

Irina V. Bakhmutova, Vladimir D. Gusev, Tatiana N. Titkova

The Use of the Bilingual Set “Sign-Note” for Disclosing Invariant Structural Units of the Znamenny Chant

The authors develop a new computer-based approach towards solving the problem of staff-notation reconstruction (deciphering) of early Russian znamenny chants. It is based on disclosing in the texts of Dvoyeznamenniks of chains of signs, univocal or with admissible deviations in interpretations in a concrete glas (chant). The algorithm of extraction and utilization of such chains for the aim of deciphering musical manuscripts is developed. On the basis of an extensive study material there are electronic dictionaries for invariants and quasi-invariants constructed in the format of “znamya (sign) – note” for all 8 glasy of the dvoyeznamenny chant. Experiments with the test materials have shown that already at the present stage electronic dictionaries are already capable of providing for an average of 60-70% of deciphering of the glasy. The main merit of this approach is its directedness towards the general case of non-pitch notation found in znamenny chant.

Keywords: Dvoyeznamenniks, staff-notation reconstruction, non-pitch notation indication, inner-glas invariants, electronic dictionary of the znamenny chant

Inga V. Korolkova

Group Lamentations during Weddings in the Traditions of Novgorod: A Comparative Analysis

The article examines group lamentations during weddings as recorded in the Western sections of the Novgorod Region. The author utilizes archival materials stored at the Folklore- Ethnographic Center of the St. Petersburg State N. A. Rimsky- Korsakov Conservatory, as well as published materials. A structural analysis of the folk tunes of the group lamentations is carried out, in the process of which three typological groups are revealed. Each one of them pertains to its own areal region (the Ilmen, Upper Luga and the Lovati basin). Some of the common features of the group lamentations of the Novgorod Region are: the three-accented tonic verse and the tertial modal model. This special perspective is connected with a comparative study of the group lamentations of the western Novgorod Region and the Pskov Region. This made it possible to disclose the commonality of composition and the rhythm of the tunes and to see the differences in their modal organization. The author also touches upon the aspect of comparative analysis of group and solo lamentations and traces out their possible interconnections with lyrical songs.

Keywords: musical folklore, lamentations during weddings, Novgorod Region, structural analysis

Vera B. Valkova

The “Dispersed Theme”: the Paths of Russian Musical Scholarship in the Mirror Reflection of the History of One Concept

The concept of the “dispersed theme” reflects the important turns in the development of Russian musical scholarship. The demand for it appeared in the 1960s and 1970s in connection with analysis of new music and ancient folklore. The concept was first introduced by A. G. Yusfin (1971). The theoretical base of the renewed concept was elaborated on by V. P. Bobrovsky. The functional approach made it possible to expand a set of music theory concepts, including that of the musical theme. In 20th century music the functions of the musical theme may be carried out

not only by integral constructions, but also by other type of structures. The dispersed theme, according to Bobrovsky, presents a chain of motives (phrases) atomized in musical space, which bear separate attributes of the musical image.

Reflections of scholars about new forms of thematicism exposed two most crucial problems: the necessity of creating “musical universals” and the possibility of using old terms for their identification. Musical universals presumed the development of a single terminological apparatus for analyzing various musical specimens in terms of their historical and ethnical origins (Jay Rahn, V. V. Medushevsky). The question of expediency of use of the old terminological apparatus for fixation of such universal concepts has been decided in various ways. New terms have been suggested for new structures carrying out thematic functions (for instance E. I. Chigareva’s “generating intonation”). The article also examines the correlation of the concepts of “disperse theme” and “micro-theme.”

Keywords: musical theme, dispersed theme, function and structure in music, micro-theme

Boris D. Napreyev

About the Supporting Voice Fugue

Music scholarship on supporting voice polyphony and the Russian plangent folk song is rather scarce in quantity, but its achievements have been substantial. Many of its aspects (peculiarities of melodicism, principles of interaction between the horizontal and the vertical, techniques of variation and characteristics of genre) have been researched quite extensively. The issues of the interaction between the regular laws of polyphony in folk music with professional polyphony of Western European music has also been given due attention. However, they have generated many questions. Already in the first half of the 19th century these questions emphatically required answers. At the same time, the great composer Mikhail Glinka considered, not without reason, that the combination of Russian folk songs with genres of European music is capable of providing for good, bright and fresh artistic results. He himself did not have enough time to realize his ideas, but he believed in such a possibility. This proposed article provides recommendations of how to realize Glinka’s ideas and to compose a fugue in a folk music style (i.e. a supporting voice fugue). The author of the article presents a five-part supporting voice fugue composed by himself.

