

Mikhail G. Kondratyev

About the Theory of National Music: Towards a Methodology of Comparative Study of Musical and Poetic Folklore Systems

The study of folk music in each culture, according to Kliment Kvitka, passes through several stages: from the initial stage of collecting folk songs to the emergence of a “theory of national music” and an overcoming of the stereotypes of an “all-triumphant contemporary musical theory and practice.” In this type of theory Boris Asafiev highlighted the following aims: 1. A scholarly substantiation of the bases of folk songs; 2. Indications of its dissimilarities with the songs of other peoples; 3. The study of “the process of its evolution.” The process of formation of theories of national music took place during the entire 20th century in Russian music theory, including the Near-Volga region, where the most large-numbered of all of Russia’s non-Slavic peoples are concentrated. For the sake of discussing the issues of methodology of disclosing the dissimilarities of the music of this culture from the music of other people’s we have chosen as an example the structural-typological features of the musical-poetical systems of two Finnish-language peoples of the Near-Volga region – the Mari and the Mordvins. A comparison of their musical-poetic systems shows that from the perspective of their song cultures they represent two distinctly different musical worlds, differing, so to speak, on a civilizational level. The features of the examined musical-poetic systems are stipulated by their historically formed intercultural dialogue.

Keywords: stages of studying folk music, theory of national music, structural and typological traits of national music, musical-poetic systems, Finnish language peoples of the Near-Volga Region.

Irina B. Gorbunova, Mikhail S. Zalivadny

The Complex Model of the Semantic Space of Music: Structure and Features

The article examines the complex model of the semantic space of music which developed in music scholarship in the second half of the 20th century as the result of a generalization of theoretic developments connected with the study of the fundamental categories of musical space and time. On the basis of a number of systemological research works relying on the application of an apparatus of present-day mathematics, the authors of the article examine substantial elements which characterize the structural foundation of the model, the unity of its constituent parts and the open character of the entire model as a system. These include the functional dependence between the model’s components, the presence of elements of indeterminacy in its construction and the concrete figurative content, as well as the reflection of the temporal parameters of music on the basis of the processes of simultaneous registry occurring in musical perception. The authors examine in detail such elements of the structure of the complex model of the semantic space of music as the association of dimensions of time, the functional dependence between the associations of dimensions, the variability of the structure of the dimensions and their associations, as well as computer music technologies as an instrument of research of the semantical space of music. The most important tendencies of applying the given apparatus with the participation of computer musical technologies are marked to be the following: modeling of the regularities of the musical creative process, systematization of the musical traditions of the peoples of Russia and the world, research of the synesthetic laws in music, a comprehensive study of the process of music history

and its components, as well as the problem range of the gateway of the concrete results of music into other fields of knowledge and into their practical application.

Keywords: music and mathematics, computer musical technologies, musical education, semantic space of music, synesthesia, synthesis of the arts, music theory.

Svetlana V. Kosyreva

Concerning the Issue of Studying the Specific Features of Intonating in the Finnish-Ugric Monody of the Improvisational Kind

The article is devoted to the topical subject of cognitive ethnomusicology – the issue of researching specific features of intonating in the monodic musical traditions of the Finnish-Ugric peoples. Attention is focused on traditional musical improvisations which present a broad domain in the traditions of various ethnic groups in their diversity of types and varieties. The present subject is elucidated by examples of traditional improvisations of the Baltic-Finnish groups in a comparative aspect, bringing in materials and data of researchers from Russia and other countries obtained from musical examples pertaining to various cultures. The monodic stratum of traditional musical improvisations, their communicative function and nature of sound generation are actualized in the context of the traditions' ideal of sound and are examined in the context of the interaction between the vocal and instrumental elements in ethnic musical cultures.

Keywords: cognitive ethnomusicology, ethnic music, musical Finnish-Ugric studies, monodic musical thinking, traditional improvisations, vocal/phonic imitations.

