

**Irina V. Bakhmutova, Vladimir D. Gusev,
Liubov A. Miroshnichenko, Tatiana N. Titkova**

About the Pitch Organization of the Znamenny Chant in the Aspect of Deciphering

The issue of transcription of Early Russian Znamenny Chants into contemporary notation has a deciphering character and remains relevant for notation not provided with aiding deciphering marks. The approach towards computer-based aid of the process of deciphering is based by use of Dvoznamenny chant books of the late 17th and early 18th centuries. The complexity of the deciphering is stipulated by the fact that the Znamenny signs may contain a multitude interpretations of musical notation. The algorithms created by us make it possible to recreate correctly the rhythmic structure of the chants for 95–98% of the signs (znameny) in various voices (glasy). However, the precision of the reconstruction of the pitch constituent is much less – it is approximately 60–80%. This stipulates the necessity for more detailed research of the pitch organization of the Znamenny chant. The work carries out a quantitative analysis of the pitch-related transitions from one znamya (sign) to the next for all sorts of combinations of pairs of znamya (signs) or bigrams presented in the musical texts of dvoznamenniks with preliminarily eliminated marks (pomety) of scale-steps and indications (three Oktoechos and Heirmologies). The obtained statistics of the acceptable intervals may be used during the process of deciphering of the unmarked notation for the correction of the variants inconsistent with it. Examples are brought of znamenny (sign) bigrams which demonstrate unexpected peculiarities of the Znamenny chant practically unilluminated in musicology. Concurrently questions are touched upon illuminating the definition of the concept of a “line,” the demonstration of bigram indicators of the structures of popevkas, peculiarities of the chants of znameny (signs) repeating in a tandem manner, etc.

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Keywords: Znamenny chant, Dvoznamenniks, note-staff reconstruction, popevkas, bigrams.

Olga M. Plotnikova

Fractal Geometry in Alexander Scriabin's Sonata No. 10

The physical-mathematical concept of the “fractal,” which has determined the formation of the contemporary paradigm of natural science, has initiated new perspectives of research of biological systems, informational technologies, society, the history of culture, religion and art. The article is devoted to revealing the psychological premises of fractal modeling in the late music of Alexander Scriabin and the description of its algorithm in the spatial-temporal organization of Sonata No. 10 for piano. The personal myth of the composer's life was realized in the mystical actualization of the archetype of God (the Highest Selfhood), becoming the key towards the interpretation of its artistic content. The composition's conception is connected with the cognition of the Divine genesis of Nature. The sound code of the fractal as “an imprint of God's thumb” is presented by archaic migrating musical-lexical formulas of the signal and the invocation. The intertext of the culture is demonstrated by “pantheistic signs” together with echo effects. The reminiscence of archetypical geometric figures of the circle, the triangle, the square and the cross in the semantic fractal Universe are identified with segments of the mandala. In the spatial-temporal construction it is possible to discover the mythologemes of: the Divine score, the number, Apollo, Dionysus, Zephyr. Having reconstructed in the Piano Sonata opus 70 the universal mythopoetic model of the Divine Creation of the world, common for European and Eastern cultures, Scriabin has revived the celebrated Pythagorean triad of “mathematics – music

– cosmos.” The artistic picture of the Sonata has reflected the mythical cosmogenesis and the mechanism of “the expanding Universe,” the crucial aspect of which is the conceptual fractal.

Keywords: the fractal, Alexander Scriabin, mysticism, Being in myth, archetypes of God and mandalas, Sonata No. 10 for piano by Scriabin, mythologemes, pastoral topics, geometric figures in music, symbolism of the universe.

Flyura B. Sitdikova, Irina V. Alexeyeva

Towards the Question of Formation of the Solo Violin Musical Text in the Baroque Era

