

Tatiana I. Kaluzhnikova

Infants' and Birds' Vocalizations: Certain Analogies

The article undertakes comparative examination of melodicism in vocalizations (vocal signals) of infants and birds. It is established that these spheres are characterized by a common selection of such melodic units as outcries, ascent and descent of register, waves, zigzags, pendulums, leaps and repetitions. The indicated units hearken back to eight typical models – *melodemes*, discover similarity with each other in their semantical content and in an analogous way function within the system of communication. Familiarization with the literature on the subject demonstrates that separate moments of similitude of the aforementioned spheres have already been marked out by researchers (primarily those outside of Russia), however the angle chosen in this work has not been examined before. The demonstrated relationship has been interpreted by scholars in some instances as derivation of the organization of human speech from bird acoustical signalization, and in other cases – as the action of common genetic mechanisms of sound-generation among humans and the feathered race. The melodic formulas analogous to the structures presented in infants' and birds' vocal signals, have been observed in the folk music of various peoples and even in contemporary music composition. Apparently, here we have to do with universals regulating the organization of the melodic principle in many acoustic spheres (moreover, not connected to each other directly) and referring to the most complex issue of evolutionary parallelisms in the formation and development of intoning.

Keywords: vocalizations of children and birds, melodemes, human speech and bird singing, melodic universals.

Ekaterina G. Okuneva

The Particularities of Compositional Work in Ernst Krenek's "Sechs Vermessene": Interconnection between Serialism and Aleatory Technique

Ernst Krenek happily accepted the ideas of integral serialism in the 1950s testing them in their musical practice ("Spiritus Intelligentiae, Sanctus" opus 152, "Sestina" opus 161, "Sechs Vermessene" opus 168, "Quaestio temporis" opus 170). The peak of this interest on his part concurred with the period when total serial determinacy experienced a crisis, and contemporary composers directed their attention to the opposite musical pole – the aleatory technique. Krenek's theoretical elaborations on the issue of serialism, as well as on the interactions between the predetermined and the random elements found their reflection in the article "Extents and Limits of Serial Techniques" (1960). The resulting musical manifestation of these thoughts was the piano cycle "Sechs Vermessene" opus 168 (1958), the title of which imprinted the untranslatable pun of two conceptions: the German word "vermessen" can be translated simultaneously as "measured" and "self-willed."

The serial expansion in this composition encompasses the spheres of pitch and rhythm, as well as density, intensity and register. The article analyzes in detail the first four pieces of the cycle. The author draws parallels with the compositional procedures of Milton Babbitt (the method of registral delamination), Pierre Boulez (the counterpoint of parameters), Olivier Messiaen (the technique of symmetrical permutations) and John Cage (the method of random actions), reconstructs the pre-compositional sound material of the fourth piece, and demonstrates the mistakes and inaccuracies arising upon the realization of the serial schemes in the piece. The analysis reveals the close interconnection between the determined and undetermined elements in the compositional process of the "Sechs Vermessene." For example, the mathematical computations

carried out by the composer for the precise fixation of rhythm leads to the necessity of making use of a new means of notation (wavelike stems), which in the end reflects the precise meanings only approximately.

Study of Krenek's piano cycle, as well as of the composer's theoretical works, makes it possible to reevaluate the traditional correlation of serialism with the aleatory technique. The transition to composition using the method of random actions must not be considered a reaction to total determinacy; moreover, these methods must not be presented as being opposed to each other. The aleatory technique is, in essence, a natural and inevitable consequence of serialism.

Keywords: Ernst Krenek, "Sechs Vermessene," Pierre Boulez, John Cage, Olivier Messiaen, Milton Babbitt, serial music, serialism, aleatory technique.