Mikhail S. Zhironov, Natalia S. Kuznetsova, Olga Ya. Zhironova, Tatiana A. Selyukova,

The Genre-Related and Stylistic Explication of the Song Tradition of the Belgorod Region: The Regional Aspect

The content of the article discloses the genre and style attributes of the song tradition of Foshchevatovo village in the Volokonovka District of the Belgorod Region, in many ways insufficiently studied and mastered up till now. The folk chorus of this village is one of the most well-known ethnographical ensembles of the south of Russia (its artistic director was Maria Stefanovna Skuridinova, 1920–2002), which has left its contemporaries, folk music scholars, directors of the folk ensembles of singers and lovers of folk music a unique folk song heritage, which contrasts with its contiguous traditions by its genre and melodic intonation content, performance forms and means of artistic expression. The distinctive vocal school of Foshchatovo singers comprises a prospective sphere of scholarly and artistic activities of scholars, specialist practitioners and lovers of the art of folk music.

Keywords: the song tradition of Foshchevatovo village, calendar songs, wedding songs, two-chorus songs, lullabies, “skomorokh” songs, lyrical songs seasonally timed to coincide with the work activities of the song, untimed (plangent) songs, sacred poems, psalms, choral chastushkas depicting suffering, instrumental tunes.

Galina V. Alekseeva,

The Inexhaustible Resources of Church Art

This article presents an attempt of circumstantiating the analysis of the constituent components of the synthesis of the arts in the church: from the text of the chant in its homiletical and poetical-rhetorical form to filling the text with musical formulas, to supporting these texts of the chant with various artistic images in the icons occasioned to the events of the respective texts and the perception of their color model. The hermeneutics of the constituent elements of the action provide a synergetic effect of a church synthesis which scholars starting with Father Pavel Florensky have written about. This effect provides the indispensable level of perception of church art. The material for research featured Early Russian and Byzantine chant manuscripts and published musical scores, as well as Byzantine and early Russian icons. The present study makes it possible to unveil for the sake of understanding that hidden, latent, elevated meaning which has always existed and continues to be present in essentially canonic church art which bases itself on primal secret knowledge embedded in the church tradition.

Keywords: hermeneutics, church action, synergetic effect, intonational models of the chants, color models of icons.

Alexander I. Demchenko,

A Unique Epoch of European Civilization. Towards the 250th Anniversary of Beethoven's Birth

The era of Beethoven is for the most part the concluding stage of the Age of Enlightenment, which chronologically may be indicated as the turn of the 18th and 19th centuries (the 1790s and the 1800s). In the way of general history, the image of this grandiose period has been determined by two massive events – the French Revolution and the Napoleonic Wars. And particularly in the social-political spheres France introduced one of the four key figures of that period – the figure of Napoleon I. The other such figures of the turn of the 19th centuries we must acknowledge to be the representatives of Germany” Hegel (philosophy), Goethe (the art of literature) and Beethoven (the art of music). The article describes the features of spiritual kinship between the great composer and the three other indicated outstanding personalities, which have demonstrated themselves differently. Determining the ingenious scale of activities of these historical figures, it is possible to assert that the time period of the turn of the 18th and the 19th centuries was a unique epoch of European civilization.

Keywords: turn of the 18th and the 19th centuries, Beethoven and Hegel, Beethoven and Goethe.

Elena V. Kiseyeva, Vera N. Dyomina

Mythological Models and Ritual Forms in Contemporary Musical Theater Performance

Performativity as one of the essential qualities of the present-day art of music has created an important role in the process of renewal of its leading genres. Drawing its sources in the theatrical experiments in the mid-20th century, toward the end of the century musical performance has imbedded itself not only into the sphere of art practice, but also created an impact on such a conservative sphere of academic music as musical theater, and in particular, on the genre of opera.

The article sets the issue of manifestations of mythological models and elements of ritual characteristic of theatrical performance in operas by contemporary music. Basing themselves on the theory of performativity, the authors explain the innovations in the production from the point of view of the presence of liminality in them. At the center of attention are compositions insufficiently studied in Russian musicology the analysis of which makes it possible to indicate the direction of development of the opera genre: its revival from within by means of a search of a new form of synthesis by introducing new dramaturgical regularities and also as a result of connection of art with elements of real actuality. From the perspective of the authors of the article, performance becomes one of the forms of theatrical presentation, replacing the traditional theatric demonstration built according to the laws of drama. This position is actively developed in the sphere of contemporary theater studies in Europe in the works of Hans-Thies Lehmann, Erika Fischer-Lichte and Richard Schechner. Such formulation of the question explains the aesthetic foundations of the innovative aspirations of opera composers.

Keywords: performance, ritual, contemporary musical theater.