The issue of studying the processes of formation of the violin musical texts of the Western European Baroque is one of the most relevant in contemporary Russian musicology. Its complexity and multidimensionality consists in the indissoluble unity of the musical text with the diverse forms of vocal and instrumental music-making, not limited in the least to violin music. Representing a significant stratum of the performance practice of the baroque style and period, the musical text of compositions for solo violin still remains an enigma and a point of attraction of contemporary musicians aspiring to discover the “key” to its authentic interpretation. At the same time in musicology an apparent preference is given to comprehension of the regular laws of the baroque instrumental performance practice and thereflection of its specificity in clavier and organ compositions with a contrapuntal type of thematicism. The musical text of compositions for solo violin remains on the periphery of research interests, since having been notated on one line it has been traditionally regarded as monophonic, connected with the melodic element. Thorough attention is called for by the baroque practice of ensemble and orchestral music-making, in the “bosom” of which the principles of violin solo performance has been generated. Upon examination of the most general regular laws of formation of the solo violin musical text through the prism of the specificity of instrumental music-making of the baroque period the approach emerged in the elaborations of the scholarly issue “The Musical Text and the Performer” at the Laboratory for Musical Semantics (academic advisor Liudmila Shaymukhametova). It presented the possibility of systematic study of the historical musical text as a variable and poly-structural phenomenon which contains traits of musical texts for other instruments.

Keywords: the practice of music-making, baroque, violin, solo musical text.

Vitaly A. Shuranov, Irma R. Levina

***The Theme and Variation by Piotr Tchaikovsky:* The Artistic Image and the Authorial Position**

The article is devoted to the phenomenon of the authorial position in the structure of the content of the musical composition. The idea behind the research is connected with the further development of the conception of Russian musicologist Liudmila Kazantseva about the differentiation of the authorial stratum of the content of an art work into the author-creator and the artistic author. The proposed term “authorial position” is understood as one of the most important functions of the author-creator: it is the directing “point of view” embodied in the text, the intonation-attitude. Special attention towards the function of the authorial element is evoked by its determination to create the general meaning. Literary studies have already mastered the conceptual meaning of the authorial position, which structurally organizes the descriptive plane of a musical composition.

The analytical plane is presented by *The Theme and Variations* in F major (opus 19, No. 6) by Piotr Tchaikovsky, where the action of the authorial attitude (position) is discovered in the specificity of the structure of the traditional cycle of variations, a turn toward the baroque principle of variations in the interpretation of the lexical and genre-related material. It is

emphasized that the variations cycle, which has established itself in the works of the Romanticist composers as a succession of miniature pictures, is organized by the composer as an aggregative image of Russia, conceived in the unity of the national and religious elements. The artistic action of the authorial position was revealed: a) in the manifestation of the Russian realities of the second half of the 19th century through phenomena of artistic culture (the world of the author); b) in the special means of structuring of the musical lexis in which the individual angle of generalization of the genre stems not from the primary significations of genre, but already from those utilized by the city academic culture. The principle of application of a genre as a given element (model) of culture would subsequently spread widely in 20th century music.

Keywords: musical content, the author-creator, the authorial position, *The Theme and Variations* by Piotr Tchaikovsky, musical image, the artistic world of music.

Boris D. Napreyev

Five Fugues from J. S. Bach's *Well-Tempered Clavier* (Book II) "in the Rendition" of Mozart

The second half of the 18th century is filled with events in the sphere of evolution of the musical language and means of form-generation. In the forefront of the sharp contradictions between the art of the baroque style (labeled the "old," "learned" style by many contemporaries) and the principles affirmed by the gallant style a certain new style has been formed labeled "the Mozartian contrapuntal style" by Boris Asafiev. Naturally, the aspiration towards the renewal of the musical language and the means of form-generation occurs on all the "levels" of the music of those times and captures into its whirlwind many composers, but Asafiev, ascribing many of the artistic achievements of that time to Mozart, is justified in his position. In his turn, Mozart ended up being drawn into this evolutionary elemental force by the indisputable force of Bach's achievements. One of the first actions of Mozart, who reacted with wonderment to the grandiosity of Bach's music (and to the perfection of the latter's artistic principles), was the creation of the Fugue "Für Konstanze," as well as the original transcriptions for string quartet of five of J. S. Bach's *clavier* fugues. These compositions are perceived to be fundamental works not only for Mozart, but also for the epoch in general, when the question is that impetuous process of evolution of the fugue which was signified by the finale of the *Jupiter* Symphony by Mozart himself and gave a mighty impetus for the subsequent development of this contrapuntal forms for all times.

Keywords: the evolution of the fugue, *ricercar*, *ricercar* qualities, contrapuntal style, gallant style.

