

HORIZONS OF MUSICOLOGY

Kholopova Valentina N.

Theory of Musical Content as a Scientific Discipline

The article presents a comparison between the theory of musical content and theories of semantics and hermeneutics — determining the first of these as a broader domain. The author mentions a number of names of musicologists from Russia and other countries, contributors into development this musical discipline, and compares the philosophical dyad of “form and content” and the semiotic dyad of «plan of content and the plan of expression.” The article provides a brief definition of musical content as the expressive-semantic essence of music. It offers two trends in the musicological approach: the semantization of compositional elements and the elaboration of categories of essential musical content. The author proposes Asafiev’s concept of intonation as the initial unit of content in music. It is demonstrated within the system of language (a musical lexeme) and semiotics (a musical sememe, a semanteme). Other essential musical content categories under discussion include the specific and non-specific content, the conscious and unconscious in the domain of perception of musical content, the three aspects of musical content (the emotional, descriptive and symbolic, based on the triad of signs of Peirce’s theory — the icon, index and symbol), and the scientific logical nine-level hierarchy of musical content (from the content of classical music as a whole to the content of a musical composition in the perception of the listener).
Keywords: musical content, science, semantics, hermeneutics, priority of Russian musicology

Kazantseva Ljudmila P.

The Theory of Musical Content at the Astrakhan Conservatory

The article gives a brief account of the principal propositions of the theory of musical contents. The author shows how the development of this scientific theory affects the work of lecturers, post-graduate and undergraduate students both within Astrakhan conservatoire and beyond it. The author also accentuates the problems of applying the knowledge of musical content to the educational process in institutions of higher musical education, colleges and children’s music schools.

Keywords: musical content, theory of music, musical pedagogy

Shaymukhametova Ljudmila N.

The Semantic Analysis of Musical Text (on the Research of the Laboratory of Musical Semantics)

The Laboratory for Scientific Research of Musical Semantics was founded in 2001. Its Head of Research is Professor of Ufa State Academy of Arts, Dr. Ljudmila Nikolayevna Shaymukhametova. Laboratory’s staff is doing theoretical and applied research work on the problem of «Musical text and the performer». The research’s objectives include developing the technologies of semantic analysis and new ways of creative interaction between the performer and the musical text in music of various styles. This article offers a brief description of Laboratory’s methodology and the essence of the analytical approach to the problem of semantic organization of a musical text.
Keywords: musical semantics, musical poetics, musical theme, musical text

Alexandrova Ljudmila V.

The Realization of the Concept of Structural Analysis Demonstrated
On the Example of a Percussion Piece «Mysterious Tribesmen» by Boris Tishchenko

Boris Tishchenko's work is written in the traditions of the second avant-garde and contains his main, previously pre-established idea — manifestations of order which is supposed to have an effect of the non-systematic sound. Having prefixed the program of mathematically expressed order in terms of a diagram of rests, the composer leaves the realm of the pitch space veiled. The article focuses on revealing the logic of the pitch order: the mysterious halo of the secret ties of the «tribesmen» can be made explicit by the geometric interpretation of sound pitches. Cancrizans juxtaposition of space (the system of sound distribution) and time (the system of rests) is expressed in the form of numeral correspondence and is aimed at the formation of a paradoxical creative result, at the effect of the sounding chaos. Keywords: Boris Tishchenko, musical post-avant-garde, music of the 20th century, musical structuralism, aleatory

Devutskaya Natalia V.

An Attempt of Analysis and Semantic Interpretation of the
Content of Serial Structures

The present article discusses the problems of interaction of the structural and the semantic levels of composition in the example of two compositions of Boulez and Webern. The works of these composers, responsible for the most radical changes in the domain of pitch organisation, is worth paying attention to, especially when considered in regards to musical content. Often, the investigation of the sound structures seems to become an end in itself. However, it is important to retain the semantic aspect in the research of the artworks works. First of all, semantic aspect manifests the most natural way of musical communication. Secondly, its role becomes operative through the capacity to integrate all facts and events of morphological and syntactical nature into a general meaning-producing system. Keywords: Webern, Bouleze, semantic of serial compositions, pitch organization

THEORETICAL PROBLEMS OF MUSICAL CONTENT

Bosina Olga A.