Keywords: polyphony, polyphony with supporting voices, supporting voice, plangent song, fugue, fugue subject, fugue answer, fugal exposition, repercussion in music composition

Marina N. Drozhzhina, Polina O. Tonchuk

About the Status of the Fugue in Contemporary Music Scholarship

The fugue presents one of the phenomena of the art of music that has stepped beyond its artistic boundaries and received a bright artistic realization in literature, painting and cinematography. The perceptions of the fugue as a genre, form or principle of contrapuntal writing, existent prior to the present time, are somewhat contradictory, an occurrence that reflects various levels of manifestation of this phenomenon. Analyzing the artistic practice, as well as the research-related versions, the authors of the article suggest for the first time to regard the fugue as a universal artistic concept, possessing its own content and structure. As a core of the concept the very principle of the fugue is determined as imitational counterpoint; the specificity of realization of this type of polyphony in various forms of art is revealed. The materialization of the concept

results in the creation of the form, while its filling with concrete content that is stipulated by the semantics of the core leads to the perception of the applicable genre. This approach makes it possible to demonstrate the possibility of covering all the levels of manifestation of the fugue with the aid of one universal category.

Keywords: fugue, artistic concept, genre, form, canon

Oksana E. Sheludyakova

Concerning the Issue of the Typology of Priests' Invocations

The article is devoted to the study of liturgical Orthodox Christian invocations by priests. The object of research is the church tradition, which found its reflection in audio and video recordings and in publications of the deciphered chants. In the process of the analysis the following is disclosed: the place of the invocations in the church service, the genre of the church service (for example, the Hymn to the Theotokos or the prokeimenon); the type of intoning of the text (for example, the psalmody, the cantilena, etc.); the means of notation (by the znamenny notation, the "Kiev notation" or the present-day five-lined staff notation); the genesis of intonation (song, arioso or znamenny chant). The corresponding examples from present-day church service practice are analyzed, and audio recordings of the outstanding 20th century deacons – Georgy Naumov, Dmitri Tarantin, Sergei Strigunov and Andrei Mezyukha – are deciphered. As a result, a working typology of church service invocations of priests is proposed, the most typical variants of their melodic interpretation are disclosed, and a methodology of analysis of priests' invocations from the point of view of musicological and liturgical criteria is offered.

Keywords: deacon, invocation, sacred music, Orthodox Christian chants

Mikhail L. Zyryanov

The Deacon's Service in the Orthodox Church: Musical Factors

The article provides a description of the traditions of a deacon's service in church and presents a brief overview of his functions connected with the art of music. It provides a summation of the musical skill indispensable for a deacon. On the basis of historical facts, present-day research and personal experience the author makes an attempt to systematize these functions in a historical and liturgical context. The connections of intonations of the deacon's invocations and sermons are highlighted especially. The article brings as examples the names of some of the most outstanding deacons-musicians and short descriptions of their lives and work. The author arrives at conclusions regarding the necessity of changing the attitudes towards the musical components of church service, making the meaning of sacred texts more accessible to the parishioners by means of it, and supporting all clergymen who assert themselves to be musicians.

Keywords: deacon, church reading, church service invocation, poglasitsa

Svetlana A. Kozlykina

Responsories on Holy Week

The main part of the article consists of a bilingual text of twenty-seven texts of the Catholic church service, the responsories on Holy Week. Along with the Latin text, there is a translation into Russian made by the author of the publication, S.A. Kozlykina. The author bases herself on

the following edition: Zelenka J. D. *Responsorien für die Karwoche ZWV 55 (1723)* (Stuttgart, 1995). The introduction presents a short summary of the history of the responsories as a genre of Catholic sacred music, and makes a list of the names of the composers who wrote these polyphonic cycles. Their first musical specimens pertain to the 16th century, and one of the last ones – to the 20th century (“Seven Responsories” by Francis Poulenc). The possible ways of existence for the genre in contemporary conditions are marked out, when it departed from church service practice, in both the liturgical and the non-liturgical context. The first is its introduction into the Liturgy of Holy Friday as reflections on the reading of the Gospel narrating about the Passions of our Lord. The second is the performance during the office, once again as a response to the corresponding readings. The third is performance in church concerts. It is also to combine it with lamentations (from the Book of Lamentations of the Prophet Jeremiah), a genre that is closely connected with responsories.