Evgeniya R. Skurko

The Theory of Variant Form in Russian Musicology: The Stages of Formation, the Conceptual Framework

The article is devoted to the theory of variant form formed in Russian musicology in the 20th century, study of which makes it possible to comprehend more profoundly the broad circle of musical phenomena pertaining to various categories of folk and professional music. Three main stages of formation and elaboration of the theory of variant form are indicated, the most important categories revealing the specific features of the given phenomenon are examined and defined.

The early stage (from the late 19th century through the first third of the 20th century) is marked by the introduction by Hugo Riemann – for the first time in the history of music theory –

of the conception of the *variant* (1886), and the first generalizations about the variant form, as presented in Boris Asafiev's monograph "Muzykal'naya forma kak protsess" ["Musical Form as a Process"] (1930), are analyzed. *The second stage* – the central or "classic" (from the mid-1950s to the late 1970s) – is determined by a rampant development of the theory of the variation and variant form, the appearance of the works of Leo Mazel and Victor Tsukkerman, Boris Sosnovtsev and Irina Lavrentyeva, Victor Bobrovsky and Vladimir Protopopov, Mikhail Tarakanov and other music theorists. As the result of study of compositional, depictive-dramaturgical, and intonational regular laws of vocal genres of Russian and Western European music, the theoretic foundations of variant form and its conceptual framework are formed definitively, the specific features of the variant method of development are determined. *The third, contemporary period* (from the late 20th century to our days) is characterized by a further expansion of the categorical apparatus, the creation of new textbooks in analysis of musical form, and research works in which the theoretical comprehension of the phenomenon of variant form, the variant method of development reflects the tendency of individualization of structures in the situation of stylistic pluralism (works by Vera Valkova, Vsevolod Zaderatsky and others).

Keywords: variant, variant form, free-variant development-unfolding, variant intergrowth, method of thematically concentrated unfolding, dynamic contrast-variant form, variant integration of the highest order.

Vera I. Nilova

The Icelandic Subject Matter in the Biography of Carl Nielsen

In 2017 a collection of letters and diaries of Carl Nielsen was published in Copenhagen. On the basis of the materials of this edition the scenario of "Gunnlaug and Helga the Fair," has remained unrealized, is researched in the article. The scenario is compared with the Icelandic "Saga of Gunnlaug Serpent Tongue," possessing a love line of development, and with the content of the composer's rendition following it. The conclusion is arrived at that in 1917 Nielsen conceived of a manifestation of this plot in a drama. The main accentuation in the article is placed on the intersection of the opera's conception and the circumstances of the musician's private life. When the scenario was written down in his diary (1917), Nielsen was at the stage of divorce with his wife Anna-Maria. Excerpts are cited from his letters from various years connected with a wide array of feelings: love, suffering, fear of parting with the woman he loved. The turning to a tragic subject matter of the Icelandic saga is tied to the depth of the composer's personal drama. Attention is focused on the fact that the male protagonists of the saga and the scenario derived from it – the skalds Gunnlaug and Hrafn – present a manifestation of the "theory of courage" (Tolkien) as the heritage of the ancient literature of the North and have parallels in the literary works of Henrik Ibsen and August Strindberg. At the end of the article the conclusion is arrived at that Nielsen felt emotionally the Icelandic plot in the projection of his own feelings, and "the memory of his heart" was revealed in the music of the Fifth Symphony.

Keywords: Carl Nielsen, Emilia Hanssen, Anna-Maria Nielsen, "Gunnlaug and Helga the Fair," Icelandic sagas, "theory of courage," Henrik Ibsen, August Strindberg.

Ekaterina D. Devyatko

Music of the Netherlands Within the Orbit of British Interests of the Early 20th Century

The present work analyzes an article of British journalist and musical critic Herbert Antcliffe (1875–1964) "The Renaissance of Dutch Music" published in 1925. The interest in the cultural life of the Netherlands contemporary to him, a country bordering with Germany, which was hostile to the British, was an expression of the cultural polity of Britain. The development of the musical culture of the Netherlands of the late 19th and early 20th century turned out to be at the

center of the critic's attention. The cited period coincided with the movement of the "New English Musical Renaissance." Antcliff indicates the themes which are important to him as a critic, as well as to the ascent of the sense of national identity, premises of the emergence of a new Renaissance of Dutch music, and the advancement of its leaders, the most important events and phenomena in the culture of the country of his interest (foundation of the Wagner Society, the bloom of Dutch national literature, activation of concert life, etc.). Antcliff characterizes a number of peculiarities of Dutch music, crucial, in his opinion, which reflected the ideal foundation of the New Renaissance in musical culture of "the land of tulips." In historical perspective the examined article by Antcliff is viewed not as a local event of his biography, but a manifestation of the tendency of English musical historiography in its juxtaposition to German musical historiography. Antcliff's work attracted attention to itself in the Netherlands by its attempt at studying the musical life of the country at the turn of the 19th and 20th centuries.

