   At the same time, a number of new works in the sphere of study of Russian polychoral music from the Baroque period have appeared. Among them, the articles of Anna Bulycheva [1] and the numerous publications of Natalia Plotnikova must be highlighted.

[6]   There exists the assumption that Tallis' motet was composed for a secret sworn ceremony (self-dedication) devoted to a conspiracy against the incumbent Queen Elizabeth I in order to bring Mary Stuart to the throne. [7, p. 43] The most plausible version seems to be the one, according to which the composition was performed in the palace of the 12th Earl of Arundel around 1574 as a bright tribute to the queen, who attended an aristocratic evening. [8, p. 463]

The first venue for the presentation of such a large-scale work is usually indicated as being the Long Gallery in the Arundel House, the private residence of Earl Henry Fitzalan — the place mentioned in the short-story by Thomas Wateridge. [6, p. 192][7]

The motet has been preserved only in several posthumous manuscripts, the earliest of them dates around 1616 (GB-Lbl Egerton 3512).[8] The other manuscripts of this work have been written down later, such as, for instance, the manuscript G. Mus. 420 (preserved in the Library of Gresham College), however, it was copied from the selfsame GB-Lbl Egerton 3512. The manuscript GB-Lbl Egerton 3512 contains an English subtext with the words of an unknown author: "Sing and glorify."[9] The performance of the famous "song of forty parts" in 1616 in the presence of the king himself found reflection in documents. [7, p. 25] At the same time, the manuscript from the Gresham College possesses only a Latin subtext. This second manuscript forms the basis for the motet's publication in 1928 in a compilation of Tallis' music from the series "Tudor Church Music," as well as the edition published by Philip Legge.[10] The new version of the motet made by Hugh Keyte in 2020, on the other hand, is derived from the manuscript GB-Lbl Egerton 3512 and differs from all the other publications by an alternative division of the chorus: not into five eight-voiced choruses, but into four ten-voiced ones.

The original manuscript was preserved in Lord Lumley's library at the Nonesuch Palace up to the fire of 1596. [5, p. 180] The text sourse for *Spem in alium* is a responsory that was performed at the matins within the framework of "The Story of Judith," one of the lengthy series of Sunday services taking place after Pentecost. [Ibid., p. 178] Under the guise of Judith, various researchers see alternately either Mary Stuart, [7, pp. 41–42] or Elizabeth. [11, p. 10]

It is important to emphasize that, notwithstanding the identical amount of voices, the inner structural division into the separate choruses in the motets differs. It is customary to suppose that the motet *Spem in alium* is meant for eight five-voice choruses, and *Ecce beatam lucem* — for five eight-voice choruses. Philip Legge, who made his own edition of the music of *Ecce beatam lucem*, based himself on

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[7] Stevens supposes that the indicated space would have been convenient for the performance of the polychoral composition, [5, p. 175] however, Hugh Keyte and Kerry McCarthy do not exclude the possibility that the motet was given its premiere at England's "architectural wonder" — the Nonsuch Palace, which was an uncommonly beautiful construction (which is testified by the title itself). The celebrated octagon-shaped banquet building and the two towers may have brought Tallis to the idea of creating a composition for 8 choruses, each of which would have been placed in one of the wall niches of the premises. [6, p. 195; 7, p. 17]

[8] Score copy, 1616. British Library, London. GB-Lbl Egerton 3512. URL: https://www.diamm.ac.uk/sources/4133/#/ (accessed: 22.11.2024).

[9] This is explained by the fact that Tallis' motet with another text, as may be presumed, was performed at the inauguration of the son of the ruling king James I, Prince Charles as the Prince of Wales in 1616, and maybe also at the inauguration of Prince Henry six years earlier. Hugh Keyte presumes that the motet could not have been performed at the inauguration of Prince Henry, since it is clearly visible that the copyist of the manuscript Egerton 3512 was compelled to create a countertexture with a new text in English at the spur of the moment, and this meant that no English version existed before 1616. The mention in the text of two names at once (that of Prince Henry, who died close to that moment, and the living Prince Charles) could be explained as a tribute of respect for the deceased prince. [7, p. 26] It is possible to disagree with the scholar at least for the reason that the version meant for Prince Henry's inauguration may simply not have been preserved.

[10] URL: https://www.cpdl.org/wiki/index.php/Spem_in_alium_(Thomas_Tallis) (accessed: 22.11.2024).

the manuscript from 1587, presently preserved in the Austrian Library. In his version, the motet is performed by five choruses, in their turn, divided within each of the choruses into two separate sections — half-choruses. Such division, according to Legge, arranged by the different keys in each voice, and while following each one of them, one half of each chorus was higher than the other in terms of register. In the edition of the "English Church Music" series from 1928 and in the edition of the music published by the selfsame Legge in 2008, Tallis' motet *Spem in alium* is presented as being divided into eight choruses, i.e., in the accepted version.

Hugh Keyte suggested his version of the music being divided into ten four-part choruses. In his argumentation, the editor made a reference to the fifty-voice motet by Stefano Rossetto *O consolamini, consolamini*, [7, p. 15] wherein each of the four constituent choruses possesses its own inner divisi. At the same time, in essence, Keyte's edition differs very little from the aforementioned editions of Tallis' motet.[11] It must be specified that in the GB-Lbl Egerton 3512 manuscript the singers' voices are not endowed with any designations and are assembled into groups of 8 voices in the same register (5 groups with the parts in the keys of G2, C2, C4, C3, F4). Each voice is numbered from top to bottom, so

it does not present any difficulty to assemble them into one of the eight constituent choruses.[12] In the music examples presented below, the author of the article provided the authentic indications of the voices utilized by Tallis himself and his contemporaries.

Spem in alium and *Ecce beatam lucem*: The Peculiarities of Textural Use

The motets are composed in the same church mode, namely, the seventh, and one overall technique of pervasive imitational writing. At the same time, both of the masters, nonetheless, demonstrate different treatment of the musical material, at times diametrically opposite from each other. Tallis gives preference to the principle of exposition of the small theme or the *soggetto* in all the voices, while Striggio prefers the technique of mono- and polyrhythmic counterpoint.[13] The logical formation of the compositions occurs differently in each case. The pervasive imitation is characterized by the presence of the small theme that is expounded in turn in all or most of the voices. Starting with a monophonic voice, the musical texture thickens due to the constant addition of parts, which are developed already on free musical material (Example No. 1). This kind of method of work may be seen in the musical manifestation of four out of the six lines of Tallis' motet (while in Striggio's motet it is virtually absent[14]),

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[11] The chanting of certain words and the bass parts in the seventh and eighth voices (in Legge), which Keyte changed the order of, were also subjected to editing. For the present research, the differences in the edited versions must be acknowledged as being unessential and in no way affecting the arrived-at conclusions.

[12] The top voice of the first chorus is numbered as the first, the bass of the first chorus — as the fifth, and the top voice of the second chorus, correspondingly, continues the numeration and is listed as number six, and so on.

[13] Frequently, the monorhythmic counterpoint passes into polyrhythmic counterpoint, which can be seen in the first measures of Striggio's motet.

[14] In light of such observations, the indication of the pervasive imitation technique in *Ecce beatam lucem* is somewhat conditional. The latter is interpreted rather broadly, and a musical worked composed in such a technique may include (and this is encountered frequently) sections in mono- and polyrhythmic counterpoint. At the same time, the issue of classification of the technique of church singing in the case of a total absence of imitational development of at least only the small theme remains unsolved and requires separate examination.

Example No. 1   Thomas Tallis. *Spem in alium*.
The beginning of the motet with the exposition of the first small theme

simultaneously with this, such a principle of exposition alternates with both mono- and polyrhythmic counterpoint in *Spem in alium*.

Striggio starts from a "block-like" division of the texture, wherein the voices of a separately taken chorus (or choruses) enter at the same time in one and the same rhythm (Example No. 2). This method of composition is fundamentally different from the "diagonal" writing in Tallis' motet, and it becomes difficult to determine, from what voice had the process of composition begun.[15] Such is also the assessment of Grigory Lyzhov: "It is always a more problematic goal to reassess the speed of composition of a work written in a monorhythmic "chordal" structure than in an imitational one." [12, p. 294]

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[15] It is fair to observe that Striggio seldom uses imitations, and in this aspect the short double cannon set to the words "quam perennis esca" is especially illustrative; however, the composer combines it with monorhythmic writing, as well.

Example No. 2   Alessandro Striggio. *Ecce beatam lucem*.
The beginning of the motet with a principle of monorhythmic counterpoint

Such choral "arrays," short in their duration, always conclude with a delineated cadenza, in contrast to pervasive imitation, the boundaries of which are frequently veiled by means of addition of new voices, or the continuation of sound of the entered parts.

The pervasive imitational writing in its "classical" appearance with the expounding of the small theme makes it possible to achieve continuity and suaveness in the music. It is particularly this quality, crucial for the technique, which helped Tallis in his successful solution of the spatial organization of the choruses: at the words "Qui irasceris, et propritius eris" six choruses come in consistently with the small theme,[16] and several measures later, the parts fall silent. During the performance, the listener could observe, how the music suavely transports itself in space, traversing from the eighth chorus to the third. The graphic design of the score in this section of the form is diagonal in the literal meaning and resembles a rhombus, which provides a reference to the future, to similar spots in Edison Denisov's *Requiem*. The logic of the interaction between the choruses is presented as being clear: at the very beginning, on the first two phrases the motion proceeded consistently from the first chorus to the eighth, while on the third phrase — from the eighth to the third, after which the two first choruses enter with new musical material.[17] If we are to imagine that the choruses were really distributed in a circle[18] (for example, in the octagonal premises of the Nonsuch Palace), then the sound has traversed a

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[16] The first exposition of the theme in the part of the top voice of the seventh chorus is superimposed on the conclusion of the forty-part fragment.

[17] This is visibly shown in the scheme: [9, pp. 124–125].

[18] It is interesting that the copy of *Ecce beatam lucem* from 1587, preserved in Zwickau, contains the bass part of the organ (Bassus ad organum), accompanied with an indication to locate the singers and the instruments (among which are the organ, the sackbut, lutes, one cembalo and violas) on the stage. The annotation indicates that the choruses were situated in a circle, at the center of which the instruments were located. [3, pp. 42–43]

complete circle into one side and back. The idea of a gradual transferal of the sound material is an ingenious discovery, through which Tallis' motet differs from Striggio's.

In both compositions, the antiphonal calls and responses between the choruses are also used. Striggio is inclined to repeat the musical material of the choral groups without any changes, such as during the setting of the words "quam multo clar'honore sidera fulgent." On the other hand, Tallis demonstrates a special kind of mastery in this plan: he distributes the musical material between the groups consisting of two choruses situated adjacently to each other (some of the voices — predominantly, the second bass — are allowed to pause). This material is not transferred by the composers into the other choruses with precision, but only several melodically significant fragments are preserved, which sound in another register and receive through the other parts a different intonational and rhythmic framing (Example No. 3). At the words "Domine Deus," during the fourth and fifth statements, the repeated melody, passing from one group to another, sounds on another step, a whole tone higher.

Example No. 3

Thomas Tallis. *Spem in alium*.
A varied repetition of the material in the choruses

Example No. 4   Thomas Tallis. *Spem in alium*.
Vertical-invertible counterpoint upon repetition of the material

Upon the repetition of the musical material of several voices at once, the composer resorts already to a more intricate and refined alteration — he rearranges the musical material between the parts, which results in a quadruple vertical-invertible counterpoint in octaves (Example No. 4).[19]

The chief achievement and complexity of both of the motets are the "tutti" forty-part fragments that intrude into the texture all of a sudden and demonstrate themselves as the rhetorical figures of a noema.