On the Problem of Studying the Semantics of Tonality in Rimskiy-Korsakov's Music

The formation process of tonal semantics in Nikolay A. Rimskiy-Korsakov's music is explored in this article. The composer's idiosyncratic qualities, such as his absolute pitch, his gift of colour synesthesia, his coenaesthetic perception, his artistic preferences, and the influence of his aesthetic worldview on his attitude towards tonality are identified as the factors influencing the formation of the tonal semantics. One of the main sources of understanding of the tonal semantics as an important meaningful component is the context of culture in its different manifestations.

Keywords: Nikolai Andreyevich Rimsky-Korsakov, music of the 20th century, semantics of keys, synesthesia

Mozgot Svetlana A.

On the Problem of Research of the Models of Conceptual Space in Claude Debussy's Music

In this article various models of conceptual space in music of Claude Debussy are being examined. When considered from a viewpoint assumed by B. A. Uspensky's theory of

perspective (or various spatial positions of the subject/author and the object described by him) Debussy's music illustrates that the portrait, aesthetic, existential, landscape, theatrical and narrative models of conceptual space are applicable to his works. Techniques, specific to other art forms, influenced his works' genesis and caused Debussy to turn to genres with loose structure, namely to rhapsody, prelude, sketch and estampe, having anticipated creative aspirations of the composers of the 20th century to synthesis of arts.
Keywords: Claude Debussy, musical space, synthesis of arts

MUSICAL TEXT AND ITS PERFORMER

Smirnova Natalia M.

Notated Musical Text as Musical Score for the Performer

The problems of musical interpretation of author's music sketches are considered in the article. Special attention is paid to general characteristics of pre-classical music texts, to tempo and metro-rhythmic specific features of Beethoven's compositions, to various artistic means of deciphering Schumann's sketches and to Johannes Brahms' piano pieces texture analysis.
Keywords: musical notation text, performer's interpretation, musical tempo, metro-rhythm, piano texture

Asfandjarova Amina I.

Sign-Figures of Musical Instruments and the Artistic
Context of Joseph Haydn's Pastoral Sonatas

The author applies the method of semantic analysis and practically illustrates some instances of an adequate way of reading the original urtext of Haydn's piano sonatas by the performer. A prominent place in the sonatas is occupied by the pastorale. The intonational vocabulary of the pastoral is grounded in several groups of semantic figures, which are migrating from text to text. Among them are the sign-figures of the antique lyre, sign-figures of the shepherd's pipe, sign-figures of the horn signals and «tantara» which stand for themes of hunt, gallant amusements and amorous scenes, common for the stylistic of the 17th-18th centuries.
Keywords: semantics, articulation, pastoral images, musical theme, Haydn's piano sonatas

MUSICAL CULTURE OF THE NATIONS WORLDWIDE

Kartashova Tatjana V.

Literary Tradition of the Vocal North Indian Genre of Thumri

Hindustani music tradition thumri belongs to the category of semi-classical music. It is considered to be a result of interaction between aesthetical principles of Hindustani classical vocal music (first of all khyal) and traditional local forms of Uttar-Pradesh. The main focus of this study is the poetic text. It is demonstrated, that the key literary sources of this genre can be traced back to literary texts composed in the hindi braj bhasha dialect. These texts mainly deal with separation in love or with the tricks of the main character of love plots i.e. Krishna. The author also considers the etymology of the term «thumri» and the aesthetic theory nayaika bheda, described in «Natyashastra», a treatise by Muni Bharata. Examples of 41 poetic thumri texts are quoted. In the final section a number of conclusions is given.
Keywords: non-European cultures, music of India, tkhumri, poetics, vocal art of India

Alpatova Angelina S.

The Picture of the World in Sound as Information Model
of the Archaic and Traditional Culture

This article addresses the phenomenon of the world picture in sound (WPS) which characterizes archaic and traditional cultures. In terms of African, Asian and American traditions such different levels of this phenomenon as «biophony», «anthropophony», «zoophony», «psychophony», «logophony», «cosmophony», «ecophony», «ethnophony» and others are considered.