Keywords: Herbert Antcliff, sense of national identity, the Dutch musical culture, the Renaissance of Dutch music, leaders of the Renaissance of Dutch Music, Alphonse Dipenbrock.

Edward Green

**Rhythm Contradicts Contempt:
Aesthetic Realism and *The Rite of Spring***

This essay, which studies the rhythms of Stravinsky's *The Rite of Spring*, does so from a new perspective: the philosophy of Aesthetic Realism, which was founded in 1941 by the great American scholar and poet Eli Siegel (1902–1978). The central principle of Aesthetic Realism – the key to understanding the relation of Art and Life – is his statement: "All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves." In his many lectures and writings, Eli Siegel commented often about the technical necessity in successful rhythms (whether in music, poetry, any of the arts, and life itself) for opposites to be made one. Among these are Slowness and Speed; Change and Sameness; Obstruction and Flow; the Expected and the Unexpected; Foreground and Background (in the sense, musically, of accented sound and unaccented sound). Stravinsky's great composition illustrates all this; it illustrates the primal meaning of rhythm as a making one of opposites. A second core idea of Aesthetic Realism, likewise explored in this essay, is that the greatest enemy of art, and of happiness in life, is the tendency in people to build a personality for themselves by having contempt for reality rather than respect for it, and for other people. Contempt, Eli Siegel explained, is the "disposition in every person to think we will be for ourselves by making less of the outside world." It is the viewpoint of Aesthetic Realism – which the author of this essay fervently agrees with – that every successful instance of rhythm is a powerful refutation of the contempt state of mind. How this is true of the rhythms of *The Rite of Spring* is pointed to in this essay.

Keywords: Stravinsky, *The Rite of Spring*, Rhythm Aesthetic Realism, Eli Siegel.

Valery V. Glivinsky

**On the Particular Commonalities of Compositional Approach
in the Works of the St. Petersburg Classics**

This article presents an analysis of the commonalities of compositional approach in Igor Stravinsky's *Symphony of Psalms*, Sergei Prokofiev's *Alexander Nevsky* cantata, and Dmitri Shostakovich's *Symphony No. 7*. The features of the St. Petersburg Classics' object-oriented creative method are examined by means of conceptual pairing of morpheme and morph. A description is provided of the morpheme of the event, and its morph of the prayer ritual, in the first and third movements of the *Symphony of Psalms*. A comparison is drawn between the

morph of the prayer ritual and the morph of the enemy invasion in “The Battle on the Ice” from *Alexander Nevsky* and in the invasion episode from the first movement of *Symphony No. 7*. In the “Crusaders in Pskov” section of *Alexander Nevsky*, the textual realization of the morpheme of the environment has been traced, in the form of the morph of the Teutonic yoke.

The melodic, rhythmic, and textural resources in the morphic implementation of the morphemes of space, motion, and dissonance, and the Janus morpheme, are revealed. Common approaches to choral and orchestral writing are identified, as are similarities in melody and rhythm, which bond together these three masterpieces of 20th-century musical culture.

Keywords: Stravinsky, Prokofiev, Shostakovich, *Symphony of Psalms*, *Alexander Nevsky* cantata, *Symphony No. 7*, morphological analysis, morph and morpheme in music.