Voice-Leading in Tallis' and Striggio's Motets

Upon analysis of the compositions with a massive amount of performers amounting to forty parts, the question of correct voice-leading becomes legitimate. The forty-part fragments may present a considerable amount of difficulty to compose, in light of various progressions of parallel fifths and octaves between separate voices. With the augmentation of the number of voices, the possibilities for developed voice-leading become fewer, since the pitches in the various parts would coincide more and more, and simultaneously the probability of the appearance of parallelisms would increase. According to simple calculations, Tallis (and, correspondingly, Striggio) would have had to check precisely 780 pairs of voices for the possible presence of parallel intervals. The situation in practice, as it seems, was simpler. In the works of various composers of that period, such as Orlando di Lasso, William Byrd, Giovanni Gabrieli and others, it is possible to observe motion in parallel fifths and octaves, moreover, it is equally true for three- or four-voice counterpoint. Parallels may also be found during opposite motion, which, apparently, was not considered to be a mistake. Gioseffo Zarlino in his treatise *Le istitutioni harmoniche* [14] cautions against parallelisms, particularly, against those moving in the same direction in ascending and descending motion,[20]

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[19] Tallis also revealed himself as a master of counterpoint in the motets from his collection *Cantiones, quae ab argumento sacrae vocantur* (1575), published in collaboration with William Byrd. Tallis resorts to an unconventional canonical sequence of the 2nd category with sections of unequal length in the motet *Salvator Mundi I*. [13, p. 40]

[20] In Chapter 29 of Part II of the treatise, Zarlino writes: "However, it is undesirable that two or more perfect consonances, containing equal proportions, in ascending or descending parts together, would e placed in compositions one after the other, without any other intermediary interval" ("Però non volsero, che due, o più Consonanze perfette, contenute da vna istessa proportione, ascendenti insieme, o discendenti le parti, si potessero porre nelle compositioni l'vna dopo l'altra, senza alcuno altro mezano interuallo"). [14, p. 176] Discussing proportions, Zarlino notices further that appearing in such type of voice-leading the correlation, for example, upon parallel fifths (4:6:9), is geometrical, rather than harmonic, which means that it does not correspond to nature.

and shows examples of incorrect voice-leading in unisons, octaves and fifths. Musicologist Peter Schubert named such types of motion as "anti-parallels" and also asserts that they were frequently used in the music of that time. [10]

Spem in alium and *Ecce beatam lucem* are no exception to this: parallelisms can be frequently encountered in the two compositions, both in the forty-part texture and in the case of a smaller number of voices. In *Spem in alium*, along with the apparent parallelisms, there are also parallel octaves and fifths present "covered" by means of polyrhythmy and pauses in various voices.

Schubert hypothesizes that Tallis may have used some sketches wherein the main concords were notated, stemming from the various combinations of notes permitted by voice-leading (the so-called "available motions"). After such a pre-compositional stage, the composer distributed these voices throughout the separate parts. But in this case, he would have operated by means of the chords, whereas the rhythmical side and the developed voice-lading had to be thought-out separately, which would lengthen the process of composition. The number of "available motions" (which Peter Schubert shows in Example No. 6 of his article [Ibid.]) upon connection of the triads correlating with each other in perfect fourths and fifths in number, are only ten in number.[21] But even such a preparation process does not solve the problem of designing the other thirty parts. The bass instrumental part may have been conducive for the musicians to find their way in the musical score. The later copies of Striggio and Tallis motets have the bass part, but it is not known whether it had existed in the original manuscripts of these works.[22] It must be noted that the lowest pitch of the concordant harmony (which is almost always the root of the triad) finds itself in the bass of various chords, as it may be seen in the final (and most long-drawn) forty-part fragment at the setting of the words "Respice humilitatem nostrum" in *Spem in alium*: the second bass parts of the eighth, the fifth or the third chorus alternately becomes the vertical sonority basis. The same observation is likewise fair for Striggio's motet. It is also characteristic that both composers base themselves in the tutti sections on the melodic motion in the capacity of the interval of a triad.

The aforementioned researcher Peter Schubert supposes that Tallis, composing his motet, may have relied on the principles of voice-leading described by Thomas Campion[23]

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[21] They are formed by means of enumeration of all the possible permitted progressions: during the bass motion in a perfect fourth, the step of a third degree may pass into any degree of the following concord, the fifth degree — into a third or octave degree, and the octave degree — into those of a fifth or a third degree of the following concord. Moreover, it is possible to shift the fifth scale degree into a fifth degree and an octave degree into an octave degree through contrary motion with the bass (the aforementioned "anti-parallels"). The tenth and final permitted voice-leading is the doubled motion of the third degree to the third degree. For example, upon the motion in the bass from an *F* to a *C*, the third scale degree *A* may appear simultaneously to the pitch *E* in two different voices, but, once again, only in contrary motion.

[22] In the manuscript GB-Lbl Egerton 3512 it is called "The Thorough Bass." One might very well presume the participation of instruments in the performance of Tallis' motet; after all, the aforementioned Earl Henry Fitzalan was the owner of the largest collection of instruments in England (viols, woodwind and keyboard instruments), preserved at the Arundel House. [5, pp. 174–175]

[23] Thomas Campion (1567–1620) was an English composer, poet and scholar. He composed several books of arias (or "ayres," as they were called at that time in England), which are songs set to texts in English for one or more voices with instrumental accompaniment (viols, orpharion, lute).

in his treatise *A New Way of Making Fowre Parts in Counter-point*. [15] The main object of the publication, as can be seen in the title, is counterpoint.[24] By indicating the third, fifth and octave with the numerals 3, 5 and 8, Campion examines the various possibilities of connecting the chords,[25] and also briefly speaks about such a phenomenon as the chord degree displacing. It is fair to consider that the "new" method of counterpoint is particularly new because it already looks into the direction of tonal thinking. All the examples are presented in a monorhythmical four-voice texture, without any developed melodicism in the voices — just as, generally speaking, Campion's own hymn, which concludes the first chapter of the treatise. [Ibid., D3] The composer also fundamentally emphasizes our attention to this structure, and in the introduction to his *Book of Ayres* for voice, viola and lute, he calls imitational music "long, intricate, baited with fugues" and "chained with syncopations." [16, p. 4]

Schubert's attempt to explain Tallis' writing technique by the principles expounded by Campion is not entirely successful, since they are based on different things. Striggio's motet *Ecce beatam lucem* turns out in its basis to be much closer than *Spem in alium* to what

Campion speaks about. Already in 1591, Striggio's younger contemporary, Cristofano Malvezzi would compose the thirty-voiced motet *O fortunato giorno*, which was performed within the framework of the festive Florenntine intermezzi of 1589.[26] In this composition, the quasi-chordal principle not based upon imitation is manifested even brighter.

It may be seen that the forty-part sections in the Italian composer's motet are highlighted by the use of sustained notes or those repeated on one pitch, and a significant part of the voices is composed in monorhythmic counterpoint.[27] In the aspect, the conclusion of *Ecce beatam lucem* is especially demonstrative, because there are entire vocal parts groups sustained in one rhythm (Example No. 5).[28]

Tallis, in his turn, rarely use monorhythmic counterpoint; there is no reliance on imitation, i.e., on the demonstration of *soggetto*, in the tutti fragments. Thereby, the composer endows most of the parts of the composition with their individual melodic lines and their rhythms. It seems that the Tallis' path is more complex than that Striggio's one, — here the English composer is compelled to invent for each part its own separate exposition and to control the voice-leading carefully so to avoid parallelisms.

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[24] A summary of the treatise falls outside this research, so the author limits himself to stating the main ideas present in it.

[25] Thomas Campion suggests two versions: the first is based on a definite scheme, wherein the third scale degree of a chord progresses into the octave of the subsequent chord, the octave progresses into a fifth, and the fifth — into the third, whereas the second, on the other hand, does not adhere to any scheme.

[26] Each of the intermezzi virtually presented a mini-opera: *Intermedii et concerti, fatti per la Commedia rappresentata in Firenze nelle nozze del serenissimo Don Ferdinando Medici, e Madama Christiana di Loreno, gran duchi di Toscana*. Venice: Giacomo Vincenti, 1591.

[27] Only once (during the words "cantans sonans adhuc") Striggio saturates the texture with a simple variety of imitation during the course of seven measures — this is virtually a small theme, — tracing out by means of pitch the motion in the span of a major triad.

[28] The final four measures of *Spem in alium* demonstrate a totally opposite approach and present a linearly developed chord (using the term of Grigory Lyzhov [12, p. 291]): during the sustained note *G* in the part of the second basses of the third chorus, most of the other voices are presented in melodic motion, which delineate the sounds of the ultima in the motet.

Example No. 5

Alessandro Striggio. *Ecce beatam lucem.*
Conclusion with the basis on monorhythmic counterpoint

But since monorhythmic counterpoint makes it possible to view and to track all the parts in full, likewise, the developed voice-leading conception based on polyrhythmy has its advantages: the voices complement each other in their vertical parameters, and thereby the conditions of the parallel intervals appearance (and particularly the motion of intervals *on the same rhythm* and along on the same interval) are reduced to a minimum by Tallis. Davitt Moroney notices the same thing and gives various types of the parts rhythmic design. [3, p. 48–49] "All these techniques and strategies required clear intellectual planning but are not especially complicated. They derive logically from certain basic rules of how to write counterpoint above a plainsong," — the scholar concludes. [Ibid., p. 50] It seems, following these opposite fundamental principles of mono- and polyrhythmy in combination with sustained (on the same pitch) notes use is the solution, the explanation for writing these compositions endowed with so many voices. Indeed, the amount of the parts does not affect in a fundamental way the logic of a composition,

since the principles of counterpoint, the character of the melodicism, and the work with the musical material remain the same — when the number of voices is augmented, the composer is required to exert a greater amount of attention toward the connections between the voices, a greater amount of control over the voice-leading. Gioseffo Zarlino argues the same: "The choral part is composed in such a way as if only a four-voice texture is meant, without any concern for the other choruses; <…> Since the choruses are composed in such a way that each of them could be sung separately, it follows that nothing would be heard that would offend the ear." [14, p. 268] In any case, both composers were compelled to distribute the sound material among the voices and resort to score notation, which is stipulated by the pervasive imitation technique. From this point of view, other compositions with a smaller, albeit, still a large number of voices, such as *Qui habitat* for 24 voices by Josquin Desprez, or *O bone Jesu* for 19 parts by Robert Carver, bring out the same problems and are essentially by no means simpler, in terms of carrying them

out. As the result of comparative analysis, we could speak about a more intricate type of compositional work in Tallis' *Spem in alium*. This is testified by calibrated architectonics, resting on the principle of numerical symbolism,[29] the independence of melodic lines in the different voices, and the interaction between the choruses within a composition, expressed both in the gradual displacement of the musical material between the parts in the beginning and in the calls and responses with the varied repetitions. Researcher Peter Pesic holds the same view and writes that Tallis used a much larger spectrum of polyphonic possibilities: "Where Striggio chose harmonically simplified declamation, which connected the voices more closely with each other, Tallis provided greater freedom for the separate voices." [17, p. 123] It seems that Strigio's motet, with its reliance on monorhythmic and polyrhythmic counterpoint, follows a later tradition, which was declared as being "new" at the end of the 16th century, as may be observed in Thomas Campion's treatise. These conclusions make it possible to assert that Striggio's motet could not have provided a compositional model for Tallis, as has been mentioned above.

Such are the two different "paths" that may be traced in the examined compositions, within the framework of one technique. In both cases, it may be stated that the latter reached a peak and acquired a new quality: composers began to operate not only by separate lines, i.e., parts, but also with choral strata. Polyphony as a category of composition interacts with stereophony, i.e., replication of sound material wherein the fundamental role is played by a certain spatial distribution of the sources of sound, which directly finds its manifestation in the polychoral compositions.