Vera N. Dyomina

The Eleventh Olympic Games

In the Context of the Formation of the Art of Performance

The work examines the question of the influence of Ancient Greek and Roman culture in the aspect of studying the process of formation of performative practices. Research is made of the theatrical productions carried out within the framework of the cultural program of the Olympic Games which took place in Berlin in August 1936. During the process of studying the synthetic nature of the sportive holiday as a central component of the action the chronotope of the text of the festivity is examined. The productions of Carl Diem's "Olympische Jugend" and Eberhard Möller's "Frankenburger Würfelspiel." The methodology of research is based on the application of a multidisciplinary approach and the inclusion of methods of culturology and the theoretical positions of history and political science. The material of research was provided in various forms of storing: cinema, phono and photo documents of the holidays celebrated in Nazi Germany, as well as memoirs of the participants and organizers of the festive actions. As the result of the accomplished out research it has been established that the succession of the culture of Ancient Greece and Rome and the culture of the Third Reich is demonstrated not only in building such constructions, but in the creation of a sacred atmosphere by means of recreating the ritual component of the ancient Greek and Roman holidays. The achievement of a special emotional state during the carrying out of the theatrical action "Frankenburger Würfelspiel" recreated the sacred atmosphere of the ancient Greek and Roman theater and helped provide unity for the participants of the action. The specified technologies, so uncharacteristic for contemporary democratic society, were applied at the specially constructed time and space of the holiday in a separately examined society. This precedent discloses the danger of nationalist views in society.

Keywords: The Eleventh Olympic Games, the performative aesthetics, the festive culture of Nazi Germany.

Randall N. Stubbs, Yen-Lin Goh

**The Cultural Arts Centre at Tumaini University Makumira in Tanzania:
Educational Research in Action**

The Cultural Arts Centre (CAC) and the Department of Music at Tumaini University Makumira collaborated for a comprehensive project to improve the Tanzanian musical educational system reflecting the local cultural context. The problems with the present-day state of music education include a lack of teachers, resources, and opportunities. The five phases of this project include a pilot music programme at a local government school, the Uraki Secondary School, mapping study of traditional music in the area, field research to gather traditional music, formal and informal educational opportunities for youth, and developing music curriculum resources. After years of continuous effort the results are many, showing that this project is an important step forward for the country. This project is ongoing and is expected to be expanded to other schools, create collaborative partnerships with other academic institutions, and ultimately advocate for changes in the national curriculum of Tanzania.

Keywords: curriculum development, music education, Tanzania, traditional music, Tumaini University Makumira.

Idris M. Gaziev

**The Musical Culture of the Tatars of the Early 20th Century:
Ilyasbek Kudashev-Ashkazarsky**

The present article examines the artistic engagements of the brilliant representative of early 20th century Tatar stage art Ilyasbek Kudashev-Ashkarazsky. Analysis is made of performances of the musical-theatrical troupe which under his leadership combined theatrical and concert divertissements with performances of vocal, instrumental and dance numbers; the troupe's concert tour activities are described. For the first time in modern scholarship the author highlights Kudashev- Ashkezarsky's musical art. Special attention is given to analysis of gramophone recordings of Tatar melodies in the performance of musician (harmonist) Ilyasbek Kudashev-Ashkarazsky, on the basis of gramophone records of the "Gramophone" company, which have been brought into scholarly use for the first time.

Keywords: Tatar musical culture, theatrical troupe, divertissement, musician, Tatar gramophone recording, "Gramophone," gramophone record, Tatar folksong, instrumental solo.

Michael Kaykov

**Principles of Tonal Organization in Alexander Scriabin's
Works after Op. 58**

Throughout his life, Scriabin's harmonic language underwent an evolution. His late period style featured a radical break from traditional harmony. This article examines some of the innovations to be found in Scriabin's late works.

A general theoretical background on Scriabin's late period harmonic language is presented, as it is needed in order to understand the subsequent analyses. Likewise, main philosophical ideas pertaining to mysticism and theosophy, distilled from Scriabin's notebooks (recently published in 2018 in an English translation by Simon Nicholls and Michael Pushkin), are summarized.

A detailed analysis of his Etude Op. 65, No. 3 pinpoints the unique features of his late style and attempts to link certain compositional procedures found late period works after Op. 60, to general mystic ideas.

Lastly, implications for further Scriabin research are presented.