Dmitri I. Varlamov

The Process of Academization of the Art of Russian Folk Instrumental Music

The art of Russian folk instrumental music in the 20th century underwent an active stage of academization. Scholars have consentaneously interpreted it as the process of achievement of an academic level of performance and study. The author of the present article criticizes this kind of interpretation and proposes the conception of academization, based on the theory of evolution. What is understood under the term academization here is the evolution of thinking and creative activity of humanity from authentic folklore to contemporary music of the academic type. Two types of academization are brought out: the natural and the artificial, demonstrating a single substance – the aspiration towards an ideal artistic paradigm. However, in the natural process the paradigm is formed spontaneously during the course of the artists' creative search and the selective activity of society, and in the artificial it is borrowed from another culture, and so in the artificial process the reproductive function predominates over the creative. Both types are subjected to the "post-academic syndrome" – negative tendencies, which demonstrate themselves more acutely in the artificial process. Overcoming the "post-academic syndrome" is possible through the integration of academic art with the analogous tradition of the folklore variety, the development of the theory of national instrumentalism, removal of dualism of thinking from it and assertion of the integrity of the phenomenon of the folk trait of artistic creativity.

Keywords: the art of folk instrumental music, the academization of art and education, the types of academization, evolutionary and synergetic natural laws.

Idris M. Gaziev

Gramophone Recordings of Early 20th Century Tatar Performers in Alan Kelly's "The Orient Catalogue"

In the beginning of the 20th century gramophone recordings received wide circulation on the territory of Russia. One of the largest companies – the English public company "Gramophone" – created gramophone recordings both of Russian performers and of representatives of other peoples, including Tatar singers, musician and artists. Information about the first gramophone records with the participation of Tatar singers is given in part in the work of researcher Valentin Yanin. The relevance of further study of gramophone recordings of Tatar performers, the search for historical sources, brought the author of the present article to establishment of contact with the leading expert

in the history of the “Gramophone” company, English discographer Alan Kelly. In his “Complete Catalogue for Russian Gramophone Recordings Made by the “Gramophone” company from 1899 to 1928 in Russia and abroad” there is valuable information contained about the very first examples of recordings by Tatar singers, starting from 1901. “The Orient Catalogue” by Alan Kelly, available in manuscript form and passed to the author of the article for studies, also turned out to be within the sphere of scholarly interests. It presents gramophone recordings of Tatar performers from 1904 to 1913. This catalogue has been brought into scholarly use for the first time. The author of the present work examines the structure of the catalogue, establishes the chronology of the sessions of Tatar recordings, indicates the cities where the recordings were made, discloses forgotten names of performers and analyzes their repertoire. Due to Alan Kelly’s “The Orient Catalogue” the unique opportunity is obtained to elucidate the history of gramophone recordings of Tatar singers and musicians of the early 20th century.

Keywords: gramophone recording in Russia, “Gramophone” public society, Alan Kelly’s “The Orient Catalogue,” Tatar performers.

Maria V. Bondarenko

The Bylina Tradition and its Existence on the Territory of the Saratov Near-Volga Region

The article is dedicated to an overview of publications of musical compositions of the epic genre – bylinas. The period of the activity of collection of specimens of the bylinas begins in the first third of the 19th century, continuing up through the second half of the 20th century, due to the extensive work of representatives of regional folklore studies – philologists and ethnographers. Analysis of published and unpublished material shows that the main hotbed of dissemination of the genre is concentrated in the north-eastern districts of the Saratov gubernia (region). This territory is a zone of repopulation. The basic process of migration took shape in the second half of the 16th century and finally ended towards the second half of the 19th century. Notwithstanding the heterogeneous migrating processes, during the course of several centuries on the territory of the Saratov region the researched areal was highlighted by a single stratum of population according to both temporal and ethnic factors. Still back in the beginning of the previous century the well-known Saratov researcher, director and organizer of numerous ethnographic expeditions on the territory of the boundary of the Lower and the Middle Volga Boris Sokolov remarked that the Saratov bylina tradition presents a link between the Upper and the Lower Volga, and there is no doubt that the bylinas arrived to the area along the Volga from the northern Russian settlements.

Keywords: the Saratov bylinas, musical folklore, the Saratov Near-Volga Region, Boris Sokolov, publications of bylinas, ethnography.