Alexander I. Demchenko

**The World and the Human Being of the Beginning of the 20th Century
Reflected by the Art of Music in Russia.
First Essay**

In the beginning of the first of a series of essays devoted to the issue of the reflection of the human being in the art of music, there is a proposition of a periodization of art, the concepts of the Classical Era and the Modern Era are substantiated, which makes it possible to examine their interaction during the period between the 1890s and the 1920s. Subsequently they are manifested in the beginning of the 20th century. When studying the art of music in Russia of the indicated time periods, we must presume its status of a multinational state, which was inherited by the Soviet state. For this reason, the analysis draws in artefacts pertaining not only to the Russian compositional school, but also to those of other peoples (chiefly, those of the Ukraine, the Baltic countries and the Trans-Caucasus). At the same time, there is no dividing line presented between the musical legacy of the pre-revolutionary and the post-revolutionary periods, so the musical compositions of Tchaikovsky and Rimsky-Korsakov, Scriabin and Rachmaninoff, Stravinsky and Prokofiev, Shostakovich and Davidenko, Vitols and Komitas, as well as many others are analyzed on an equal footing. While recreating the artistic picture of the world by means of comprehension of this material, the author deems the radical innovation and cardinal spreading of living horizons to be one of the most important existential processes. The 20th century began its evolution with a most intensive production of ideas, discoveries and innovations. This was a real boom of modernization, a truly revolutionary upheaval. In the context of the headlong expansion of the Modern Era the overcoming of inertia frequently presumed a challenge to the past, a break with it, or its subversion. By means of a harsh dismantlement of previous perceptions and notions, at times through considerable expenditures a breakthrough was made into a qualitatively new living reality, a principally different type of world perception, psychology, motional-emotional attitude was created. All of this is viewed through analysis of image-related lines connected with the categories of the macrocosm and the microcosm, youthful subject matter, neo-folklorism, active-transforming initiatives in the hypostases of heroism and dynamism.

Keywords: music of the beginning of the 20th century, the classical era, the modern style.

Svetlana I. Khvatova, Tatiana F. Shak, Evgeny G. Shevlyakov

Film Music in the Aspect of Stylistic Modeling

The article examines film music from the point of view of stylistic modeling as a compositional technique in cinema music. On the level of musical thematicism this presumes a free approach towards work with quoted material realized by means of stylization or allusion. The compositional level is structured through a compiled (polystylistic) means of organization of the musical setting by juxtaposition of the quoted material. Work with precise or arranged quotations is viewed in the aspect of compositional technique, the individuality of the film producer and the genre-related specificity of films. The video context is disclosed of appearance of quotations from classical music, the expediency of them being brought in, the ethicality of connecting well-known compositions of the classics with video images, which are in discord with the initial content of the music. Analysis is made of the process of creation of a film soundtrack and the measure of the authorial expression of will and a re-interpretation of themes by classic composers.

Use is made of the methodology of integrated and stylistic analysis traditional in Russian musicology, and research methods with incorporation of special music research tools in the structure of the media-text elaborated by Tatiana Shack. The essence of the method consists in a rejection of analysis of a traditional musical text and its replacement with an audio-visual form with a complex examination of music in combination with visual and verbal constituents and taking into account the context in which they exist. The proposed approach towards analysis is based on knowledge of the specificity of functional music: its discreteness, derivative qualities, multifunctionality, compilativity, contextual quality, dependence on montage rhythm and subservience to the video material.

Keywords: film music, citation, allusion, stylization, cinema producer, film composer, stylistic modeling.

Polina Sh. Shamkhalova, Liudmila P. Kazantseva

John Tavener. Monodrama *The Death of Ivan Ilyich*: Concerning the Question of Interpreting Leo Tolstoy's Novelette of the Same Title

The article examines the particular features of the manifestation of the novelette *The Death of Ivan Ilyich* by the great Russian classic Leo Tolstoy in the composition of distinctive British composer John Tavener. The motive for posing this question can be seen in the parallels in the two authors' biographies, in particular, the musician's attitude towards Russian literature and musical culture. The interpretation is studied upon the consistent analysis of the verbal and musical components of the monodrama. The composer's detailed work on the libretto's text redounded in the purposeful reduction and combination of texts in Russian and English. A notable contribution to the interpretation of the novelette is brought in by the elaborate integration of the performing ensemble of the composition, the symbolic timbres of the musical instruments, a laconic leitmotif, expressive intonational characteristic features of the active "forces" of the monodrama, and the depictive artistic dramaturgy. The conducted analysis showed that the composer enhanced the emotional degree of the literary source. This brings the monodrama closer to the other experience of John Tavener's turning to a Russian classic – the opera *A Gentle Creature* based on the short-story of Feodor Dostoyevsky.

Keywords: John Tavener, Leo Tolstoy, monodrama, symbolism, interpretation, intonation, leitmotif.