At the same time, the practice of writing compositions for an extraordinary number of voices continued onwards during the Baroque period, but more often than not possessed a speculative character and did not presume any real musical performance. [18, pp. 391–393]

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[29] This aspect is the object of the article by Vladimir Barsky, who speaks about the use of the gematria of Tallis' name in the motet score. [9] However, numerological symbolism can also be interpreted in different ways. Thus, Hugh Keyte justly observes that the number 69 may have concealed the name of Judith, with which the text of the motet is connected (IVDITH — 9+20+4+9+19+9+8=69). [7] Moreover, it must be indicated that personal names in England during the Renaissance era were not spelled in a uniform manner. The name of Tallis, for example, was spelled as "Tallys." [6, p. 25; 9, p. 121]

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■ Theory and History of Culture ■

A Rhizomatic Model of Post-Modernism Culture in the Digital Era

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Abstract. Reflection on contemporary digital culture is relevant due to its significant impact on people and society. The concept of "digital culture," which may be considered as the next stage of cultural development after postmodernism, is characterised by the increasing dominance of digital technologies in all spheres of society. The model of digital culture set out in the present article is compared with the postmodern rhizomatic model. In order to understand the substantive nature of digital culture it is important to define its main characteristics. Over the course of the study, the following provisions were identified. 1. A comparison of the rhizomatic model of culture and digital culture reveals certain similarities in terms of their characteristics: the absence of a single centre; a non-linear form of organisation; multiple forms of culture; the idea of culture as an open self-organising system. 2. An analysis of postmodernist prognoses of the modern socio-cultural situation discloses the ambivalent nature of the influence of digital culture on individuals and society. Positive aspects of digital metamodern culture include an expanded world-perception horizon due to the combination of the real and the virtual and enhanced opportunities for becoming familiar with the world of different cultures and creative self-development. At the same time, there are significant anthropological and social risks inherent in the development of digital culture. The cultural transformations taking place in the 21st century profoundly affect the traditional system of values. The contemporary person's perception of the world as mosaic and fragmentary can be attributed to the departure from traditional verbal communication forms. "Clip culture" acquires a "simplified" character due to its focus on hedonistic or utilitarian-pragmatic meanings. Such rapid cultural evolution represents a potentially existential threat to humanity and the entire socio-cultural system. Since digitalisation processes take many diverse forms, a person must determine the level and nature of their interaction with IT technologies in order to mitigate anthropological threats.

Keywords: digital technologies, digital culture, postmodernism, metamodernism, rhizomatic model

Introduction

The relatively recent technological level of development achieved as a result of the Internet has created a new digital environment. The actuality of cyber-culture is characterised by the network space, mass media sphere and virtual reality. The digital era of metamodernism, which represents the 21st century cultural development stage following postmodernism, offers new forms of culture and a distinct space of existence.[1] In the emerging era of metamodernism, thanks to digital technologies, a special environment is being formed, similar to reality — a "virtual state" without borders with a powerful cyber-culture that threatens the gradual replacement of the human mind with artificial intelligence (see: [1, pp. 7–8]).

The expressions "a person of culture" and "a person in culture" have different meanings. The existence of "a person in culture" represents his or her passive subordination to the values of the prevailing culture. "A person of culture," conversely, is someone who actively transforms reality in accordance with their aims. To what category does a person of the 21st century belong: a passive consumer of digital products or an individual creatively mastering virtual space? Is such a person capable of using computer technology for his or her own benefit or is there a risk of being transformed into a mere computer system operator? Is there a threat to the anthropological essence of man under the influence of digital technologies? These substantive questions make the problems of understanding the essence of digital culture and the degree of its influence on humans some of the most pressing in the humanities.

Many authors have written about digital culture as a product of the information society.

Such an analysis proceeds from the obvious fact that the nature of culture is largely determined by the methods of exchanging cultural information in all spheres of life. Since already in the 21st century, culture is largely transmitted by the Internet, human cultural existence has acquired an important digital dimension. In this connection, the concepts of "digital culture," "information culture," "culture of the digital age," and "virtual culture" have semantic intersections.

The concept of digital culture is often considered as an element of general human culture associated with modern IT technologies, [2, pp. 95–114] and as part of information culture (mastery of technology, adherence to digital ethics). [3, pp. 34–39] However, this concept may be viewed more broadly as a stage in the development of culture that is characterised by the inclusion of digital technologies in all spheres of society along with traditional forms of culture. Many other authors hold a similar position. For example, Anastasia Sarapultseva defines digital culture as "changes in the sphere of culture caused by the integration of technologies brought by the digital revolution with traditional spheres of knowledge and activity." [4, p. 124] Extrapolating the principles of postmodernism to digital culture, Elena Yarkova concludes that "digital culture is a kind of synthesis of modernist and postmodernist principles." [5, p. 121] However, according to this synthesis, each stage of culture, along with similar characteristics, has its own peculiarities: "And if postmodernism with its inherent destruction, derealisation, decentration and deconstruction appears to be a certain transitional type of culture built on denial, then digital culture with its structuring, realism, floating centrism and constructivism appears

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[1] See: Vermeulen T., Acker R. *Notes on Metamodernism*. URL: https://metamodernizm.ru/notes-on-metamodernism/ (accessed: 27.11.2024).

as a stage type of culture with its own unique system of principles." [Ibid., p. 121]

Assessments of digital culture remain highly controversial. A number of authors believe that the spontaneous transmission of culture in the Internet space distorts the processes of cultural communication. Digital socialisation leads to a conflict of values, since cyberspace forms an individualistic worldview, initiating a confrontation with representatives of collective meanings. [6, p. 63–64] The problems of virtualisation of "Generation V" ("Generation Virtual") in the culture of digital society are considered in the works of Vladimir Komarov. The author defines the characteristics of the digital generation, for which virtuality becomes a medium of communication and self-realisation: "...clip thinking, virtual communication, existence in the real world and the world of images, symbols, constant and high level of connection to the Internet." [7, p. 144] The young researcher Egor Selivanov provides a positive assessment of cyberspace, defining digital culture as an essential component of personality that contributes to its self-realisation. [8] In a theoretical excursion into the concept of "virtual culture," Albina Tishkova examines markers of self-identification in the digital environment, which is realised through the digital activity of the individual, "the assimilation of social norms, requirements, and values of information (digital) culture." [9, p. 212] While many authors have reflected on the various attributes of digital culture, Ivan Tuzovsky notes that "conceptual models of contemporary culture" have yet to be proposed. [10, p. 47]

In the present work, in order to consider the model of digital culture, we will compare it with the rhizomatic postmodern model of culture. We will show that in the era of digitalisation, representing the stage of cultural development that follows postmodernism, significant characteristics of the rhizomatic model are not only preserved but also developed. By identifying such continuity in 21st century culture, we will not only convince ourselves of its underlying regularity, but also reveal prospects for its development and predict future trends in cultural processes.

Thus, the aim of the present work is to compare a model of digital culture with the rhizomatic model widely used in postmodern theory. To achieve this, the following tasks are set: (a) compare the characteristic features of the rhizomatic model of culture in postmodernism with the features of the digital culture of the 21st century; (b) analyse the implementation of postmodern forecasts on the processes of development of the culture of the digital society; (c) demonstrate the ambivalence of the influence of digital culture on a person.

The Rhizomatic Model of Culture in Postmodern Philosophy

The postmodernist trend in philosophy reflected on the changes that took place in the late 1970s. This period marked the beginning of the development of a new global information era. The most important theme in the philosophical reflections of postmodernist theorists such as Gilles Deleuze, Jean Baudrillard and Michel Foucault is the state of culture and prospects for its development. From their analysis of social trends and the anticipated transition to a new information world, the philosophers understood the inevitability of cultural change. Traditional culture — in their words, "territorial" — developed on the basis of ancient culture, whose main principle was the reflection of the natural world in art. In the classical type of culture, everything is subordinated to the "One as a subject or object, a natural or spiritual essence, as an image of the world," [11, p. 255] having a logical hierarchical structure. Thus, the tree, with its trunk, roots, branches, etc., serves as

a symbol of traditional culture. This is the culture of the book era, in which everything is aimed at reproduction or "tracing."

In their work *Rhizome* (1976), Gilles Deleuze and Félix Guattari consider the model of culture of the coming information age. Its originality lies in its acentrism and non-linearity — that is, it is not structured and does not have a control centre. The existence of such a model is ensured by a multitude of multi-level structureless connections. Thus the new model of culture described by these philosophers came to be known as "rhizomatic culture." The main characteristics of the new culture are identified follows:

1. The rhizomatic model lacks a single centre, a clear structure, or a genetic connection. The image of a rhizome or branching root consisting of many intersecting shoots and offshoots that are indistinguishable from each other becomes a suitable symbolic model for such a culture due to its indeterminism. Multiple, spontaneously interacting rhizome shoots emerge, form "cross-links," and then die off as a result of constant interaction with the environment. The nonlinearity of the rhizome is manifested in its growth "in all directions at once," along with its ability to change freely internally at the same time as expanding its boundaries externally. Consequently, the possible modes of existence of "rhizome culture" are infinitely diverse. Deleuze and Guattari call the new culture "nomadic" or deterritorialising — that is, destroying the traditionally structured model of culture.

The rhizomatic model offers a multiplicity of cultural forms, as well as an infinitude of types and methods of aesthetic connections: "The rhizome constantly connects semiotic links, the organisation of power, circumstances referring to art and science, social struggle. The semiotic link is like a tuber that absorbs the most diverse anti — not only linguistic, gestural, and mental: there is no language

in itself, no universal language, there is a competition of dialogues, dialects, jargons, special languages..." [Ibid., p. 250]

2. The rhizome model represents a fundamentally non-linear type of organisation. "Flat sets with *n* dimensions are meaningless, non-subjective." [Ibid., p. 255] The multidimensional elements of the rhizome constantly change the nature of their contact with each other; they are on the "line of flight." In this diverse multitude there is no subject and object, no progressive or regressive development, no linearity.

3. The rhizomatic model represents culture as an open system, where elements pass into each other through diverse and multi-vector types of connections to create a space of chaos. "The world has lost its core," the philosophers write, "the subject can no longer create a dichotomy, but it achieves a higher unity — the unity of ambivalence and overdetermination — in a dimension that is always complementary to that of its own object. The world has become chaos..." [12, p. 11]

4. As an open system, rhizomatic culture has the creative potential for self-organisation. Evolution to new forms of existence occurs through breaks and fractures within the culture, which nevertheless continues to exist as an independent system, constantly renewed and therefore indestructible.

Thus, in Deleuze and Guattari's philosophy of culture, the traditional culture having a centred and defined structure is replaced by a new rhizomatic culture as a multiple, non-linear, decentred, open, self-developing system. Due to the infinite variety of forms of rhizomatic model of cultural existence, it became possible to consider all reality, all phenomena of the world, as self-developing, open, interacting systems.

Along with their analysis of the characteristics of rhizomatic culture, postmodernist theorists also warned about the threats of the coming information age for man. According to them,

the processes of virtualisation of culture will only continue to intensify. The virtual reality created by computer technologies will offer humanity an infinity of simulacra. According to Baudrillard's prognosis, simulacra will spread in multiple and diverse ways across all spheres of reality. Their dominance will make it difficult to perceive the world as a reality, which itself threatens to turn into a self-replicating system of copies.

Digital culture can also transform a person into a mechanism, depriving him or her of the creative and self-creative capability. In his work *Postscript on the Societies of Control*, Deleuze reflects on the possibility of using computer technologies to control the existence of man and society: "The spaces of confinement are separate matrices, a distinct casting; the spaces of control are modulations of a single substance, like a self-transforming molten substance that continuously flows from one form to another, or like a sieve whose threads constantly pass from one hole to another." [13, p. 20] And although the patterns of human activity differ, the control mechanism organises them as variants of the same structure.