Svetlana A. Filonovich

Interaction of the Russian and Ukrainian Traditional Cultures in the Sudzhan District of the Kursk Region

The singularity of the traditional musical culture of the Sudzhan District of the Kursk Region is defined by the cohabitation on its territory of two ethnical groups – Russians and Ukrainians, between whom there occurred processes of both ethnic differentiation and integration. Each of these groups formed its own musical culture and system of musical genres demonstrating a great degree of difference from one another. At the same time, the musical language remained an

important means of cultural self-identification. The system of musical genres of the Russian villages pertains to the local tradition of the bordering areas between the Kursk and the Belgorod Regions, where the centralizing component is provided by the round *khorovod* song. It affects such genres of the traditional stratum as *tanochnye* and the wedding songs, forming a special repertoire of instrumental-choreographic types – the *karagodny* refrain tunes. The genre system of Ukrainian villages is comprised of a strata of traditional genres inconspicuous in its scope – winter glorification and congratulatory songs and wedding ritual refrain tunes, whereas the main song array of the Ukrainians is comprised of lyrical songs.

The interaction between the cultures is actively displayed in the late stratum of folk music. It is the existence of late-traditional lyricism, of general Russian chastushka tunes and dances of urban origin in both the Russian and the Ukrainian ethnic milieus. Such a rapprochement of traditional cultures is stipulated by the change of the ethnical self-determination of Ukrainians and the overcoming of cultural insularity, which at an earlier period provided the condition of independent development of two separate musical traditions.

Keywords: the Kursk Region, the Sudzhan District, Russian and Ukrainian folklore, traditional culture, ethnomusicology.

Faroghat A. Azizi

Concerning the Issue of the Logic of Maqom Composition

The phenomenon of maqom composition takes up a central position in the maqom musical tradition. Its comprehension is assisted by maqom thinking, which, unfortunately, is gradually becoming extinct. This is stipulated by the weakening of the maqom canons, the changes of the process of cognition of the maqom and the methodological notions of the traditional school of ustod-shogird.

The treatise “Bayozi Shashmaqom” by the famous Tajik maqom player Fazliddin Shakhobov (1911–1974) presents a most important source containing a classical interpretation of this question. It is the only work written during the Soviet period by a representative of the classic school of the Shashmaqom. The merit of Fazliddin Shakhobov’s position lies in that brings a procedural interpretation of the maqom scalar modes in a maqom composition, demonstrating the logic of its formation. The main conditions of its development are represented by the ability and skill of using maqom scalar modes in the maqom dramaturgy. By several examples, the article demonstrates a procedural interpretation of maqom composition in adherence with the canons of modality, rhythm and form-generation. The information contained in Shakhobov’s treatise serves as a foundation for drawing conclusions that the chief compositional method in maqom is the *asl-far*. This method hearkens back into medieval traditions, the hidden theory of the maqom, and profound knowledge of the *parda*/maqom. It is the *asl-far* in particular which is capable of reviving maqom thought.

Keywords: the musical culture of Tajikistan, Shashmaqom, maqom, *asl-far*, Khororang, Chorgokh-Mukhayar, Uzzolrang, *farsaqil*, *aslparda*.

Elena V. Gordeyeva

About the Semantic Structures of the Musical Text in the Thematicism of Piano Compositions

The musical thematicism of piano compositions of various styles is uncommonly rich and diverse. Outwardly its features are fixated in the score. However, the performer who is able to discern the semantic structures in the musical text will always have the opportunity of supple application of creation of a bright performing plan of a musical composition on the basis of the revealed signature forms. Deciphered in the context of practical semantics, the semantic structures of a musical text may be combined into the performer's scenario and manifested during the process of interpretation of a concrete composition. The acute reaction on the part of the performer, the instant restructuring of the playing apparatus and performance regulators of meaning – tempo, dynamics, articulation, agogics, and, altogether, intonation – all of this is possible to perfect and actualize with the aid of contemporary methods of work on the musical text. Characteristics of semantic differentiation and detailization within the authorial text – narrative programs, the theatricalization of piano sound, musical dialogues, solo improvisational and ensemble musical statements – are fixated in a particular way in signature structures of the musical text and may be perceived and intoned by the performer.