Keywords: sacred music, music in Catholic church service, responsories, lamentations

Sergei A. Eisenstadt

About the Typology of the National Schools of Piano Playing of the Eastern Asian Region (China, Korea, Japan)

A great deal of research has been devoted to the piano schools of various separate countries of the Eastern Asian region. However, the features of their typological commonness have not been studied to a sufficient degree. The article discloses the essential features of the schools of piano playing of China, Korea and Japan. They are examined as a phenomenon that has emerged as a result of the expedited development of the pianistic culture beyond the boundaries of the European cultural and historical milieu. It is suggested to identify this phenomenon as “young national schools of piano playing in Eastern Asia.” Their typological distinctions from pianistic schools of the traditional Western type are marked out: contacts with Western national schools in the systemic frameworks of communication of “teacher – student,” as well as the highest stages of development; reliance on the national repertoire (less intensive); a system-generating meaning of communication of “performer – follower” (substantial). Relying on the criteria formulated in the article, the author shows that by the present time the “young national schools of piano playing” of Eastern Asia have entered the stage of maturity.

Keywords: piano performance of China, piano performance of Korea, piano performance of Japan, national schools of piano playing, art of piano playing of the Eastern Asian region

Natalia F. Klobukova (Golubinskaya)

“Let your Lifetime Last Forever and Ever...” From the History of the Creation of the National Anthem of Japan

The article presents a brief exposition of the history of creation of the Japanese National Anthem “Kimigayo.” It provides the historical context of the period of its creation, namely, the first years of the Meiji period (1868–1912). This time is characterized by the beginning of the development of the modernized Japanese state. The author illuminates the role of Western military band conductors in the writing of the national anthem (such as John Fenton and Franz Eckert), analyzes the melody of the anthem, and also brings in a few theories and viewpoints of contemporary ethnomusicologists on the origins of the melody. It is emphasized that scholarly arguments concerning the question of the emergence of the national anthems have not subsided during the course of the entire history of its creation. The article touches upon questions of the possible participation of Russian musicians in creation of the Japanese national anthem. The article includes citations of historical documents and music examples.

Keywords: Japanese National Anthem, “Kimigayo”, John Fenton, Franz Eckert, gagaku, Oku Yosiiisa, Alexander Tcherepnin

Ben Lunn

Horațiu Rădulescu and ‘The Quest’: Piano Concerto Opus 90

Horațiu Rădulescu (1942–2008) was one of the leading figures of the Spectral movement. His works drew inspiration from the ideas of the harmonic series, like many Spectralists, but his approach to writing for the piano led him into an intriguing path. His only complete concerto ‘The Quest’ – Piano Concerto Op. 90 (1996), originally written for Ortwin Stürmer, is a result of his experiments and exploration of the well-tempered piano. The paper will look at his treatment of the piano, the concerto form, and its links to the harmonic series.

Keywords: Horațiu Rădulescu, Piano concerto, Harmonic series, Well-tempered piano, Spectral music, Music of the 20th Century

Boris A. Shindin

The Dissertation Committee of the Novosibirsk Conservatory is 20 Years Old

The author sums up the results of the 20-year activity of the Dissertation Committee of the Novosibirsk State Conservatory in defenses of dissertations for the academic degree of Candidate of Arts and the academic degree of Doctor of Arts in the field of “The Art of Music,” No. 17.00.02. After a brief excursus into the history of its creation, information is provided about the structure of the Committee, represented by 18 Doctors of Science – researchers of various branches of musical scholarship, well-known in Russia. Notice is given of the main trends of dissertations related to issues of historical and theoretical musicology, philosophy and aesthetics, culturology, stylistic orientations of the art of music, synaesthesia and interaction of music with contiguous forms of art, studies of medieval music, traditional and academic music of Siberia, the musical culture of the countries of South, South-East Asia and Central Asia, the Middle and Near East, studies of local musical lore, the art of musical performance, musical education and pedagogy, informational technologies and musical activities. The geography of the Committee’s scholarly influence is immense, spanning the entire territory from Vladivostok and Khabarovsk to St. Petersburg and Krasnodar. The author illuminates the subject matter of defended dissertations (1-30, including 20 dissertations for the degree of Doctor of Arts), representing a diverse palette of Russian musicology. Special mention is made of dissertations the subject matter and academic level of which are of special interest for present-day studies of the art of music.