The behaviour, speech, thinking and imagination of an individual will be under the control of the authorities. The coming era of the "power of language" will limit the "territory of man," imposing values and meanings on him by means of codes and symbols. The society of control will take away man's individuality, turning him into a dividuum.[2] In societies of control, according to Deleuze, "we are no longer dealing with the mass/individual dichotomy. Individuals become 'dividuals,' while the masses become samples, data, markets, and 'banks.'" [Ibid., p. 23]

It is obvious that the development of authentic culture cannot be carried out by coded and controlled "dividuals." Deleuze linked the dynamics of culture with the processes of self-development of the individual: "To become does not mean to acquire a form (through identification, imitation, mimesis), but rather to discover a zone of closeness, indistinguishability or non-differentiation, in which it is no longer possible to separate oneself from a woman, an animal or a molecule — neither similar nor common, but unforeseen and non-pre-existent, isolated from the population rather than having a definite form." [14, p. 12]

In postmodern philosophy, the process of cultural development is based on human self-knowledge. The process of formation — that is, the evolution of self-awareness — was understood by postmodernist theorists in terms of creative activity. Culture, in Peter Kozlowski's understanding, is "self-reference, the active meaning of the human project of oneself in culture <…> the individual self remains identical to itself not in a static state, but undergoing changes, and also consciously implementing the latter." [15, p. 66–67] Human self-awareness is a creative process aimed at "explaining one's selfhood" and creating self-identity. Michel Foucault called spirituality "…that search, that practical activity, that experience by means of which the subject carries out in him- or herself the transformations necessary to achieve truth." [16, p. 126]

Thus, in the philosophical understanding, the rhizomatic model contained a contradictory potential for the development of both positive and negative tendencies in culture. Does this ambivalence persist in the culture of the digital age?

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[2] "Individuum" in Latin means "indivisible"; thus, "dividuum" should be understood as "divisible," that is, devoid of integrity, uniqueness, and inimitability.

Features of Digital Culture in the Metamodern Era

The Internet has transcended its status as a means of information: it has become the ideological axis around which the culture of the 21st century continues to develop. The various digital platforms and network technologies created by the Internet are becoming a real environment: a library, a market, a space for informative and communicational interaction, a sphere of leisure, etc. Improvements in digital technologies open up broad prospects for a variety of types and forms of information transfer: websites, search engines, instant messengers, etc. Digital culture has enormous potential to engage a wider audience in the flow of information and to have an even greater impact on people's worldviews than it already does.

The culture of the digital age can be compared with Deleuze and Guattari's "rhizomatic" cultural model on the basis of its multidimensionality, multi-layeredness, acentricity, openness, dynamic development, erasure of spatial and temporal characteristics and capacity for facilitating self-development. Let us consider the characteristics of rhizomatic culture in comparison with the emerging culture of the 21st century.

1. The absence of a centre or subordination to any "One" in the digital culture system is connected with its multi-vectoral nature. Since almost all aspects of everyday life are now covered by information technologies, the Internet has become the basis of digital culture. The underlying model of the Internet phenomenon has a fundamentally acentric character. The Internet lacks a centralising structure because the diverse and multi-vector information it comprises comes from various sources. Rapid access to constantly changing information and the mobile character of its necessary criteria transform the quest for truth. The Internet functions through multiple, spontaneous and diverse yet parallel connections and intersections. The Internet model in miniature represents a model of digital culture in which there is no single centre and where cultural phenomena interact in a multipolar and manifold system.

2. The open nature of the culture of the digital age is determined by the global nature of the sphere of computerisation in society. Digital culture creates endless opportunities for various types of communications. The main features of the digital space are the speed of information transfer, its hyper-availability, as well as the absence of linguistic, spatial, temporal and other restrictions. Millions of people visit the many hub sites, interacting with and accessing open access information on a variety of platforms on countless issues and topics.

3. The nonlinearity of digital culture is also linked to its inherent hypertextuality. Hypertext or "branching text" (Theodore Nelson[3]) becomes a means of mass communication in virtual space; it is similar in characteristics to "rhizomatic" text (Deleuze) in terms of the inconsistency of the information it presents. Due to its polydiscursivity and diversity of topics, the Internet does not offer a ready-made scenario; rather, it provides constantly changing information whose flows intersect, each text referring to another text, and new texts being formed at their intersection. "The decomposition of the text and internal rearrangement of its elements," as Elena Yarkova notes, creates the possibility of endless reading in any direction. [5, p. 13] The novel electronic form of text — a phenomenon of digital culture

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[3] See: Nelson T. H. As We Will Think. *Online 72 Conference Proceedings*. Uxbridge: Online Computer Systems Ltd. Publ., 1972. Vol. 1, pp. 439–454.

— has an intrinsically open character. Having no limitations in terms of its audience of readers and critics, it is open to various changes.

The non-linear nature of digital culture is indicated by its mosaic structure. The worldview of a person in the 21st century changes depending on the multiplicity of discourses offered by communication structures. Since information does not emanate from a single centre, it has a non-hierarchical structure. The horizon of discourse acquires a fragmentary character due to information that is transmitted and received in a scattered manner, in parts, creating separate, unrelated elements of a mosaic in the subject's consciousness.

4. Digital culture is characterised by internal processes of self-organisation. Since its acentricity implies the absence of a teleological evolutionary goal, the culture of the 21st century can be understood as a self-developing system. The digital age shapes the culture of the Internet with its hypertextuality and mosaic information structure. The model of digital culture can be compared to the image of a network, a web in which multiple spatial and temporal interweavings develop dynamically via diverse interconnections. The system of links, which functions like a text within a text, connects the past, present and future. Manuel Castells defines the social system of the digital society as "networked individualism" — that is, a social structure rather than a "collection of isolated individuals. Individuals build their networks based on their interests, values, inclinations and projects." [17, p. 157] This image of a network or web correlates with the postmodern rhizomatic model of culture.

At the same time, the features of the new technological level have influenced the nature of digital culture, opening up new prospects for development for humanity. The cyberspace culture that is in the process of being formed offers people new meanings and values. The following positive aspects, offering new opportunities for realising human potential, can be identified:

1. A distinctive feature of digital culture consists in its combination of virtual and real existence. The virtual world — in Deleuze's words, "visibility beyond the gaze" [18, p. 19] — is not identical to the real world. On the one hand, it is immaterial since the virtual image is created by endlessly reconstructed symbols. On the other hand, the virtual image is material because it is presented by real existing programmers. As a result of this activity, a synthesis of the perceiving and authorial consciousness is formed. Oleg Aronson defines this phenomenon as follows: "…Internet images are not images of the world, but the world itself that has become an image." [19, p. 153]

By connecting everyday life, the world of symbols and images of the Internet, cyberspace presents for perception immaterial objects that are actually experienced. Such experiences are similar to the emotions arising from reading a book or can be associated with events in the dream world, but they are "in many ways objective and have properties inherent in the phenomena of the physical (real) world." [20, p. 528]

2. By opening up unlimited opportunities for the inclusion of a person in the space of world and ethnic cultures, thus introducing them to their values and norms, digital culture creates a new basis for human enculturation. Abulhasan Nuriymon considers the chief feature of cyberspace to be its expansion into all areas of human existence. [21] Digital technologies facilitate processes of cultural communication and socialisation. Thus, a person's personality is formed not only by the real environment, but also by digital technologies. Yulia Migunova presents the digital environment as a continuation of the real world, in which the development of personality is largely determined by the interests and values of virtual agents of socialisation comprising other Internet users.

[22] Social networks create an attractive socio-cultural environment for people in which virtual communication takes place. The advantages of the latter are due to the accessibility and versatility of the Internet, which confers the possibility to find like-minded people based on a common aim, which in the real world is not always possible. The Internet is attractive because of its anonymity and the predominantly visual (using signs and symbols that convey information in a condensed form) language of communication that replaces spoken language.

3. The culture of digital society is becoming a fertile environment for human self-development. At the end of the 20th century, Manuel Castells predicted that digital technologies would transform the processes of self-determination and human realisation, transferring them into virtual space. He assessed virtual culture as a special culture of the information age, which "…is built on virtual processes of communication controlled by electronics… through virtuality, we mainly produce our creation of meaning." [17, p. 237] In the 21st century, human creative activity and cultural activity can increasingly be realised in the information space. In this case, virtual space can become more productive than reality since it allows a person to freely construct his or her "I". Evgeniya Yurkova considers the virtualisation of culture and socio-cultural activity as a broad field for the manifestation of individual and collective creativity. [23] The opportunity to transform one's "I" appears. By acting as the "Other" for his or her interlocutors, an Internet user embarks on a search for a social role.

At the same time, the influence of digital culture on people undeniably has negative aspects. At the beginning of the 21st century, Baudrillard warned that virtual hyperreality could lead to the death of culture. [24] Political, economic, social and any other reality can become a mere simulation, a game of reality, hyperreality. In this case, culture is replaced by the idea of culture, its simulacrum, which does no longer reflects, but increasingly distorts reality. Assessing the essence of modern digital culture, Charlie Gere (the author of the term "digital culture") called it a counterculture. By transforming a person into a "digital machine," his or her purpose becomes the development of new technological digital forms. [25] More radical is Nick Bostrom's theory about the virtuality of modern realities created by programs of unknown civilisations from the future. [26]

New forms and methods of transmitting digital culture influence a person's perception and worldview. Virtual space offers its own norms, values and attitudes that shape a person's spiritual culture. According to Marietta Bolokova, the culture of the 21st century is "being simplified." [27] This is due not only to the predominance of works of a hedonistic nature or utilitarian-pragmatic meanings, which impoverish a person's cultural value baggage and his creative abilities.

Firstly, communication on networks allows us to move away from traditional spoken forms of communication, which entails a gradual loss of cultural value experience. In his analysis of the features of digital culture, Oleg Myasoutov notes that "…in virtual reality, semantic constructs are distributed much more easily, practically without encountering resistance, at the same time having the possibility to change any possible socio-cultural identity." [28, p. 37] By recreating already existing models, symbols, and images of virtual communication, a person risks becoming a standard consumer of culture rather than its creator. Analysing information technologies as a new form of domination over the individual and society, Tatyana Savitskaya concludes that "the wider the scale of media and cyber prosthetics of human perception in multichannel multimedia media, the poorer the imagination and the poorer the thought,

the more infantile and insensitive the audience brought up by them."[4]

Secondly, in the network digital space, the axiological system is blurred and transformed due to the multiplicity of its sources and the unsystematic, spontaneous nature of its transmission. The mosaic, fragmentary nature of "clip culture" (Alvin Toffler) results not a holistic perception of reality, but rather a fragmentary, episodic perception, which is grasped by the subject's consciousness from the flow of messages. In the resulting picture of the world, not only semantic and cause-and-effect relationships are lost, but also spiritual experience and cultural continuity. In the endless flow of information, traditional values are deformed, ethnic, age, status and other differences are erased.

Thirdly, the digital environment is not only a fertile space for the development of a person's creative humanistic potential. The information consumer faces various risks. The result of the influence of the digital environment can be Internet addiction, various types of aggression on the networks or, conversely, anomie, computer escapism, even lifestyles, self-identification and consciousness altered by the proliferation of fakes, etc. According to the analysis of a number of authors, a person's presence in the digital space can have a negative impact on his personality, for example "…the digital environment can also be a desocialising condition, directly influencing a person's consciousness, his cognitive and communicative abilities, changing his value system." [29, p. 8] The virtual world turns out to be more attractive to people than reality. This occurs as a result of an unusual synthesis: simultaneously, there is an illusion that the rules are preserved as in reality, while on the other hand, there are no such conventions or restrictions. Yet virtual space offers the apparent disappearance of explicit coercive controls at the same time as concealing vast opportunities for manipulating human consciousness.

However, an alternative view on the influence of audiovisual culture involves the anthropological foundations of humanity: the processes of human consciousness, cognition, feelings, behaviour, etc. According to Sergei Grigoriev's concept of "polyscreen culture," screen information, thanks to the reflective essence of human consciousness, has the capability of returning imagery and analyticity to cognitive practice: "…to 'slow reading,' equating the screen with the interface of a labyrinthine or encyclopaedic space of meaning." [30, p. 3] Humanity currently exists in a situation of development of digital culture; accordingly, the problem of transformation of screen information and its influence on a person has a heuristic nature.