Keywords: musical text, semantic structures, plot-related situational signs, musical dialogues, intonational formulas, semantic figures, performance scenario.

Liudmila N. Shaymukhametova

Semantic Transformations in the Musical Themes of Domenico Scarlatti's Clavier Sonatas

The general precept for study within the semiotic sphere of Russian musicology and, in particular, of the Laboratory of Musical Semantics of the Ufa State Institute of Arts, is based on acknowledging music as a part of the communicative artistic system (<http://lab-ms.narod.ru/index/0-32>). The stable intonational turns endowed with stable meanings frequently encountered in musical texts, labeled as semantical figures, are essentially bearers of musical meaning. They are concretized by means of assimilating extra-musical phenomena and indications of the external world and, by penetrating into the musical text, organize the sign-related metaphorical mechanism of musical utterance. The study of the mechanism of semantical transformations of intonational vocabulary is especially important on the level of studying musical themes, since the intonational formulas migrating from one musical text to another reveal the “genetic code” of musical compositions and concretize the semantical perceptions of the performer and the listener.

In Domenico Scarlatti's sonatas for clavier the migrating intonational formulas may be observed most clearly on the level of the musical theme. It is particularly this segment of the musical text in the case of many composers which, according to Mark Aranovsky, presents “an object of heightened semantical concentration.”

Keywords: Domenico Scarlatti, Domenico Scarlatti's sonatas, semantical transformations of intonational vocabulary, Laboratory of Musical Semantics.

Ninel F. Garipova

**The Semantic Structures of Domenico Scarlatti's Sonata
for Clavier K. 466, L. 118 in F minor**

The issue of comprehension of the content of musical compositions has been of active interest on the part of performers and music theorists for a long period of time. For over five centuries human beings have aspired to discern the composer's conception in musical note-based symbols. And the more substantial the performance, the more truthfully it conveys the authorial conception to the listener. In this connection the author of the article presumes that the time for priorities for the intuitive component in performance, which, undoubtedly, is very important, has nevertheless passed. In the present day, in many ways as the result of intensive development of musicology and its connections with contiguous disciplines, there have appeared technologies with the help of which the task of cognition of the musical text, penetration deep into the substance of a musical composition has become fully possible. In this direction we must acknowledge the great merit of the research group of the Laboratory of Musical Semantics of the Ufa State Institute of Arts headed by Doctor of Arts, Professor Liudmila Shaymukhametova, the author of the methodology of the semantic analysis of musical compositions.

The article makes use of elements of this method of semantic analysis upon the deciphering of semantic structure of the content of Domenico Scarlatti's Sonata for clavier K. 466, L. 118 in F minor – a composition in which it is possible to read the semantic meanings of the baroque instrumental and vocal intonational lexis, as well as the lexis of instrumental ensembles. It examines the problem of the correlation of the semantic structures of the primary (authorial) text and its semantic specification in the secondary text (the performance scenario).

Keywords: the clavier sonatas of Domenico Scarlatti, the semantic analysis of a musical theme, the intonational lexis of musical compositions from the baroque period, semantic structures of musical thematicism, intonational formulas, the Laboratory for Musical Semantics.

Elena N. Piryazeva

Algorithmic Compositions are a Phenomenon of Electronic Music

Electronic music can be subdivided into a number of varieties. They include music composed for electronic musical instruments; music the basis of which is the transformation by electronic means of sounds surrounding the human being; music created by means of sounds automatically generated by electronic means, as well as music programmed on the computer, or algorithmic music. The present article is devoted to examining an experiment in the sphere of algorithmic music which during the course of a long time is carried out by composer, scholar and writer David Cope – a researcher of musical artificial intellect. Cope is the developer of programs for analysis and creation of musical compositions in the styles of well-known composers. The article applies the method of comparative analysis for comparing a musical composition by Hungarian composer Bela Bartok and its model created by means of algorithmic composition with David Cope's program.

Creation of style according to a model is an enthralling experiment making it possible to perceive in an adequate manner the music of famous masters, to carry out competent interpretations in musicological analyses, to establish the components of a composer's style, observing important components of his mannerisms, and to perfect oneself in computer programming. Nonetheless, a composition created by a master still surpasses the mechanical version by the presence of inimitable

creative enlightenment inspiring in its solution of the posed creative goal, which is impossible to recreate automatically.