Keywords: Dissertation Committee, Novosibirsk Conservatory, scholarly trends in musicologists, Doctor of Arts, Candidate of Arts, opponent, musical culture of Siberia

Alexander I. Demchenko

Oratorios of War and Peace

The topical events of the Great Patriotic War and its harbingers have manifested themselves in various genres, including those of the cantata and the oratorio. Time has singled out three works: Prokofiev’s “Alexander Nevsky” (1938) and Yuri Shaporin’s “On the Kulikovo Field” (1939) and “The Story of the Battle for the Russian Land” (1944). Prokofiev presents direct projections on modernity, modeling the invasion of foreign troops and the forthcoming battle with them. The

conquerors appear in the form of a hyperbole as a faceless, soullessly mechanical force, incompatible with perceptions of human beings or humanity. The image of the Russian people sublimates strictly the positive and humane element. The maximally acute confrontation of the musical material leads in a natural way to an inevitable collision of antagonistic essences: in the movement titled “The Battle on Ice” all the most essential elements for the conception of Prokofiev’s cantata is brought together.

Shaporin, basing himself on the poetic cycle by Alexander Blok, turned to the fateful period in the history of Rus. The genre image of his symphony-cantata “On the Kulikovo Field” comes close to that phenomenon in Russian literature as the *warrior’s narrative*. The rhapsodized military valor is inspired by the heroic patriotic idea of serving Russia.

In the oratorio “The Story of the Battle for the Russian Land” the integral, complete cycle of the epic quality of the events with a foretelling of the forthcoming future is consistently recreated. An important feature of the composition is the markedly positive quality of the images. Here there is no confrontation of antagonistic forces, and the historical conflict itself ends up being merely implicated. A sense of historical optimism permeates the entire narrative. The work on the oratorio was carried out at the height of the war, however, the composer is absolutely certain of victory, and the title of the final movement (“The Return of Spring”) even divines the season in which the war ended.

Keywords: Sergei Prokofiev’s “Alexander Nevsky,” Yuri Shaporin’s “On the Kulikovo Field,” “The Story of the Battle for the Russian Land,” the Great Patriotic War in cantatas and oratorios

Evgenia R. Skurko

The Subject of War in the Bashkir Artistic Culture and its Realization

in Rafail Kasimov’s Sixth Symphony

The article examines the subject of war and peace as one of a set of constant philosophical subjects of world artistic culture: Life and Death, Good and Evil, etc. An overview is given of the specimens of Bashkir traditional music (folk songs and instrumental tunes) and academic culture (works of literature, art, music) as a reflection of universal and purely regional peculiarities of national mentality in the interpretation of the subject of war. Emphasis is made on the special popularity of subjects connected with the image of Salavat Yulayev, one of the main mythological figures of Bashkir culture. The peculiarities of the interpretation of the “eternal subject” in Rafail Kasimov’s Sixth Symphony “Peace and War of Salavat, son of Yulay” is accentuated (in regards to the ideal-artistic conception, the principles of dramaturgy, composition and intonational lexis).

Keywords: the subject of war in art, the composers of Bashkortostan, Rafail Kasimov’s Sixth Symphony, the image of Salavat Yulayev, the technique of parallel dramaturgy

Alexandra V. Melnikova

Thomas Mann and Paul Hindemith: the Myth of “Harmonia Mundi”