While the trends of anthropological risks in the development of digital culture, which were predicted by philosophers at the end of the 20th century, are changing scales, forms, levels, they continue to structure the present stage. Many contemporary researchers are seeking a solution to the problem of subject-object relations between the digital environment and humans: who or what will be the subject and what is the degree of influence of digitalisation processes on human nature. Multi-vector transformations of the culture of the digital age are capable of affecting the traditional system of values, providing the basic foundation of any culture. The consequent deformation of human existential humanity threatens to change the entire socio-cultural system. However, according to some authors, if a person

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[4] Savitskaya T. The Virtualisation of Culture. *Intelros: Intellectual Russia*. URL: https://intelros.ru/subject/figures/tatyana-savickaya/23649-virtualizacii-kultury.html?ysclid=m5oa3g1wws930352400 (accessed: 27.11.2024).

has created a digital culture, then he or she will remain "…a creative person, a subject of social existence as the main characteristic and source of development of a digital society." [31, p. 4]

Thus, postmodernist philosophy has had a significant influence on the process of development and formation of digital culture. The features of the postmodern rhizomatic model of culture of the post-industrial society of the late 20th century were developed in the model of digital culture of the 21st century. Contemporary culture, existing on the basis of the Internet, can be imagined as a complex synergistic system with multiple interconnected elements, which are interacting in accordance with the internal laws of this system.

Since the culture of digital society in many ways actualises the characteristics of the rhizomatic model of culture, it makes sense to refer to the postmodernist understanding as a potential means for overcoming the possible negative transformation of the essence of human nature. The change in the anthropological basis of culture can be countered by the formation of analytical critical thinking of a person capable of self-development, "self-creation," and self-realisation.

Conclusion

Deleuze and Guattari first described the rhizomatic model of culture in 1976, at a time when the words "gadgets," "digitalisation," "cyberspace," etc. were yet not in common use since their material carriers had not yet appeared. However, postmodern theorists have once again confirmed the purpose of philosophy: to identify or anticipate upcoming changes, to ask about the essence of the coming changes in culture, to predict the prospects and threats of its development in hidden meanings. The horizons of development glimpsed by the postmodern philosophers of the 1970s are now visible.

The dynamics of the development of computer technologies confirms that virtual culture will continue to take on increasingly diverse forms and manifestations. The cultural meaning of changes in cyberspace indicates that without knowledge of digital technologies, socialisation and the very existence of people will be faced by increasing challenges. At the same time, new horizons of opportunity will open up for future generations in the evolving digital culture. For this reason, in order to imagine the prospects for the development of society and man, it becomes necessary to understand the essence and characteristics of the digital culture of the 21st century.

At the same time, a person must determine the level and nature of his or her interaction with information technologies. The digital environment becomes the most powerful source of information; however, it is up to the individual to select the data he or she needs. Such a person is faced by the choice to increase his knowledge and develop her creative potential or follow a false vector of movement in an array of information. A person is equally given the simultaneous possibility to be both a passive receiver of information, an object for the manipulation of consciousness, or a "person of culture," who can be the bearer of a holistic cultural experience, in order to actively develop and transform the surrounding reality on its basis for the benefit of humanity. Thus, the place and role of a person in the digital culture of the 21st century ultimately depends on him- or herself.

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■ Musical Education ■

Development of Timbral Hearing
in the System of "School – College – Higher Educational Institution"*

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Abstract. Timbral hearing is one of the most important components of the contemporary musician's auditory complex. The author of the article examines the development of timbral hearing and suggests the possible paths of its development. The syncretic character of timbre, its interaction with other expressive means determines the corresponding aspects of timbral hearing: the timbral, the textural, the timbral-harmonic, the timbral rhythmic, etc. Different aspects among those indicated are accentuated at the various stages of instruction. At the intermediary and advanced levels of education, in connection with the separation into the different major fields of study, the prioritized skills for perfection of timbral hearing are determined. It is particularly the type of professional activities that stipulates the choice of musical material, as well as the prioritized goals and forms of work with it. The study of timbre, along with the other elements of the language of music, the development of timbral hearing as a part of intonational hearing corresponds with a systematic approach, presuming the study of the components of the integral with their inseparable connection and mutual influence. The incorporation of work on timbral hearing actualizes the potential of the great diversity of concrete timbral manifestation of music and meets the demands of the time and the changed technical conditions.

Keywords: timbre in contemporary music, contemporary solfeggio, timbral hearing, timbral solfeggio forms of development of timbral hearing, authorial methodologies

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Translated by Dr. Anton Rovner.

Development of Timbral Hearing as a Topical Trend in Present-Day Musical Pedagogy

The development of timbral hearing is a subject that has been approached for over a hundred years both by researchers and practitioner-teachers. There is no doubt in anybody's mind about the importance of the receptivity towards the sound palette as an indispensable constituent part of the auditory complex of each musician, moreover, because the domain of timbre is an intensively developing sphere of composers' artistic quests in our time. It is a symptomatic phenomenon that, to take one example, sonoricity has been interpreted by a number of researchers as "the music of timbres" or a special type of harmony and timbre. [1, p. 18] In this connection, it is remarkable that in the programs of professional educational institutions there is an absence of a solfeggio section dealing with timbral hearing. An exception is provided only by the program for higher educational institutions compiled by Professor Marina Karaseva. However, the content of the present section is determined by the author as "the development of skills of adequate perception of the sonorities and the melodic-harmonic progressions in the conditions of various timbres, both natural and electronic." [2, p. 10]

The paradox is that the programs for children's preschool institutions and general education schools include information about the development of timbral hearing as about one of its goals. At the same time, in professional education, there has arisen a certain artificial division between sound and timbre, according to the disciplines of solfeggio and orchestration. The necessity of attention towards the perfection of timbral hearing and the introduction of the corresponding section into the course of solfeggio is obvious. Such a section must be presented in tutorial programs for this discipline on all the various levels of musical education. To include a section devoted to timbre into the programs of the elementary, intermediate and advanced levels, a unified conception of development of timbral hearing is indispensable. For this end, it is important to clarify the content of this concept.

Timbral hearing possesses various interpretations, depending on how one understands timbre and its role in the perception of music. Already in the early 20th century, Samuil Maykapar not only understood timbre as a particular feature of sound, because of which one instrument sounds unlike another, but also included into this conception the peculiarities of the sound of one and the same sonority, depending on the particular nuance, register and articulation. The masters of solfeggio Aron Ostrovsky and Elena Davydova interpreted timbral hearing more narrowly, presuming the capability of discerning timbre as one of the properties of sound.

Our approach is based on Asafiev's concept, according to which timbre is an inseparable quality of intonation and, correspondingly, is connected with its other constituent parts. [3, p. 225] For this reason, Boris Asafiev cautioned against "abstract-timbral" hearing, contrasting the former with "intonational-timbral" hearing. [Ibid., p. 2] Dina Kirnarskaya develops Asafiev's interpretation and brings in the concept of "intonational hearing" as the capability of perceiving sound in the untegrity of all of its features (pitch, timbre, amplitude, and articulation), at the same time, timbral hearing turns out to be a part of intonational hearing. [4, p. 65]

One cannot avoid considering Evgeny Nazaykinsky's conclusion about the hierarchical quality of timbre, the possibility of regarding it as 1) the timbre of sound; 2) instrumental timbre; 3) the overall character of the sound. [5, p. 92] The overall character of the sound is perceived

as the result of the complex interaction between the acoustic peculiarities of the respective instrument, the timbre-generating factors of the musical language (harmony, texture, register, dynamics, etc.) and the extra-musical factors (the spatial, acoustical conditions of the performance, the psycho-emotional condition of the player).

Consequently, the development of timbral hearing must be inseparable from the perfection of intonational hearing, with attention given to the character of sound created by the instrumental timbre in combination with the other means of expressivity. Thereby, timbral hearing may be defined as the capability of perceiving the color of sound, the timbres of the musical instruments and the human voice, the overall character of the sound created by various timbre-generating factors. [6, p. 36] *The development of timbral hearing leads to the inclusion of the entire complex of expressive means, integrality, and systemic quality of perception, the appellation to the intonational form of music into the process of hearing* (see: [7]).[1]

The perception of the interaction between timbre and other elements determines the corresponding varieties of timbral hearing: timbral-instrumental (the feeling of orchestral color), timbral-harmonic, timbral-registral, and timbral-textural.

It is necessary to discern the phonism of the elements of the musical language with the concrete timbral solution in the texture or harmony, their "orchestration." The phonism of texture reflects the peculiarities of the sound of its varieties — the chordal, the polyphonic and the monodic. Hearing the texture in the timbres already presents a feature of the timbral-phonic side of timbral hearing. This position is confirmed by the fact that one and the same type of texture may possess various timbral solutions. Analogous to this is the correlation of "phonic hearing, aimed at modal and harmonic colors" (Nazaykinsky's definition), [5, p. 202] with timbral-harmonic hearing. On each of the levels of instruction and in correspondence with the type of professional activity, a particular side of timbral hearing comes out to the forefront.

The Forms of Development of the Timbral-Hearing Complex at the Various Levels of Musical Education

Undoubtedly, it is necessary to set to work on the development of timbral hearing from the beginning classes of children's music schools. The main task at the elementary stage of instruction is the formation of the need to listen closely to the sounds of the surrounding world, to stimulate the "phonic sensitivity of hearing" (Nazaykinsky's terminology). The objects of study must be found in the basic roles of the main instruments of the symphony orchestra, the auditory mastery of their "sound images" with the attention toward the expressivity of the instrumental timbre, as well as to the applied articulation and registral colors. The typical timbral intonations of the bourdon, the "golden progression"

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[1] Vyacheslav Medushevsky relays to the intonational form of music the combined use of all the traits of the musical material (pitch, rhythm, timbre, register, dynamics, articulation), and to the analytical side of music — the pitch and rhythmical aspects of sound. [7, p. 57] He fairly considers the main flaw of the formation of the capability of perception to be "the separation of the analytical side of hearing from the intonational side, the mechanical memorization of intervals, chords and harmonic schemes, devoid of the connections with the intonational form…" [Ibid., p. 193]

of the horns, or the fanfares may be mastered with the illustration of their original sound. On this level of instruction, pupils should discern solo playing from a unison played by several instruments, differentiate with their ears the part of a percussion instrument in an orchestral combined sound. The greatest amount of attention is given to the development of the auditory skills of discerning the timbres of the instruments of the symphony orchestra, as well as to the development of the timbral-registral and timbral-rhythmical sides of timbral hearing.

Upon the memorization of a melody to be performed on "one's own" particular instrument, the difficulties should diminish. For this reason, at the elementary level of the first three grades in school, "vocal" dictations, chiefly in oral form, are recommended. This can be explained by the fact that it is easier for children to repeat a melody sung vocally, rather than one played by an instrument.

The recommended forms of work at the elementary level of instruction are: oral timbral dictations, timbral dictations partially notated, as well as auditory tests. They are presented in detail in Tatiana Litvinova's tutorial manual *Gotovimsya k tembrovomu diktantu* [Getting Ready for Timbre Dictation]. [8] The selfsame manual includes notated and audio materials for oral dictations and those partially written down. The manual is addressed to the development of timbral hearing in children's music schools.

Auditory tests provide an effective form of work making it possible to listen to several examples on a particular theme at a brief period of time, since no notation is assumed. The content of the tests may be comprised of registers, time signatures, the amount of notes in the upbeat, the motion along chords in melodies, the various types of dotted rhythms and trills, strokes and means of sound-generation, as well as types of texture.

Before starting out writing a timbral dictation in its complete form, it is important to master separate elements of the language of music in various timbral manifestations. On the level of the music school, this is possible through the inclusion of the timbral component into the work on scale degrees, melodic and harmonic intervals, types of modes, melodic and rhythmical figures, etc.

Oral dictations or auditory tests may be directed at the definition of intervals, registers, octaves as sounded out by intervals, simple and complex time signatures, various kinds of rhythm, types of texture, etc. Their importance is manifested by the fact that these elements of musical lexis sound in diverse timbres, particularly in real timbres, not in artificially averaged ones.

For the definition of melodic intervals, examples are selected from musical compositions in orchestral sounds, in which the initial, expositional or developing material must be developed by ear.

It is recommended to examine the harmonic intervals in accompaniments (for example, the bourdon perfect fifth) or between the parts of solo instruments. Most often, they involve octave doublings, motions in parallel thirds and sixths. It is absolutely necessary to pay attention to the expressive significance of doubling in one or two octaves (such as the main theme of the primary theme group of Pyotr Tchaikovsky's *First Symphony*).