Keywords: electronic music, algorithmic composition, contemporary music, musical style, David Cope.

Alexei V. Krasnoskulov

Sonification: How Everyday Physical Activity “Sounds”?

The sonification of physical activity, including the everyday variety, is an intensively developing sphere of scholarly research. The present project is concentrated on a complex way of using algorithmic music with the availability of the subject-wise and the compositional structures – musification. The basis is comprised of means of parametric sonification of data – the most broadly used technique, transforming the multidimensional space of the data in sound. The various meanings of physical activities obtained with the use of the Xiaomi Mi Band activity during the process of studies of sonification as a practical and creative domain of science and art made it possible to carry out a few experiments carrying the aim of sounding out the data of the fitness bracelet in such a way as to depict the everyday activities of several users within the limits of the resulting musical composition. Various means of transformation of the meanings of the fitness bracelet into musical parameters were examined within the frameworks of this research work. Approbation was made of several variants of parametrical mappings transforming the four-dimensional space of the meanings of the tracker of activities into a multidimensional space of musical parameters – from the different variants of the four-dimensional to the six-dimensional. The latter approach turned out to be the most convincing from the perspective of the aims set forth in the present project.

Keywords: sonification, parametrical mapping, interactivity, sonar reflection of information.

Alexander I. Demchenko

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

Despite all the weightiness of the heroic element which was elaborated upon in my first essay (Problemy muzykal'noj nauki/Music Scholarship, 2019, No. 1), of incomparably greater importance from the point of view of disclosure of the actively transforming character of the new era was *dynamism*, which became one of the most important constants of contemporary sense of being alive. Moreover, in any of their variants the energetics of the early 20th century was distinct for its inclination towards powerful dynamic pressure, elasticity, sharpness, immediacy, passionate excitement and quickened pulsation. Accessory to such energy, as to dynamism in general, was defined for the 20th century by its constructive urbanistic essence. For all the abundance of the term *antiromanticism*, frequently addressed to the art of that time, the predominating vector of what occurred at that time was in the gravitations of particularly the romantic kind, which were fulfilled by two prevailing and interrelated principles – the principle of extremality and the principle of antitheses. One of the mainstream processes of the early 20th century was connected with the aspiration towards universal emancipation and extrication. Hence also comes such a significant role of elemental spontaneity, which was inevitably accompanied by various kinds of destructive

phenomena. On the wave of the process of emancipation, rejecting the limitations and the restraining elements, the human being inevitably passed into the sphere of negative manifestations, which became the norm for the early 20th century. Among such manifestations, the most menacing turned out to be the unfolding of the complex of aggression.

Keywords: the art of the early 20th century, dynamism and its reflection in art, the romantic world perception, antiromanticism, emancipation and extrication.

Marina L. Zaitseva, Regina R. Budagyan, Yankelika I. Sushkova-Irina

**Tendencies of Development of the Musical Trend
Classical Crossover in the Performances of the Instrumental Duo
“Igudesman & Joo”**

The performance artistry of the instrumental duo “Igudesman & Joo,” which has obtained popularity in 2004 after their presentation of the show “A Little Nightmare Music,” demonstrates a new stage of development of the *classical crossover* trend in violin performance. Through the prism of the comic element the composers’ style of the past (Bach, Mozart, Rachmaninoff, etc.) become correlated with the experience of contemporary concert practice (“Bach vs Vanessa Mae”) with the realities of modern life – the necessity of bringing in the “code and password” for the opportunity for playing on the musical instrument, the recreation of the situation of a swift reconnoitering “surfing” on television and radio channels, internet websites, and the rubrics of discs (the show “Being Gidon Kremer”). Actively used by mass culture, the hedonism of laughter by means of diverse stylistic techniques of creation of comic effects (unusual juxtapositions in “Mozart Bond,” transformation of academic themes, etc.) obtains an intellectual foundation. The cognition of the concept-oriented field of compositions saturated with comical images alters the means of perception of musical compositions based not as much on mechanisms of feeling and empathy as on reflection. Understanding the stylistically heterogeneous artistic image (collage technique, comic devices) presumes an orientation on a broad musical and historical perspective on the part of the listener.