Keywords: musical picture of the world, acoustics, non-European cultures, archaic cultures

Ferapontova Elena V.

Iannis Xenakis — Line of Life

Iannis Xenakis (1922—2001) is a unique figure in contemporary music, not only for the iconoclastic nature of his music but also for the scientific attitude he brought into the process of musical compositions. His training as a civil engineer, his experience as an architect, as well as his immersion in ancient Greek philosophy, have all shaped his approach to developing a new theoretical foundation of music and a style built upon a unique set of compositional techniques. His life was not easy. Xenakis was born in Braila, Romania. In 1932 his family returned to Greece. He was educated at the Athens Polytechnic, where he studied engineering. Xenakis participated in the Greek Resistance during World War II. He received a severe face wound from a shell which resulted in the loss of eyesight in one eye. In 1947 Xenakis fled under a false passport to Paris. In the meantime, in Greece he was sentenced, in absentia, to death as the opponent of the new regime supported by the Great Britain. In Paris he worked with architect Le Corbusier. While his assistant, Xenakis designed the Philips Pavilion in Brussels, 1958. He formulated a theory of stochastic music in the early 1950s, pioneered the use of computers in music compositions and created his own computer — UPIC. In 1963 he published «Musique Formelles», a collection of his articles relating music with architecture and mathematics. In 1972 Xenakis founded CEMAMu (Centre d'Etudes de Mathematique et Automatique Musicales). He has composed more than 150 works: orchestral, instrumental ensembles and solos works, number of vocal compositions, including the music tragedies, «polytopes» — sound and light spectacles. Keywords: Jannis Xenakis, music of the 20th century, post-avant-garde, precise methods of musical composition

Klobukova (Golubinskaya) Natalia F.

The Mystery of the «Secret Piece» (from the History of Music for Koto)

Subject of the given article is the notion of privacy in traditional Japanese music for the koto zither, in particular, in the vocal-instrumental genre of kumiuta. The esoterism of musical knowledge is commonly known to constitute the ideology of Japanese medieval music. In addition to the secrecy of the koto playing tradition and to its being restricted to a circle of some elected musicians, it also includes the so-called «secret» music (hikyoku). Until recently these plays were inaccessible to research. The author considers the musical and poetic contents of the kumiuta-hikyoku piece with the title «Yaegaki» («Osto-layer fence», «Eight-layer fencing»), written by the Japanese composer Shin Yatsushashi Kengyo by the end of XVII century. In the course of the analysis the author draws some surprising conclusions in regards to the sanctity of the composition, which is primarily to be assigned to secular music. The sanctity is attributed to the text due to the «spirit of words» kotodama and the magic energy of every word, in combination with an uncommon for the kumiuta-genre way to tune the koto, as well as to refinement of vocal and instrumental parts. In opinion of the author these criteria have added to

the «concealment» of the given play.

Keywords: non-European cultures, Japanese music, either Koto, kumiut, vocal art of Japan

Syrov Valerij N.

Jazz and the European Tradition

The article explicates the processes of mutual integration of jazz and the European musical tradition. Their contact is considered on different levels and stages of jazz music in its historical development. The variety of style and genre forms of this contact, their relevance and significance are being demonstrated in this work.

Keywords: history of music, Jazz, history of Jazz, European Jazz, cultural studies

MUSICAL CULTURES OF RUSSIA

Kondratjev Mikhail G.

The two Kinds of The Archaic in the Musical Culture of Chuvash People

The tradition of Chuvash culture has an ancient history. Its uniqueness is mainly due to the fact that many archaic components are still preserved. Both the language (related to Turkic) and the folk art (mirroring the ancient mythological cosmology) bear an archaic hallmark. The author isolates two kinds of Archaic in regards to musical art: the early pre-civilized one and the later one, which bears an imprint of creative musical art of ancient oriental civilizations. Music examples and instances of lyrical art of the Chuvash people are being analyzed in the article.