The mastery of the peculiarities of meter and rhythm in the timbres of separate instruments also presents a separate task.

It is quite appropriate, already at the level of the music school, to present an auditory perception of orchestral texture. When listening to the musical examples, it is necessary to determine the type of orchestral texture according to the number of components (two, three or four), as well as the instruments realizing them. Thus, a two-component type

of texture may be represented by a melody and a chordal accompaniment (such as the theme of Scheherazade from Rimsky-Korsakov's suite with the same title), melody and rhythm (as in the *Ballerina's Dance* from Stravinsky's ballet *Petroushka*), melody and a pedal point (as in Kalender's theme from Rimsky-Korsakov's *Scheherazade*), or melody and figuration (such as the main theme of the primary theme group in the first movement of Tchaikovsky's *First Symphony "Winter Reveries"*).

The "dictations with partial notation" include diverse assignments connected with the development of timbral-rhythmical hearing:

a) to finish writing the notes to a given rhythm;

b) to finish writing the rhythm to a given set of notes;

c) to notate the rhythm of the accompaniment part;

d) to notate the rhythm of a given melody.

At the intermediary level of instruction (colleges), timbre is examined in interaction with other elements of the musical language: texture, harmony and register. The circle of instruments is expanded (the generic varieties are included), the suggestion is made for the identification of particular instrumental timbres in various registers, with diverse articulation, notation of melodies in high and low registers with the transition of one into the other, as well as harmonic analysis of the timbral-textural components of the musical fabric. Alternation of timbres horizontally, as well as their combinations in the vertical aspect are examined.

At the basis of the classification of the material there lies the principle not of the difficulties related to modes, pitch or harmony, but of those dealing with timbre and intonation. The suggested scope reflects the succession of the study of instrumental timbres, as well as their interaction with the other components of the language of music: texture, rhythm and harmony. Each systematic course on the development of timbral hearing must contain its own scale of difficulties at its basis, corresponding to its specificity (this is reflected in Litvinova's tutorial manual[2]: [9]). They are:

1. Solo instrumental timbres in the exposition of a melody.

2. Alternation of timbres horizontally.

3. Combinations of timbres in the exposition of a melody.

4. The registral position of instrumental timbres.

5. Timbral two-voiced and many-voiced polyphony.

6. Timbres of solo instruments in various components of the texture.

7. Chordal and polyphonic texture in orchestral sounding.

8. The combination of difficulties of timbre with those related to meter and rhythm.

At the intermediary level of musical education, the most accentuation must be made on the development of timbral-harmonic hearing. For this, it is necessary to determine by means of hearing separate chords, harmonic turns, harmonic progressions, and the harmonic scheme of an artistic fragment in an ensemble or orchestral sound, to hear the lower voice — the basis of timbral two- and many-voiced polyphony, to trace out the lines of the voices.

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[2] Therein, the content of the sections, which may be through for the programs of the various levels of instruction is disclosed.

Timbral Hearing
in the Context of the Various Types
of Musical Activity

The principle of profilization established in the solfeggio course in music colleges and in higher educational institutions must be considered upon the development of timbral hearing, as well. Timbral hearing has its own characteristic distinctions among musicians of various major trends, which must be taken into account when choosing the forms of work and the utilized musical material.

The priority goals here turn out to be:

– *for pianists*: an auditory distinguishing of instrumental timbres;

– *for orchestral instrumentalists*: the development of the timbral-textural, timbral-rhythmical and timbral-harmonic aspects of hearing;

– *for choral conductors*: a perception of timbres in choral polyphony, their roles in voice leading, hearing of vertical harmony;

– *for vocalists*: the distinction between instrumental timbres by ear, the practice of singing with solo instruments.

Pianists, who are mostly endowed with a rather developed harmonic and textural hearing, usually possess a very narrow range of perception of orchestral instruments. For orchestral musicians especially significant professionally is timbral-textural hearing, i.e., the ability to differentiate the parts of separate instruments, textural components and timbral means that emphasize them. In this regard, the direction of "instrumental (orchestral) solfeggio," developed by Marina Porokhovnichenko, [10] is interesting. In correspondence with the principle of specialization, in this course the involvement of "live" instruments is encouraged. Thereby, "all the forms of intonational-auditory work acquire timbral coloring." [Ibid., pp. 5–6] A proximate approach is recommended in the authorial methodology of Professor Nina Khlebnikova from the Saratov Conservatory, described by Natalia Ivanova. [11] The important issue of the national specific features of the development of timbral hearing among orchestral musicians is touched upon in the work of our Chinese colleague, Hou I. [12]

The prioritized aspects of timbral hearing for choral and orchestral conductors are the timbral-textural and timbral-harmonic types of hearing, as well as a feeling for voice-leading. Recommended forms of work in this direction are — auditory timbral analysis and the notation of artistic examples in choral sounding with various types of texture in the conditions of three and four-voice polyphony.

For the development of harmonic and textural hearing and a feeling of voice-leading, it is beneficial to make use of examples notated in performance on the *organ*. Their specimens are contained in Tatiana Litvinova's and Irina Rozanova's tutorial manual *Solfedzhio na materiale organnoi muzyki* [Solfeggio on the Material of Organ Music]. [13] A lengthy time duration of sound creates the possibility of a continuous and attentive listening to the phonism of chords and sonorities and helps he listeners discern concisely the sustained sounds. The diversity of timbre in the voice parts makes it possible to trace the lines of each of the voices.

The perfection of intonational hearing presumes a constant appellation to sound. At the focus of study, not only the musical score, but the "musical text," i.e., sounding music must be present. In the musical score the acoustical information about the duration, rhythm and dynamics is encrypted, but not information about its timbre. Mark Aranovsky wrote about the necessity of distinction between these two types of texts. [14] Music is the art of sound. It is present not in the note signs on paper, but in the human auditory experience. The sounding text is inseparably connected with the attention to the timbral component.

It is indicative that in tutorial manuals of the present-day level, one can clearly trace the tendency towards the study of particularly this type of text, which is in many ways provided by the presence of the sound applications to them. The opportunity of hearing fragments of music on their genuine sound provides for a complete perception of the character of the music, defined by the timbral peculiarity of the instruments in use, the textural-registral and articulation-dynamic traits.

Thereby, the main general methodological principles that must be considered in the system of development of timbral hearing are:

– attention to timbre as an inseparable component of intonation, "intonational form";

– the necessity of study of both instrumental timbre and its interaction with other musical means, a synthesis of various aspects of timbral hearing;

– providing timbral diversity;

– attention to the specificity of timbral hearing among musicians of different directions.

At the contemporary stage, the logic of the historical evolution of solfeggio is perceived as the motion from vocal exercises devoted to the development of the voice, intoning of the elements of musical speech, to (scales, intervals, chords), to the development of intonational hearing, the perception of sound in the integrity of all of its features.

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Musical Education

Video Clips as a Relevant Format for Presenting Classical Music and Their Use in the Educational Practices of Universities

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Abstract. The article examines the audiovisual format of a video clip created around a piece of classical music. Content of this kind is widely available on the Internet. A review of the literature on the topic demonstrates the fundamental focus of researchers on the general socio-psychological typology of music videos and the almost complete lack of attention paid to the methods of their implementation. Focusing on the use of this format of work in the pedagogical practice of music universities, the article considers two general technological approaches for creating a video clip. The first type consists of a simple music track assembled in a presentation program to accompany slides reflecting the individual associations of the creator. The second type represents a visualised commentary on the emotional character of the music that corresponds to the logic of the musical structure of the piece and the forms of presentation of the thematic material (motifs, phrases, sentences). A distinctive subspecies of this type takes the form of a replacement of the sound design of a scene from a movie. To inform the discussion, around twenty projects presented on the creator-owned channels of Liudmila Naryzhnaya and Galina Taraeva are analysed.

Keywords: classical music video clip, video clip creation techniques, video clips in educational practice

Introduction

Video clips whose soundtracks feature classical music are a common form of creative endeavour among Internet users. Examples of this kind of media product are extremely numerous. By entering any popular classical composition in the miniature genre (for example, waltzes by Frederic Chopin or pieces from *The Seasons* by Pyotr Tchaikovsky) into the browser address bar, it is possible to find dozens of "visual fantasies" on the corresponding work, often comprising ordinary slide shows, with an audio recording (concert, studio, or even home music-making) used as the audio background. On Liudmila Naryzhnaya's internet channel alone, there are more than a hundred such samples.[1] The abundance of this kind of content encourages theoretical understanding of the phenomenon in terms of its origin and typology (see, for example: [1; 2; 3]). The most significant aspect of such a theoretical study will consist in analysing the principles of video editing used in the production process. The popularity of the music video format, especially among young people, has encouraged the present author to widely use its varieties in her own teaching practice, namely, to update didactic techniques for replenishing background material in the student's auditory memory and developing creative skills.

The Problematic of the Video Clip in Scholarly Reflection

A number of aspects of the video clip are discussed in the contemporary scholarly literature. In the first place, it is worth mentioning the article by Natalia Samutina, [4] which examines the issues of the relationship between visualisation and verbal text in a popular song, in which the video clip is described as perhaps the most common audio-visual format that synthesises the form of song and video sequence for a screen representation. In her dissertation on the connections between classical music and contemporary mass culture, Darya Zhurkova explains the new phenomena in terms of the unprecedented development of mass media technologies. [5] In particular, she notes that today a whole range of personal manipulations with classical music is becoming available to anyone, whether dubbing amateur videos, installing a personalised telephone ringtone or creating audio-visual greetings for sending to friends and acquaintances. At the same time, in the article by Tatyana Filanovskaya *Relevant Forms to Introduce Classical Musical Heritage to Modern Audience* presentations using modern information and computer technologies are not mentioned at all. [6] The author named only three formats for performing classical music (although today there are more) — non-standard venues open-air, non-academic stage image of performers (live communication with the audience, in particular humorous), a combination of classical and popular music in one project.

Meanwhile, the analysis of methods for creating visual music videos appears to be poorly reflected in scholarly research. Nevertheless, some authors have attempted to present a taxonomy and classification of their generic types. Tatyana Shemetova, for example, formulates her task in this way, indicating in the title of the article — "approaches to describing a music video." [7] In particular, three such approaches are defined: (1) semiotic, which in connection with the presence of verbal, musical and iconic components is also designated as polycode; (2) cultural, related to

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[1] *Liudmila Naryzhnaya's Internet channel*.
URL: https://youtube.com/channel/UCX8ewNLHvXWCByp1HLvMHpg (accessed: 25.11.2024).

the "formulaic narration" (here the author refers to the American cultural scientist John Cavelti); (3) aesthetic, in which the term film-cathexis is distinguished (definition of Alexey Orlov) to evoke an understanding of the feelings, ideas, and thoughts of the composer with a powerful flow of emotions from the subconscious.

Erika Sovetkina's dissertation *Aesthetic Features of Music Video Clips* was completed at the Department of Screen Art at the Moscow Institute for Advanced Studies of Television and Radio Broadcasting Workers. [8] The author's analysis of the means of creating a video clip presented in it covers the most general principles. From the point of view of figurative visual impact, the author distinguishes "background (visual)," "choreographic," and "film" clips. She attributes the following functions to music videos: aesthetic, recreational, educational, relaxational, promotional, and integrative. However, there is no specific analysis of the visual elements of music videos in Erika Sovetkina's work; moreover, the material considered in her dissertation is not classical music, but popular song.

From the above review of studies devoted to modern video clips, it follows that at present the problem of techniques used to visualisation miniature classical musical compositions (or fragments of larger forms) has not yet been covered in the scholarly community. Since the topic of the present work is determined by the author's interest in using clips as part of the educational process at conservatories, the emphasis on the techniques used in their creation is particularly relevant.