Keywords: contemporary violin performance, classical crossover, the instrumental duo “Igudesman & Joo.”

Natalia L. Sokolvyak

**About the Aleatory Technique in the Performing Process
in Sergei Slonimsky’s *Antiphons***

The article is devoted to Sergei Slonimsky’s string quartet *Antiphons* – one of the brightest examples of this genre of the last third of the 20th century, which possesses a unique string quartet phonosphere. This composition has paved the way for the search of modern Russian composers in the direction of reinvention of the sound of this classical musical ensemble, its characterization as a single timbre endowed with rich coloristic possibilities. The original concept of this work, implicated by the contrast of sound in time and space inherent in it, is artistically manifested by means of avant-garde stylistic traits of musical language, where a substantial position is endowed to the aleatory technique. The element of chance is an important part of the artistic design of *Antiphons*, not only on the level of the creation of a musical composition, but also at the stage of its realization in performance. From the standpoint of the aleatory element of the performing process, the author examines various parameters of the musical language, which are established by each of the performers of the string quartet, according to the composer's instructions, as well as those

components which pertain to the performers' range of techniques: the musicians moving around on stage, intoning as a means of artistic expression, the organization of quantal rhythm, as well as individual playing techniques and methods of sound production. They are conducive to creating the antiphonic sounds of the string quartet ensemble endowed with a wide range of sonorous colors and bright coloristic effects, which creates the impression of a living, permanently changing musical fabric and total freedom of the performing process taking place on the stage. As a result, the author of the article asserts that due to the aleatory technique of the performance present in the *Antiphons*, the musicians in the string quartet act as sort of co-authors of the composition, each time creating a new version of it during every performance of it. This variety of act of collaboration between the composer and the performers presents a confirmation of the fact that the musical composition is living material capable of a multitude of performance interpretations.

Keywords: Sergei Slonimsky, *Antiphons*, string quartet, aleatory technique, the process of performance, instrumental performance.

Anna V. Limitovskaya

Claude Debussy's *La Mer*:

The Timbral-Acoustical Image of the Aquatic Element

Among the characterizations of sound exerting influence on the processes of sonic perception, timbre presents itself as the most important. Intrinsic to any of the acoustic phenomena of the physical world, it not only determines its specific individual coloration, but also, endowed with the immanent property of generalizing and concentrating the fundamental traits of the objects and phenomena of animate and inanimate nature, forms integral auditory image on their basis. The designated capability of the timbre expands the boundaries of the traditional perception about it as exclusively about a qualified characteristic feature of a concrete musical instrument or voice. It is widely used in programmatic instrumental music for artistic manifestation of the natural world surrounding man.

In this connection special interest is aroused by analysis of timbral components involved in the musical-artistic depiction of the sound image of the sea by Claude Debussy. The author chooses a methodology of art studies, psychology of perception and musical acoustics as her point of departure. The main accent in the process of analysis is the disclosure of techniques of the recreation of the aggregate of the characteristic acoustic signals of the calm sea in the first movement of the symphonic triptych *La Mer*. The author comes to the conclusion about the dominating role of timbre in the formation in human perception of an integral artistic image, similar to its natural analogy in its physical characteristics.

Keywords: Claude Debussy, timbre, image of the sea, musical acoustics, musical-artistic reconstruction.