Keywords: ethnomusicology, musical folklore, Chuvashi culture, archaic art

Vishnevskaya Liliya A.

Acoustic Element in the Bourdon Singing Model of Circassians and Karachays

The article considers the questions of environmental and acoustic conditions of formation of singing styles in music of oral tradition. In terms of traditional songs of circassians and karachaeys acoustic elements of the bourdon singing model are being analyzed.

Keywords: ethnomusicology, oral tradition, bourdon, acoustics, culture of Tcherkessi, culture of Karatchayevtsi

Polozova Irina V.

The Chants of Irgis and the Singing Art of Old Believers in the Irgis Monasteries

This article discusses the singing culture of the Old Believers in the Irgis monasteries, which were situated in the Saratov region of the Russian Empire. The focus of attention is the singing art of Irgis brethren. Issues of genesis and ways of existence of Irgis chant, its range and style characteristics are being examined. This work reflects the development processes of the singing culture of the Old Believers, which could be ascribed to the adoption of new styles in church singing (Znamennyi raspev), that loomed in the middle and the second half of the 17th century.

Keywords: vocal culture of Old Believers, Znamennyi Chant, Irgiz chant.

CULTURAL HERITAGE IN HISTORICAL PERSPECTIVE

Demchenko Alexander I.

Contexts, Subtexts and Posttexts of Glinka's Creative Work

This article discusses essential problems of the creative heritage of Glinka, the founder of Russian classical music. The author consistently examines three essential aspects of this heritage associated with logotype terms. Contexts comprise the aura of music occurrences by which the artistic thinking of the composer was surrounded and influenced. Sub-texts are concealed connotations in some of his works. Post-texts are Glinka's certain indubitable influence on other composers which have been very important for the consequent evolution of music art. M. I. Glinka, artistic text, biography of a composer

Fedorovich Elena N.

On the Judgement of Emil Gilels' Artistic Work

The name of Emil Gilels (1916—1985) will always occupy a prominent place in the history of world pianism. Being a brilliant pianist, he was greatly admired not only by great musicians, such as Rachmaninov, Prokofiev, Shostakovich, Sibelius, Toscanini, Horowitz, Ormandy, and many others. But nowadays his name is undeservingly falling into oblivion, which was particularly striking at his recent 90th anniversary. It has been observed by many well known musicians, like Tigran Alikhanov, Vera Gornostayeva and others. In the author's opinion, this state of affairs situation is determined by following circumstances. First of all, Heinrich Neuhaus, who has been Gilels's tutor during the post-graduate course of study, attested him undeservedly poorly, favouring his other prominent pupil Svyatoslav Richter. Neuhaus possessed greatest authority and his point of view has become prevalent. Secondly, Gilels had a very high official status in the USSR. Later his high position had changed under the covert pressure from the officials, but everybody kept on believing that Gilels was the figurehead of official soviet pianism. Nowadays this opinion cripples his reputation. The last and the foremost circumstance is that the high art of his pianism is not palpable to everybody. It is obvious both in reactions of the general public and the highly qualified musicians. What is also quite unfortunate is that the opinion in the sphere of music is formed by critics who always try to find something «interesting» and «subtle» in art, while Gilels's performance is of ingenious simplicity. His amazing style has been evolving all his life, since the very youth. The striking simplicity of his art is the result of a precise mind, a warm sense and an unsurpassed mastery. His phenomenal virtuosity nurtured the opinion, that Gilels was merely a sheer virtuoso. Nowadays it is absolutely essential to properly study the phenomenon of Emil Gilels. Keywords: Emil Gilels, piano performance, competitions

CREATIVE WOLRD OF A MUSICAL WORK

Kornienko Elena J.

The Artistic World of Vocal Chamber Works by Maurice Ravel

The vocal cycles by Ravel are divided in four groups: songs in folk style (Chants populaires, Cinq melodies populaires grecques), romances in expressive style (Trois poemes de Stephane Mallarme), exotic romances (Sheherazade, Chansons madecasses), composition in past style (Deux epigrammes de Clement Marot, Don Quichotte a Dulcinee), musical portraits (Histoires naturelles). Each group of romances is analyzed according to three aspects: interpretation of their literary basis, musical embodiment of the features of French language and specificity of musical style

by

Ravel.