Umitzhan R. Dzhumakova, Saule K. Musakhodzhaeva

**Collective Creativity and Authorship in Opera:
The Historical Experience of the Musical Culture of Kazakhstan**

The article examines cases of collective creativity and authorship in the history of Kazakh opera (1934–2018) in their connection with the overall processes of development of the art of opera. Collective creativity is demonstrated as an objective characteristic feature in the process of the creation and performance of a musical-theatrical composition. Five factors are determined, all of which impact the manifestation of collective authorship in real or hidden form: the historical, professional, spiritual-moral, biographic and culturological. It is proved that co-authorship, of which traditionally a negative attitude has been formed, has played an important role on various stages of the development of the genre. The significance of collective authorship in opera is stipulated by the specific traits of the art of music as a form of creativity of a collective nature and its existence within the context of a developing culture.

Keywords: Kazakh opera, musical culture of Kazakhstan, collective creativity, collective authorship, production, redaction.

Tatiana V. Kharlamova

The Organ in the Kazakh Musical Culture: The Stages of its History

The 20th century in the history of the culture of Kazakhstan was marked by a set of significant events which have formed its contemporary image, among which was the generation of a classical academic musical tradition based on the synthesis of the European and the national traits. The present article traces out the history of formation of organ culture in Kazakhstan. The instrument, which was nurtured in the fold of the Western church and not possessing roots in Kazakh artistic practice, was destined to pass through a complex path of development. Three stages are substantiated, each of which is characterized by particular signs. Thus, the first stage – the introductory – is connected with the assimilation of the European instrument that is new for the Kazakhs, as well as of the genres and forms intrinsic to organ music. The second stage presents the apex of compositional activities and performance activities in Kazakhstan. The third stage is determined by the expansion of the range of semantic features in organ works, reflecting the sacred closeness to the Kazakh instrumental range. The specificity of Kazakh organ music, at the basis of which lies an organic amalgamation of the academic and the folklore experience, is manifested in several stages: the imagery, genre sphere, instrumental range, thematicism, and form-generation. The characteristic features of each of them are examined by the example of musical compositions indicative for their time.

Keywords: organ, organ performance, traditional culture of the Kazakhs, compositional creativity, synthesis of genres, Kazakh musical culture.

**Vera I. Vyalukhina, Marina V. Gorodilova,
Alla G. Korobova, Elena E. Polotskaya**

**Extracurricular Forms of Activity in Institutions of Higher Education:
From the Experience of the Work of the Music Theory Department
at the Urals Conservatory**

The article examines the extracurricular forms of students' activities realized at the Urals State M. P. Mussorgsky Conservatory during the course of over two decades. The

“extracurricular forms” are interpreted in this case not only as the most important means of upbringing, but also as activities directed towards the formation of a complex of the professional knowledge, abilities and skills of a future specialist. This indispensable constituent in mastering the cycle of music theory disciplines is present at the courses read at the Music Theory Department for students of all disciplines and directions of preparation.

Three main groups of extracurricular events are illuminated in a consistent manner, – namely, those approaching the activities of scholarly profile (symposiums, round tables, debating clubs, work in libraries and archives, etc.); the so-called “calendar-ritual” variety, marking various stages of student life; a special group connected with the content and assemblage of an experimental integrated music theory course developed by the faculty members of the department. When this course is taken, considerable attention is focused particularly to the practical forms of teaching, which in many ways “shifts the accentuation” of the studies from “theorizing” to a practical mastery of historical and cultural styles by means of intonation-based immersion into each of them by means of various forms of music-making, singing, creative work, analysis of musical scores, etc. The described activities, being extra-curricular in their form, are directed in the recreation of living “contextual” models of existence of music in a certain historical period the theoretic familiarization of with which is taking place in the courses. Such are the “Musical Tournament” (improvising on the piano in the vein of dance of the Renaissance era), “Contest of Clavier Performers” (playing figured notation and demonstration of a chorale prelude composed on a given example), “Maytime Games” (a peculiar performance carried out by students who master various techniques, means of writing and perceptions of 20th and early 21st century music).

Keywords: extracurricular activities of the students, professional orientation, musical tournament, improvising, integrated course of music theory.