Zoya N. Knyaz

From Richard Wagner to a Personal Style:

The Operatic Legacy in the Articles of Camille Saint-Saëns

The articles about music published in France at the end of the 19th and the beginning of the 20th century present immense opportunities for research and analysis of this most abundant period of the history of musical culture. Of particular interest are the publications of Camille Saint-Saëns,

who imprinted the evaluations of his operatic compositions. On the one hand, they allow us to glance at the process of musical creativity from the position of the author, and on the other hand, they provide aid during an analysis of the formation of the composer's aesthetic principles. The literary legacy of Saint-Saëns is vast and consists of over 500 articles published during the course of fifty years of his artistic path. The present work examines the composer's publications devoted to his operas in the context of the influence of Wagner and his system of leitmotifs. Fragments of the composer's articles dealing with his operas "Samson et Dalila" (1877) and "Hélène" (1904) are discussed. In his late works, Saint-Saëns examines the limitations of Wagner's system in connection with his opera works. He contemplates creating his personal style developing Wagner's techniques but gravitating towards a lighter type of orchestration for the sake of highlighting the vocal part and giving it the most prominence.

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Keywords: Camille Saint-Saëns, Richard Wagner, the opera legacy of Saint-Saëns, Wagner and Saint-Saëns, "La Princesse jaune," "Samson et Dalila," "Hélène."

Junita Batubara, Sumathi Maniam

Enhancing Creativity through Musical Drama for Children with Special Needs (Down Syndrome) in Education of Disabled Children

Children with special needs, especially those with disability in mental, physical or social/emotional interactions, are marginalized. Many people still view them as being troublesome, having learning difficulties, unproductive and burdensome to society. The objectives of the research are; to identify whether musical drama can control the coordination of mental function of children; to identify whether musical drama can improve communication ability and expression of children; to discern whether musical drama can help children work with people around them; to find out if musical dramas can develop a child's emotional and physical health; to find out if musical drama can improve children's creativity. The study employed a qualitative research approach. Data were collected through observation of the selected key informants who were teachers and principals as well as parents and children. The data obtained was then processed (reduced), the conclusion was drawn/verified through presentation of data (data display). Furthermore, the model obtained was implemented for musical performance, where the benefits of the show are: musical drama can improve language skills; musical dramas capable of developing memory and storage of information; develop communication skills and express themselves; helping children work together; assisting emotional and physical health; enhancing creativity.

Keywords: musical and theatrical classes, teaching children with Down syndrome, "The Sleeping Princess," music education and performance.

Irina V. Kuposova

Musical Form and its Elucidation in School Textbooks of Music Literature

Familiarization with musical form – a capacious and multiple valued phenomenon – is connected with the initial stage of educating a musician. An important role in this process is carried

out by textbooks. An encompassing perception of musical form, the basic types of structures in classical and romantic music and their individual features is taught to a pupil of children's music schools in music literature classes. In the article certain features of expounding on the subject of "musical form" for schoolchildren are elaborated by the example of four textbooks for the first year of study of this subject (written by Andrei Frolov, Maria Shornikova, Yanina Ostrovskaya & Liudmila Frolova, Zoya Osovitskaya & Anna Kazarinova). The content of the corresponding sections is variable. The list of the spanned examples is more compact in the book by Osovitskaya and Kazarinova (it is defined by the resources of Tchaikovsky's "Children's Album"). The subject is unfolded to the fullest extent in the textbooks of Ostrovskaya, Frolova and Shornikova: here almost all the classical-romantic forms are demonstrated, as are some of the baroque forms (the fugue and the suite). In their descriptions of the musical constructions, the authors maintain different perspectives. Osovitskaya and Kazarinova are concentrated on an integral analysis of the "Children's Album" and its constituent pieces; at the same time Frolov combines the theoretical and practical approaches in comprehension of form, giving recommendations for the compositions. Shornikova makes systematical use of interdisciplinary analogies; Ostrovskaya and Frolova give intense attention to the structural particularities of each of the examined constructions.

The correlation of the principles of study of musical forms present in school textbooks allows us to choose the most optimal of them. The article comes up with the conclusion that the use of the descriptive manner upon the first discussion of form is insufficient, since in this case the connection between the content and the constructive sides of the musical structures is not accentuated. The inaccuracies allowed by the authors in their characterizations of a number of forms testify of the necessity of reviewing such types of tutorial editions.

Keywords: study of musical form, textbooks of musical literature for children's music schools for the first year of study, Yanina Ostrovskaya, Liudmila Frolova, Zoya Osovitskaya, Anna Kazarinova, Andrei Frolov, Maria Shornikova.