Keywords: Maurice Ravel, chamber vocal art, romance, vocal cycles, French music of the 20th century

Volkova Paulina S.

Interpretation in Music of

Alexander Pushkin's Poem «Gift that's useless, gift fortuitous»:

To the Problem of the Typology of Text Comprehension

In the given article three musical versions of Alexander Pushkin's poem «Gift that's useless, gift fortuitous» are considered: «Pushkiniana» («Pages of life» for the voice and the piano and the elocutionist) by M. Koval, the vocal cycle for the soprano and the piano «Pushkin's lyric poetry» by B. Tchaikovsky, and «Isteriadas» for the voice and the piano by S. Berinsky. Using G. Bogin's Typology of Comprehension, the author in each case determines the semantic type: either inclusion in the senses admitted in the society in the opus by M. Koval; or the cognitive type, fixed on culture in the cycle by B. Tchaikovsky, or the dissubjecting type actualizing the human subjectivity in the composition by S. Berinsky. Keywords: musical Pushkiniana, Russian musical culture of the 20th century, hermeneutics, artistic text

Shevchenko Olga V.

«On the Edge of a Dark Abyss»:

the Features of Romantic Ballad Poetics in «The Queen of Spades»

by Pjotr I. Tchaikovsky

The essay deals with the genre of romantic ballad and with its poetics as it reveals itself in «The Queen of spades» by Pjotr I. Tchaikovsky. The author emphasizes typological features of the romantic ballad, traces different variants of interpretation of theoretical laws in the «The Queen of spades» and attempts to apply the literary narrative motif of an «intruder from the outside» to its music. The problem of reciprocal substitutability of the main characters — Liza and Countess lies at the core of the essay. The study delivers insight into machinery of equating love, fate and death in the opera at hand. This identity is a basal feature of the romantic ballad. Pyotr I. Tchaikovsky, Russian opera of the 19th century, Romantic ballade

INNOVATION IN MUSICAL EDUCATION

Kupets Ljubov A.

Musical Picture of the World as an Educational Phenomenon

(On the Example of Contemporary Russian Textbooks)

This article addresses the area of interference of history, philosophy and methodology of Russian education. The author of this text introduces a notion of «Musical Picture of the World» as a means of scientific reflection and investigates educational discourse, as being a part of this notion, in terms of contemporary Russian textbooks on history of music for music schools, colleges and conservatories published in the time period from the 1950s until nowadays. The «Contemporary Musical Picture of the World» is then regarded as an educational phenomenon, which is now emerging on the basis of the transformation of «Soviet Musical Picture of the World», which in its turn is shown to have been dependent from ideological and political context represented in the basic principles of the Soviet Picture of the World. In conclusion the author expresses suppositions about new methodological strategies in the «Contemporary Musical Picture of the World», which are: complexion, tolerance, decentralization and homogeneity, culturological approach, new audition, orientation toward the subculture of contemporary young professional musicians.

Keywords: musical education, musical picture of the world, textbooks, history of education

Kuznetsova Natalia M.

The Semantics of Musical Dialogue in the Pieces
from the «Notebook for Anna Magdalena Bach»

The aim of the article is to describe the semantic situation of musical dialogue to be found in the musical text of the pieces from the «Anna Magdalena's Notebooks». J.-S. Bach's instructive works are being considered here due to the fact that on one hand there are possibilities, which have been integrated in those simple and comprehensible pieces, not only to gain interpretive skills but also such of a composer, but on the other hand these possibilities are being usually neglected in the very practice of teaching. Considering the music of the notebook to be instructive literature aimed at acquiring skills of free music making opens up new horizons to variatively and creatively comprehend musical text, and hereby to think creatively. Such an approach to education matches the creative principles of music making in the age of Baroque, as the practice of variational recitation of a text was an established characteristic embedded in the tradition.

Keywords: J. S. Bach, musicianship, instructional compositions for the keyboard, pedagogy at the Children's Music Schools