Music Videos in Educational Practice

In contemporary performing culture, visual accompaniment of music is carried out in a wide variety of formats. For example, enlarged images of performers on screens located near the stage are widely used during concert performances. The need for them is due to the fact that when a musician performs in front of an audience of thousands, the overwhelming majority of viewers are simply unable to discern his or her real appearance. However, even in the space of a small hall, screens are often used, on which portraits of the artist, as well as posters, scenes from his or her life, photos of types of activities (for example, teaching), etc. are displayed. Presentations of visual associations of the music being performed are also possible — thus, in the Rostov Philharmonic, one of the concerts representing the Romantic program of "enchantment and witchcraft" music was accompanied by images of gnomes, trolls, fairies, elves, witches, Baba Yaga, Koschei, which were projected onto the screen of the back curtain.

The 20th century brought a new form of visualisation of academic music, which became wildly popular: cartoons based on a piece of classical music. This genre was initially popularised by Walt Disney. The first full-length animated film, Fantasia, was created in 1940. The audio sequence included works by Johann Sebastian Bach, Pyotr Tchaikovsky, Igor Stravinsky, Ludwig van Beethoven, Modest Mussorgsky, Franz Schubert and other composers. On the eve of the millennium, a wonderful anniversary cartoon *Fantasia 2000* was released, which included the music of *Rhapsody in Blue* by George Gershwin. Today, cartoons whose soundtracks are based on classical music pieces constitute a vast layer of audio-visual musical culture. Such forms of visualisation as "cartoon commentary" are of particular interest in the context of the present article. However, such cartoons differ from music videos primarily in terms of their scale, typically ranging from 8–10 minutes to half an hour. The music video clip format discussed in the present work typically lasts from 2 to 5 minutes.

Common examples of visualisation of classical music on the Internet include:

the sound of a piece with a synchronous shift of the pages of the musical text, superimposing a video sequence of one or another content on the soundtrack with a recording of a classical piece, direct video recording of its performance (on a concert stage or in a studio) using several video cameras, which permits the editing of a clip showing the musicians from different angles and with a change of plans (from general to close-up and macro plans of hands, fingers, lips, notes, etc.).

By enhancing the emotional perception of music and comprehension of its meaning, such visual associations thus serve to encourage reflection. At the same time, a reverse process also occurs: when combined with video information, music enriches the visual image to compensate for the complexities of its precise verbal formulations.

The diversity of the mentioned forms of music videos can be reduced to two types. The first is the simplest example: ad hoc accompaniment of the music with visual materials. This is performed in a presentation program (for example, PowerPoint or Prezi) and involves a sequential change of visual objects. These can include landscapes, flowers and other plants, portraits from painting and graphic reproductions or original photos, household items (dishes, decorative details, etc.), interiors. In the vast majority of cases, the authors of such clips do not set themselves the task of matching the visuals to the music. As a rule, the selected video fragments are not identical in duration; sometimes the sound from

beginning to end is accompanied by only one image. Since these are short clips (from two to five minutes) intended for a general audience, such videos are not generally distinguished by a particularly creative approach or complex technical work. To create them, it is enough to master the simplest computer program. Today, almost all students have the skills to work in various video editors to create presentations on many academic subjects.

Examples of this kind can be found on the creator-owned channel of Galina Taraeva.[2] Thus, the educational video clip posted there *Pointe Shoes*[3] to the music of the prelude op. 11 No. 8 in F-sharp minor by Alexander Scriabin comprises a selection of photographs of pointe shoes and graceful ballet poses. The video also includes short clips from Darren Aronofsky's film *Black Swan* (in particular, the scene with Natalie Portman and Vincent Cassel dancing). Although the pictorial series reflects the cult of the era to which Scriabin belonged, i.e., the world of choreographic plasticity characteristic of it, the photographs do not correspond to the structure or emotional planes of the music. The same can be noted in the video clip based on footage from James Cameron's *Titanic*,[4] where the scene of the birth of love between the heroes (Leonardo DiCaprio and Kate Winslet) is simply accompanied by the love theme from Sergei Prokofiev's ballet *Romeo and Juliet*, which fits well with the details of the film's mise-en-scènes. In the video *Demon. Hvorostovsky*[5] the music (the romance of the Demon from the opera of the same

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[2] *Galina Taraeva*. URL: https://youtube.com/channel/UCKQanm5h_0ZtjHsGd5GCI6g (accessed: 25.11.2024).

[3] Pointe shoes: educational video. *Galina Taraeva*. URL: https://youtube.com/watch?v=XQyT_-jRKR4 (accessed: 25.11.2024).

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[5] Demon. Hvorostovsky. *Galina Taraeva*. URL: https://youtube.com/watch?v=9MTSeCWhemM (accessed: 25.11.2024).

name by Anton Rubinstein) is accompanied by photos of Dmitri Hvorostovsky himself in this role and other singers, as well as reproductions of art by Mikhail Vrubel. These are also only tangentially connected with the emotional-tonal logic of the arioso, or with the structure of the musical form. There are many similar clips on the above-mentioned channel of Liudmila Naryzhnaya, which elicit enthusiastic comments from users. However, the visual associations often seem not entirely appropriate. Such is, for example, a video in which the famous Adagietto from Gustav Mahler's *Fifth Symphony* is accompanied by sunsets, flowers, animals and swans.[6] For the listener who knows that this work reflects the composer's ecstatic and tragic love for his young wife Alma Schindler, this decision makes one doubt the correspondence between the choice of images and the meaning of the music.

The second type of music video clip demonstrates a desire to correlate visual objects with musical logic and emotional content: the change of slides conveys the emotional meaning of small fragments of music, including through motivic variation and changes in thematic material. In clips of this type, the video sequence corresponds to musical structures — motifs, phrases, periods, and sections of the form. For example, in the visualisation of Mozart's piano sonata in *A major* K. 331[7] presented in a video clip on Galina Taraeva's channel, the change in lyrical and active motives is clearly emphasised

by the comparison of reproductions of female and male portraits from the 18th century. The playful nature of the variations is also embodied through canvases depicting various everyday scenes with the participation of historical and mythological characters riding on swings, taking picnics in nature and engaging in courtship. In the video clip based on the miniature *April* from Tchaikovsky's *The Seasons*,[8] a clear correlation of motifs with the image emerges: the motif variation is "illustrated" by similar landscapes, the changes are accompanied by contrasting pictures. For example, changes are manifested in the shapes of icicles, the appearance of a frozen river, and the appearance of a forest landscape. The exact repetition of motifs is illustrated with the same picture. A similar technique is used to present visual objects in Tchaikovsky's *October*[9]: repeating ascending scale-like melodic lines are illustrated by variations of a forest panorama; similar cadence turns are executed by a kind of visual leitmotif comprising a yellow maple leaf on the surface of a pond.

Sometimes such clips turn out to be real discoveries. Thus, an unknown author posted video clips on the Internet in which individual parts of J. S. Bach's *Suites*, performed by the Chinese cellist Yo-Yo Ma are presented against the background of reproductions of 18th century portraits and photos of famous actors and actresses.[10] The smooth transitions of faces with varied facial expressions very

[6] Gustav Mahler. Adagietto. *Symphony No. 5. Liudmila Naryzhnaya*. URL: https://youtu.be/5FKN-0MiGCg (accessed: 25.11.2024).

[7] Mozart. *Sonata in A major*, part 1, fragment: educational visualisation. *Galina Taraeva*. URL: https://youtube.com/watch?v=b5LLwSYKSGU (accessed: 25.11.2024).

[8] Tchaikovsky. *April*. *Galina Taraeva*. URL: https://youtube.com/watch?v=3l7DC98CtRU (accessed: 25.11.2024).

[9] Tchaikovsky. *October*. *Galina Taraeva*. URL: https://youtube.com/watch?v=Pb5lsj0CkwY (accessed: 25.11.2024).

[10] Yo-Yo Ma. J. S. Bach: *Cello Suite No. 1* in *G Major*, Prélude. URL: https://yandex.ru/video/preview/15201338926839021188 (accessed: 25.11.2024).

accurately convey the intonational contrasts of the musical material — whimsical changes in the intonations of the motives of sadness, joy, inspiration, grief, which distinguish the outstanding performance of Yo-Yo Ma.

When created by students, music videos of both types can serve as a kind of psychological test material for the teacher.[11] Although the first type of video clip is quite simple, it nevertheless provides an opportunity to touch the inner world of the student, while the second presents a more substantial understanding of his or her ideas about the content of music.

The "two-way" approach taken to the creation of video clips by students in educational practice can help to awaken their creative imagination: the student is asked to create two different types of clips for the same work, selecting an appropriate video sequence for each. An example is the video clip *Moonlight* by Claude Debussy,[12] posted on Galina Taraeva's website, which, as might be expected, is built on night lunar landscapes. The gradual development of the motifs is achieved through different formats for the delivery of content in the presentation program to enable a smooth transition when mixing from one scene to another, the development of the image from one central point, the folding of the frame, "curtains," etc. Another emotional and semantic version is presented by a fragment of the same piece — *Various Thoughts on Music by Debussy*.[13] Here the selection of images reflects the calm, contemplative character and poignant tone: a plaster figurine of an angel on the palm of a hand, individual ears of corn, leaves close-up, drops of dew, jellyfish, shards of a broken wine glass...

A special type of work with a video clip in educational practice is the selection of music for a fragment from a film to replace the original soundtrack. An example of a very witty approach to such a learning task is the version of the ending of the cartoon *Shrek* with a Caucasian dance song posted on the Internet — both the movements and facial expressions of the singing characters cannot help but make you smile. The educational video assembled from a fragment from Leonid Gaidai's film *It Can't Be* is also highly amusing. During the lovers' date at their friend's apartment, the dialogues are replaced by the soundtrack of Beethoven's *Fifth Symphony*.[14] Instead of enjoying the hugs and kisses of his lover (Svetlana Kryuchkova), Anatole (Oleg Dal) is overcome with fear of being caught. While nervously anticipating the appearance of "witnesses" of his illicit relationship, he shudders at any rustling sounds represented musically by the Beethoven's famous "fate motif". "So fate knocks at the door" — the intonations of Beethoven's theme became a musical metaphor for both the black cat entering the door and the owner's husband ringing the doorbell.

Another interesting example of educational visualisation is related to the replacement of the musical accompaniment of one of the

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[11] The author of the present article uses the form of the music video clip in various disciplines (from the analysis of musical form to modern didactic technologies, writing essays and even when working on dissertations).

[12] Debussy's *Moonlight*: educational visualisation. *Galina Taraeva*. URL: https://youtube.com/watch?v=cKsNS0DnpfQ (accessed: 25.11.2024).

[13] Various Thoughts on Debussy's Music: A Study Visualisation. *Galina Taraeva.* URL: https://youtube.com/watch?v=WDpXCSrYzNM&t=19s (accessed: 25.11.2024).

[14] *It Can't Be*: dubbing a scene from the film. *Galina Taraeva*. URL: https://youtube.com/watch?v=Eqz6YxE2LL0 (accessed: 25.11.2024).

fragments of Andrei Tarkovsky's film *Stalker*. Here we are talking about the disturbing scene in which the Writer wanders through the ruins of a meteorite that fell into the Zone to an unknown and terrible secret place of "fulfilment of the most cherished, most hard-won desires". In the original, this terrifying journey is set to the opening theme from Beethoven's *Pathetique Sonata*. The replacement was made with the music of the slow movement of the *Second Piano Concerto* by Alfred Schnittke.[15] The surreal and at the same time simple tone of Schnittke's music corresponds remarkably precisely to this fragment. In a personal conversation with the author of the present article regarding this replacement, the famous Bulgarian film director Georgi Djulgerov remarked that: "Tarkovsky would die of envy if he heard this!"[16]

Although the present article focuses on short video clips, it is worth separately considering some more detailed projects implemented in the author's teaching practice. These are videos presenting portraits of musicians (composers, performers) and groups, as well as those dedicated to the events of concerts and festivals. The duration of such videos tends to range from 15 to 20 minutes. And although these are actually "stories", the main requirements are the extensive use of music and "intrigue" in the presentation of information. Examples can be found on the aforementioned channel of Galina Taraeva. The project *Ivo Pogorelić. Two Lives* profiles the Croatian pianist, whose

playing has been described as eccentric as well as divine.[17] His biography has been shrouded in unusual stories. The musician first became famous as a result of the controversy that ensued from the "oddities" of his interpretation of Chopin's Second Ballade, leading to his eliminated from the third round of the Tenth International Chopin Competition. Pogorelić married his teacher Alisa Kezheradze, who worked at the Moscow Conservatory; however, following her unexpected death, he stopped performing for 11 years. Following his returned to the stage, his interpretations were completely different, but equally unusual (examples of which may be heard in the video).