Imina G. Aliyeva, Irina B. Gorbunova, Svetlana V. Mezentseva

**Musical Computer Technologies
as an Instrument of Transmission and Preservation of Musical Folklore
(by the Example of the Russian Far East)**

The article analyzes the issues of gathering and arrangement of folk musical materials, examines contemporary informational resources and technologies as a means of preservation and transmission of musical folklore.

The Far East is a unique ethnic region inhabited by bearers of various cultures on its region, however, traditional folk music is rapidly disappearing, as the bearers of these languages are gradually dying out. Musical computer technologies (MCT) may become a perspective tool for mastery, transmission and preservation of phenomena of musical culture, in connection with which there arises the necessity of the swiftest implementation of MCT into the practice of activities of folk music researchers.

Disclosure of unique specimens of traditional musical creativity, the study and comprehension of the most valuable collected materials, and the work on deciphering – all of these have not lost their relevance. The authors emphasize the important role of further professional elaboration, cataloguing, classification, systematization and digitization of data. The article gives support to the idea of a “musical bank” and an “intonational catalogue” of examples of musical folklore. Accentuation is given to the issue of creation of an education-related space in the domain of the Internet with application of the opportunities for MCT, which demonstrate themselves, among other things, as a new means of accumulation and transmission of knowledge about music. The authors come to the conclusion about the ability of MCT to play a significant role in the process of mastery, transmission and preservation of the musical culture of the

Russian Far East, as well as the development and popularization of the traditional cultural heritage of the multinational state of Russia.

Keywords: musical computer technologies, traditional musical culture, musical culture of the Far East of Russia, intercultural communication, transmission of musical culture.

Anna I. Yudina, Inna V. Shorokhova, Anna O. Golskaya

**The Formation of Creative Competency in the Process of Study
on the Basis of the Integrative Course “Choral Theater”**

The relevance of the subject of the article is stipulated by the challenges of contemporary musical education in the preparation of professional cadres possessing creative competency. The elaboration of innovative integrational courses, which develop the given professional quality among future specialist musicians in the process of their studies at the institutions of higher education, acquires special significance. The aim of the research is to reveal the potentials of the integrative course “Choral Theater” in the formation of creative competency of the student choirmaster. Analysis of scholarly works has made it possible for the authors to define the concept of the “creative competency of the musician” as the ability to create the situation of creative success, to solve in a productive manner nonstandard professional goals, thereby achieving maximal effectivity. The article presents the results of experimental work which was carried out by the methods of narrative interviews, observation and expert evaluation, as well as the study of the attempt of realization of the integrative course “Choral Theater” in the cycle of special disciplines for conductors-choirmasters. The research demonstrates the high pedagogical potential of active interaction between students and faculty members in the work on the projects of this course. Obviously, joint activities develop skills of command work and stimulates to the utmost degree the participants’ creative activities. As an example of their project activities the authors highlight the performance of the play “Promise me Love...”.

Keywords: competency, creative competency, choral theater, integrative course, professional education.

Alla E. Rudyakova

**About Alexander Demchenko’s book
“Metr vokala. K 75-letiyu Leonida Smetannikova”
[“A Master of Vocalism. Towards
the 75th Anniversary of Leonid Smetannikov”]**

The author of the article presents the main problem range of research by Alexander I. Demchenko: “Metr vokala. K 75-letiyu Leonida Smetannikova” [“A Master of Vocalism. Towards the 75th Anniversary of Leonid Smetannikov”]. Saratov: Amirit, 2018. 176 p. ISBN 978-5-00140-087-5. The new book will be of interest to teachers, young vocalists, professional performers.

Keywords: Musical culture of Saratov, Saratov State L. V. Sobinov Conservatory, Russian school of singing.

Beslan G. Ashkhotov

**The Adyghe Shikapshina –
an Object of Monographic Research**

The author of the article presents the main problem range of research by Zamutdin L. Guchev: “Atlas cherkesskogo (adygskogo) shichepshina” [Atlas of the Circassian (Adyghe) shychepshina”]. Maikop: Kachestvo, 2016. 468 p. ISBN 978-9703-0554-6. This unique work marked a significant contribution not only to the development of music Klyutiki Adygov (Circassians), but also in culture closely related peoples of the North Caucasus.

Keywords: Folklore of the peoples of the North Caucasus, folk musical instruments, the adyghe shikapshina (shychepshina).