Keywords: Alexander Scriabin, Late Period, Etudes Op. 65, Mysticism, Theosophy, Harmony.

Anton A. Rovner

Alexander Nemtin's Concerto for Organ

Moscow-based composer Alexander Nemtin (1936–1999) is best known for his completed version of Alexander Scriabin's "Prefatory Action," a mystical musical composition conceived by the famous composer during the last years of his life, which was not destined to see the light of day. In 1970 Nemtin took on himself the task of recreating the "Prefatory Action," which he completed in 1996. It is an immense musical score in three parts for orchestra, chorus, solo singers, piano and organ. Nemtin's own musical compositions are much less known to musicians or music lovers. They are written mostly in a traditional style, with predominantly diatonic harmonies, their textures follow the vein of Romantic instrumental music with a very moderate implementation of neoclassical and more modernist elements of 20th century music. Among them is a large-scale work, titled the Concerto for Organ, which was composed in 1963. This composition is for solo organ, although in the large scale of its instrumental texture and the six varied movements comprising its overall formal design, it validates its somewhat extraordinary title. The Concerto for Organ is characterized by extended diatonic harmonies complemented with a large number of dissonant sonorities. It contains a dialogue with the Baroque style and elements of stylization in the vein of Bach and other Baroque composers. Stylization in the Concerto for Organ is expressed most visibly by its adherence to the genres of the Baroque period – preludes, canons, chorales, arias, ricercars and fugues. Nemtin's Concerto follows an extended tradition of lengthy and massive works for solo organ and organ with orchestra. Its academic formal qualities, broad use of contrapuntal techniques and adherence to well-known Baroque genres makes it aesthetically closer to the German organ tradition. In his instrumental composition of a large-scale genre Alexander Nemtin demonstrated himself as a master of large-scale form capable of thinking in categories of massive dramaturgy and philosophic thought. He has established his place in music history not only by creating the completed version of Scriabin's "Prefatory Action," but also with his own musical compositions which continue the tradition of orchestral, vocal and chamber instrumental music by 20th century Russian composers.

Keywords: Alexander Nemtin, Concerto for Organ, organ music, large-scale form, prelude, canon, aria, fugue, stylization, stylistic dialogue with the Baroque period.

Alla V. Toropova, Wolfgang Mastnak

The International Asian-Pacific Island Conference on Musical Therapy in Beijing: A New Measuring Reference

The article presents information about the work of the International Asian-Pacific Island Conference on Musical Therapy, which took place on September 18–22, 2019 at the Beijing Pedagogical University (Beijing, China) and which posed topical questions related to the present-day condition and paths of development of world and regional musical therapy in dialogue with the challenges of the current time. This was the first conference devoted to this scholarly problem range, which brought together representatives of a number of countries of that region: China, Russia, South Korea, Japan, Sri Lanka, Indonesia, Thailand, the Philippines, Malaysia, Turkey, Iran, etc. The contradictions were acknowledged between the traditional ethno-cultural anthropo-practices and the notions and standards of American musical therapy, the latter exerting a considerable expansion into the Asian region. The authors emphasize the importance of the interdisciplinary approach in forming a single scholarly foundation and national standards of musical therapy from the positions of clinical methodology, both the cultural-anthropological and the exploratory psychological varieties. During the course of the conference ongoing paths of cooperation were set in the sphere of scholarly and educational programs, the development of cultural variations of an effective musical therapy, which would be on demand for clinical, social and psychological-pedagogical practice.

Keywords: scholarly-practical conference of the Asian-Pacific Island Region, musical therapy, musical-psychological anthropology.

Oksana S. Barabash

“War and Peace”: the Notional Paradigm. Following the Second International Scholarly Forum “Dialogue of the Arts and Artistic Paradigms” (“SCIENCEFORUM PAN-ART”)

In May 2020 the Second International Scholarly Forum “Dialogue of the Arts and Artistic Paradigms” (“SCIENCEFORUM PAN-ART”) was held at the Saratov State Leonid V. Sobinov Conservatory. Its organizer was the Center for Integrated Artistic Research of the Saratov State Leonid V. Sobinov Conservatory. A compilation of research articles has been formed from the presentations made as part of it. It was essentially a response to the events of World War II and was timed to the 75th anniversary of Russia’s Victory in the Great Patriotic War. The author of the review presents a short summary of the monologic research works conceptually unified into one polyphonic whole: chronicles of the war. The result of the reviewer’s analytic work was the conclusion that the “war and peace” paradigm provides an inexhaustible source of meaning, shades of utterance and intonations, which requires further study. The diversity which reflects the multitude of opinions, research methodologies and forms of art included into the forum’s intellectual space is not capable of encompassing the entire depth of the tragedy created by the war which became not only the greatest catastrophe of recent times, but also the most powerful stimulus for manifestation of the creative potential of humanity.