In the project *Gambler. Boris Berezovsky*[18] the statement "I hate Chopin!" becomes intriguing. The eminent pianist explains that this extreme formulation serves as an incentive for improvisation. An example of the latter in the video is the *Etude Op. 10 No. 12* in *C minor* in the version of Leopold Godowsky, who performed the piece with his left hand in *C-sharp minor*. Another project is *Bayan-Mix*[19] — a fascinating story about two laureate accordionists, Sergei Voitenko and Dmitry Khramkov. They put their conservatory skills to the service of popularising classical music, turning academic concerts into variety shows. Their revolutionary concept presents a button accordion duet in a style drawn from rock culture. The project Noninho reveals the paradox of Astor Piazzolla's tango, whose passionate expressivity is compelling despite the

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[15] Stalker. *Galina Taraeva*. URL: https://youtube.com/watch?v=KK8p8vXy_9I (accessed: 25.11.2024).

[16] Georgi Dimitrov Djulgerov (b. 1943) — Bulgarian film director, screenwriter and producer. Studied in Moscow at the Gerasimov Institute of Cinematography. He made about 30 films.

[17] *Ivo Pogorelić. Two Lives*: educational film. *Galina Taraeva*. URL: https://youtube.com/watch?v=NFEBoYElau4 (accessed: 25.11.2024).

[18] *Gambler. Boris Berezovsky*: educational film. *Galina Taraeva*. URL: https://youtube.com/watch?v=_VVmbaV_ppU (accessed: 25.11.2024).

[19] *Bayan-Mix*: educational film. *Galina Taraeva*. URL: https://youtube.com/watch?v=EF9MIj2t5oo (accessed: 25.11.2024).

sad circumstances of its composition (the piece is dedicated to the memory of a beloved father who tragically passed away).[20] Footage from Vladimir Mashkov's film *Papa* is originally combined with music and biographical facts. The project *Victoria. A Tale*[21] presents two alternative visualisations of Mendelssohn's Overture from the Suite *A Midsummer Night's Dream*. The video sequence compares two of the most important phenomena of British culture in the mid-19th century (during the reign of Queen Victoria) — an unprecedented industrial boom and the escape of artists from reality into the world of a magical fairy tale. The project *The Secret of Success* reflects the intriguing story of the birth of Nino Rota's popular song *Speak Softly Love* from Coppola's film *The Godfather*. The author uses this example to reveal the technique of a composer who created his own symphonic style in the field of film music.

To summarise the above considerations, we emphasise that the variety of techniques for making a video clip for classical music described in this article is demonstrated mainly in educational projects posted on the above-mentioned channel. The taxonomy of types of performance is determined by the main task of revealing the feasibility of having students create a video clip whose soundtrack basis is a piece of classical musical. The use of video material of this kind in musical teaching practice can serve as an incentive to comprehend the meaning of music in a creative format.

The two approaches to performing visual accompaniment to a musical piece are, of course, conditional; in specific situations, they can be combined in different proportions. The student can be given the twin tasks

of randomly alternating video sequences while the music is playing or precisely correlating them with the logic of intonation development and musical structures. The quality of the assignment is assessed during a discussion of the video clip following its viewing in a classroom setting. It should be noted that students generally enjoy performing such exercises and are eager to participate in the discussion. And for the teacher, these forms of work are an invaluable opportunity to make closer contact with the psychological world of students, in terms of their feelings, imagination, and fantasy world.

The use of visual commentary on music as a practical exercise in educational practice is still in its infancy. This it can be relevant to cite an example from foreign practice. Xu Ge, a Chinese flute professor at the Wuhan Conservatory of Music, creates such projects for his students in a special class and posts them online. Two examples are available for the Russian user — Alcina's Aria by Handel and the Aria of J. S. Bach from *Suite* in *D major*.[22] They demonstrate the world of European Baroque and Classical culture, which is almost completely unfamiliar to Far Eastern people. According to the stories of a postgraduate student at the Rostov Conservatory who studied with Xu Ge, the professor practices with his students not only at concerts, but also in class, wearing costumes from the historical periods of the works being performed.

Conclusion

The article has discussed the use of classical music videos in theoretical disciplines at university level. They captivate students with

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[20] Noninho: student educational clip about tango by Astor Piazzolla. *Galina Taraeva*. URL: https://youtube.com/watch?v=1mC3oS9eynA (accessed: 25.11.2024).

[21] Victoria. A Tale. *Galina Taraeva*. URL: https://youtube.com/watch?v=zby_VS0zX90 (accessed: 25.11.2024).

[22] *Professor Xu Ge's Project*. URL: https://youtu.be/BuDk8clmsY8 (accessed: 25.11.2024).

a modern format of working with computer programs and, most importantly, with their creative nature, encouraging young people to demonstrate their work to their classmates, to understand an audience's reaction, and to actively discuss the advantages and disadvantages of their projects. On the one hand, these exercises help the teacher to compensate for the typically rather modest auditory background memory of the contemporary student, while on the other hand, they carry an important psychological and didactic function due to focusing attention on the spiritual and emotional atmosphere of learning. In the latter case, it is important that the teacher not only demonstrate how to create clips, but also evoke a reaction of feelings to the music, including the logic of melodic and textural movement, syntactic structures, and articulatory division. Ultimately, the process is about developing listening skills and musical thinking. In conclusion, we may express the hope that the more detailed acquaintance with this format of modern culture will be able to convince contemporary teachers to include music videos in both theoretical and practical music disciplines.

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In Memory of a Colleague

Personalities

About Liudmila Shaymukhametova (1951–2025)

On January 31, 2025 the outstanding Russian musicologist, Doctor of Arts, Merited Activist of the Arts of the Russian Federation and the Republic of Bashkortostan, Professor Liudmila Nikolayevna Shaymukhametova passed away.

During the course of 15 years, from 2007 to 2022, Liudmila Nikolayevna held the post of the editor-in-chief of the Russian scholarly journal *Problemy muzykal'noi nauki / Music Scholarship* (presently titled as *Russian Musicology*). Under her leadership, the editorial team of this publication carried out a significant modernization of the journal, having implemented contemporary international standards of formatting the scholarly content and IT-technologies. Longstanding instruction in the seminars and conferences of the ASEP-ANRI (Association of Science Editors and Publishers) has made it possible for the editorial staff to master progressive methods of publishing activities. An advanced approach toward the organization of publication of mass media and the implementation of digital instruments were conducive to the journal's acknowledgement in the word scholarly community. As a result, it entered the leading international databases of scholarly citation and reviewing databases: Web of Science Core Collection (ESCI), SCOPUS. The advancement of the quality of the published research works led to a significant expansion of the geographic whereabouts of the journal's authors. Due to the professionalism and broad experience of Liudmila Nikolayevna Shaymukhametova's

editing and publishing work, the journal acquired a high academic standing in Russia and in other countries.

Liudmila Nikolayevna Shaymukhametova's international recognition as a music scholar took place in the 1990s and the 2000s. She made an inestimable contribution to the development of the fundamental research of musical content, having focused her scholarly interest on the issues of musical semantics. In 1994, at the dissertation committee of the Russian Institute for Art Studies, Liudmila Nikolayevna defended her dissertation for the degree of Candidate of Arts, "The Migrating Intonational Formula and the Semantic Context of the Musical Theme" under the tutelage of Mark Aranovsky, and in 2000, she defended her dissertation for the degree of Doctor of Arts on the subject of "Semantic Processes in a Musical Theme."

In 2001, on the basis of the Ufa State Academy of Arts (presently — the Zagir Ismagilov Ufa State Institute of Arts), Liudmila Nikolayevna founded and assumed the lead of the Laboratory for Musical Semantics, which subsequently became the leading Russian academic center for the studies of musical semantics. Having developed the field of structural-semantic analysis of musical content on the basis of the semiotic approach, she made a study of migrating intonational formulas with fixed meanings reflecting the object-related and emotional world of the human being. The adherence to the conception of musical lexemes made it possible for her to overcome subjectivity in her analyses of actual musical compositions.

Liudmila Shaymukhametova had a number of her monographs and compilations of articles published; she was a participant of a number of published collective monographs and numerous other types of scholarly materials. The musicologist was the initiator and organizer of a large number of international and Russian seminars devoted to the issues of the theory of the musical text, musical thinking, methodology of semantic analysis, as well as innovational pedagogical technologies. Her theoretical developments were successfully transformed by her into applied research, having found practical application in the sphere of semantics, performance and the pedagogical process.

Of special significance is her research of the historical keyboard urtext musical scores and their semantic organizations, which has brought to the creation of innovational technologies of creative instruction. The methodology of creative work with the musical text formed by her has received broad elucidation in the scholarly-methodological gazette *Kreativnoe obuchenie v DMSh* [Creative Instruction at Children's Music Schools], which was published during the period between 2008 and 2013.

Liudmila Shaymukhametova wrote numerous textbooks and tutorial manuals designed for both professional and general musical education, bearing the seal of the Ministry of Education of the Russian Federation. Shaymukhametova's semiotic conception of creative education received international recognition and has been successfully applied not only in Russia, but also in other countries, in particular, in music schools in Austria, Germany, Bulgaria and the United States.

For over 40 years, Liudmila Nikolayevna taught a set of music theory disciplines originally interpreted by her at the Music Theory Department of the Ufa State Institute of Arts. She has developed a set of courses, among which are: "The Bases of Musical Intonating," "Contemporary Musical Pedagogy Systems," "The Methodology of Music-Making and Improvisation," "The Poetics of the Musical Texts," and a number of others. During the time of her teaching, she prepared over 50 graduate music theory students; under her guidance over 12 dissertations for the degrees of Candidate of Arts and 4 Doctor of Arts have been defended. Among her students are notable musicians holding the titles of Merited Activist of the Arts, Merited Worker of Education and Culture, Professors and Associate Professors — notable musicologists who at the present day continue to develop her musicological ideas.

From 1983 to 1990, Liudmila Nikolayevna was the chair of the Music Theory Department, and during the 1989–1990, she held the post of Vice-Rector for Academic and Research Work of the Ufa State Institute of Arts. She made a significant contribution to the development of this educational institution.

Liudmila Shaymukhametova's professional reputation was acknowledged and recognized throughout Russia: through her work at the Commission for Awards of State Premiums in the Sphere of Literature and Art affiliated with

the President of the Republic of Bashkortostan, her participation in the United Dissertational Board on the basis of the Magnitogorsk State M. I. Glinka Conservatory, and her regular invitations to conduct master-classes in various cities in Russia.

Shaymukhametova's contribution to Russian music scholarship was marked by honorable diplomas from the Ministry of Culture of the Russian Federation, the Russian Academy of Sciences, and the Academy of Sciences of the Republic of Bashkortostan, as well as by the Honorary Diploma and Gold Medal from the European Chamber of Science and Industry.

Liudmila Nikolayevna's colleagues and students remember her as a responsive person of encyclopedic knowledge with a remarkable ability of finding non-standard solutions in the most difficult situations. She possessed a rare gift — the ability to elucidate the most complex ideas in a most accessible manner, transmitting her enthusiasm to everybody around her. Her academic school, based on a profound understanding of musical semantics and innovational methods of tutelage, continues to develop in the present day, creating a significant impact of contemporary music scholarship and pedagogy.

The editorial board of the journal *Russian Musicology* wishes to express its deep and heartfelt sorrow about the untimely decease of Liudmila Nikolayevna Shaymukhametova — an outstanding scholar, pedagogue and educator, whose creative path has become an example of unselfish service of the art and science of music.

We wish to express our sincere condolences to Liudmila Nikolayevna's family and friends. Her cherished memory shall always be preserved in our hearts.

The editorial team of the journal
Russian Musicology