Reacting acutely to the manifested process of loss of cultural and ancestral memory, the 20th century artist aspires to imprint the norms of humanity into the image of integral existence. The subject of artistic creativity in its spiritual and moral meaning becomes crucial for art. The synthesis of genres, which almost the entire 20th century is marked with, leads us out into the

contiguous fields of artistic experience. Paul Hindemith's "Harmonia Mundia," presenting a dyad of symphony and opera, accumulates into itself an enormous context of 20th century humanistic culture, part of which is comprised by Thomas Mann's novels "Doctor Faustus" and "Joseph and his Brothers." The mirror-reflecting fields of their musical legacy disclose laws and means of construction of an artistic unity, the basis of which is formed by the myth of Harmonia Mundi. The aim of the article is to comprehend the conception of Paul Hindemith's compositional conception by means of comparison with Thomas Mann's literary legacy. The poetics of the mythological novel formulated by E. Meletinsky, as well as the mythological-symbolic method of musical scores developed by N. Beketova make it possible to find textual and semantic parallels between Mann's and Hindemith's plots. The mythological-symbolic angle of research presents the operative work within the field of conjugacy of meanings that are identical to Thomas Mann's landmark works. The atemporal logic of the main protagonist's symbolic path (Kepler = Faust) forms the German myth of Harmonia Mundi.

Keywords: Paul Hindemith, Thomas Mann, "Harmonia Mundi" symphony, philosophical mythological novel, existential myth, archetype, mythologem

Natalia V. Duda

The Literary Sources of the Secular Solo Songs by Henry Purcell in the Context of the Poetic Culture of England in the 17th Century

The article raises the question of the aesthetical significance of the texts of Henry Purcell's songs. Certain poetic movements in 17th century England are brought to light, namely, those connected with the problematics of this research. Brief characterizations of the works of a number of representatives of the world of poets are provided, accompanied by some brilliant facts from their biographies. The chief spheres of imagery of the literary sources set to music by Purcell are examined. The conditional character of the composer's choice of text is demonstrated, as determined by the main ethical and aesthetical paradigms of his surroundings, the demands of the audiences, the established traditions and the personal predilections of the "British Orpheus." The question is raised of interpreting the texts set to music in regards to discoveries of direct analogies with antique poetry and works of Shakespeare. As a proof of the self-worth of the literary sources of Purcell's songs mention is made of 20th century composers set to the text of one of the works by the English master ("If music be the food of love").

Keywords: 17th century English poetry, Henry Purcell, Abraham Cowley, English libertine poets, secular solo song, Shakespeare

Olga V. Shmakova

About Motion in the Symphonic Cycle

The article examines the category of "motion" in the symphony as the most crucial constituent part of the content of genre in each of the movements of the cycle. The genesis of the symphony's kinetic images is conditioned by the Human Being's manifestation of emotions, social status and corporeality.

The term "motion" in relation to the genre of the symphony connotes the special character of the development of the musical material – the directedness towards change, the transformation of the initial images during the course of the dramaturgy. Not only the procedural, but the semantic perspective find reflection here in such images as "kinetic plasticity," "grotesque plasticity" and "abstract plasticity." When combined together, they become a part of the ideal-artistic conception of the symphony: Happiness, Tragedy and Eternity.

Keywords: symphonic cycle, musical genres, musical content, musical dramaturgy, motion in music

Galina A. Denisova

The Orchestral Song of the Period of the *Fin de Siècle*: Concerning the Question of Specificity of Genre and Terminology

The article is devoted to the orchestral song of the period of the *fin de siècle*, particularly the Austrian-German trend. The genre of the orchestral song has not received univocal interpretation by musicologists. Basing herself on research of representatives of present-day musicology (H. Danuser, E. Kravitt, P. Revers, P. Griffiths, A. Mitina), as well as 19th and early 20th century music critics (A. Reissmann, H. Kretzschmar, S. von Hausegger), the author examines the genre of orchestral song from two positions: self-sufficiency of the genre and adequacy of terminology. The processes of generation, formation, and then the subsequent demise and virtual extinction of the orchestral song are traced out. These are presented visibly in chronological order. After 1890 the orchestral song has evolved into an independent genre, which absorbed features of the song tradition, as well as genres differing from the song genre. Those include the aria, the dramatic scene, the recitative, as well as the symphony and its derivatives. It is stressed that the term *Orchestergesang* reflects in the most precise way the complex and multivalent nature of the orchestral song of the *fin de siècle* period.

Keywords: music of Austria and Germany, orchestral song, Orchestergesang, Orchesterlied, Lied, fin de siècle

Alexander I. Demchenko

Predictions of a New Epoch

The musical output of Piotr Ilyich Tchaikovsky during his final years coincided with the terminal moment of the process of transition from the preceding epoch to the present time period. His music demonstrated the conclusion of many tendencies characteristic for the departing culture and, at the same time, sensitive harbingers of certain aspects of the future art. The composer was able to convey the idea of the denouement of the Classical-Romantic epoch with a sufficient amount of distinctness, at the same time, having stressed the acutely dramatic perception of the maturing breakdown in the inner world of the human being and his surrounding environment. Nonetheless, in some of his aspects the marked tone turns out to be signs of a new perception of life, as well. Not only did the occurring events present a doleful sign of the departing civilization, but simultaneously it was a sign of entrance into a historical period of immense collisions and a tragic world perception. Along with the reflection of the critical phenomena of his time and in counterbalance to them, Tchaikovsky's late music distinctly marked out the contours of the trend newly appeared at that time, gearing towards renewal, new optimism and new efficiency, which was directly connected with the arising current of life and which prophesized the birth of the young artistic forces of Russia. This process triggered certain shifts in musical technology: in the depths of the still quite sturdy classical style there begins the maturation of elements of new expressivity connected with the disclosure of signs of the world perception characteristic of 20th century human beings.

Keywords: P.I. Tchaikovsky, stylistic elements of 20th century music, the Classical-Romantic epoch in music

Anna A. Ralo

The European Xylophone: Evolution and Performance

Issues of interpretation and use of the xylophone in the opera and symphony orchestra have already found reflection in a set of scholarly-methodological works of authors from Russia and other countries. However the subject of the emergence and development of solo performance on pitched keyboard percussion instruments have still remained outside of the perspective of researchers. There are virtually no works in existence about solo performance practice on xylophones of European construction. The article makes an attempt of systematizing separate data gathered by researchers in Russia and in other countries on the xylophone constructed by Mikhail-Iosif Guzikov. Examination is made of the evolution of solo performance practice on the four-keyboard xylophone. The examined period spans a substantial part of the 19th century and concludes with the second half of the 20th century.

Keywords: pitched percussion instruments, Mikhail- Iosif Guzikov, four-keyboard xylophone, performance on the xylophone

Yulia A. Finkelstein

The Compositions for Classical Guitar by Alexander Ivanov-Kramskoy

The present article examines for the first time the compositional activities of guitarist Alexander Mikhailovich Ivanov-Kramskoy (1912–1973), who has been called the “Russian Segovia” by researchers. In musicological literature there have been no analyses of Ivanov-Kramskoy’s musical compositions as of yet. The aim of the article is to illuminate various aspects of the musician’s compositional activities, to examine the chief stylistic tendencies of his compositions for guitar solo, and to define their significance in the context of the history of guitar performance. Two stylistic tendencies may be discerned on the basis of analysis of Ivanov-Kramskoy’s music. The first includes lyrical pieces, akin to “songs without words,” based on the traditions of the Russian art song, as well as numerous variations and arrangements, based on specimens of Russian folk music. the second is formed by virtuosic concert compositions that are close to Western European (namely, Spanish) traditions. Emphasis is made of the connection of Ivanov-Kramskoy’s music with his performing art, as well as his influence on the music of the composers of the second half of the 20th century.

Keywords: Alexander Ivanov-Kramskoy, musical compositions by Ivanov-Kramskoy, the classical six-string guitar, the Russian guitar school, the repertoire of the six-string guitar

Liudmila A. Bazhilina

The Evolution of the Ready-Sample Accordion and the Potential of its Realization in the Russian System of Professional Musical Education

The article is devoted to examining the history of the appearance of the contemporary ready-sample accordion and its formation in the Russian system of professional musical education. The author traces the constructive evolution, the role of the instrument in professional education, determines the reasons for the violation of the principle of continuity in the education of accordionists. Questions of the perspectives of development of methodological thought in pedagogy of accordion are touched upon. In addition to the model of the ready-sample accordion, new constructive developments in Russia and in other countries, as well as the

possibility of their application in the art of performance are examined. The expediency of use of electronic instruments in instruction of young musicians and the necessity of creating new tutorial programs within the system of the pre-professional preparation of accordionists are substantiated. This will enhance the upbringing of a musician possessing a complex of indispensable, relevant, professional knowledge and skill.

Keywords: musical education, multi-timbre ready-sample accordion, sample keyboard, pre-professional musical education