Keywords: war and peace, notional paradigm, intellectual space, panorama of the Russian artistic culture, historical process, chronicles of war.

Grigory R. Konson

**Concerning the Issue of the Main Protagonist
in 17th Century Italian Oratorio**

The aim of the article is to examine the phenomenon of the main protagonist from the perspective of his tragic nature as an expression of the concentrated essence of baroque ethics and aesthetics as manifested in the culminating stage of the development of 17th century oratorio (*San Giovanni Battista* by Alessandro Stradella) and on the stage of the genre's exhaustion (*Agar et Ismaele Esiliati* by Alessandro Scarlatti). The principle of "relative clarity" (to use the expression of Heinrich Wölfflin) became fundamental in considering the features of baroque aesthetics in music. This principle manifested itself in various aspects of the oratorio: in its concept, drama, interpretation of the main characters, and the very genre. Conceptually, this principle is expressed in the chief protagonist's moral hesitation about a decision which was made (as in the oratorios *Herode* and *Abramo*). Dramatically, it manifested itself in the move made by the developmental functions upon the expositional ones – as in the oratorio *San Giovanni Battista* – or in the application of two different focuses of vision on the part of the same protagonist, such as Herode (Herod), Salome, Abramo (Abraham) or Sara (Sarah): this is shown most vividly in the expositions of the first and second acts of the oratorio *Agar et Ismaele Esiliati*. In the interpretation of the main characters the transmission of the principle of "relative clarity" was demonstrated in the interpersonal conflict: in Stradella's oratorio, it is directly expressed between John the Baptist, on the one hand, and Herod and Salome, on the other hand, and indirectly – between San Giovanni Battista (John the Baptist), on the other hand, and Herodiade (Herodias) and the Consigliere (Herod's counselor), on the other hand; in Scarlatti's work – between Abramo and Sara, on the one hand, and Agar (Hagar) and Ismaele (Ishmael), on the other hand. At the same time, the psychological state of most characters is characterized by explosive emotions, which often reach the level of intrapersonal conflict. In Stradella's work, Herode experiences such feelings (there are indications that Salome undergoes them in some of their aspects, as well); and in Scarlatti's oratorio a similar "counter-feeling" (a term coined by Lev Vygotsky) is crystallized in the actions of Abramo. The principle of "relative clarity" was also reflected in a peculiar mutation on the part of the oratorio as a genre, in which the chorus (featuring one of its main attributes) is reduced to a minimal level – as in the oratorio *San Giovanni Battista*, or is completely absent – as in the oratorio *Agar et Ismaele Esiliati*.

Keywords: Alessandro Stradella, Alessandro Scarlatti, Italian oratorio, tragic, baroque hero, San Giovanni Battista (John the Baptist), Herode, Herodiade, Salome, Abramo, Sara, Agar, Ismaele, intrapersonal conflict, relative clarity.

Polina S. Volkova, Viktor I. Shakhovsky

Spirituality in the Aspect of Art

The article is focused on spirituality as a supernatural phenomenon actualized by generation of meaning. While solving within the framework of a poly-paradigm approach the question regarding the dual character of language, the authors postulate the thought that in the case of an individual informational system as a self-organizing natural mechanism language will appear in the guise of a product of activity, being a means of communication. On the other hand, in the case of an individual conceptual system actualized by means of organization of an informational system,

language presents in itself a form of activity, demonstrating itself as a means of thinking. At the same time, in both cases a special role is given to emotiveness – a linguistic category which stipulates the motivation of meaning and form. When turning to visual poetry, the authors demonstrate the fundamental incongruity of the analysis of an art work examined from the position of a product of activity and the analysis of the selfsame art work as activity (activity of thought). While the focus at the ready product provides the authorial utterance with the status of a monologue (the communicative impact), the focus on activity initiates the tenability of the harmonizing dialogue (communicative interaction) as an attempt to conciliate the contradictions arising between the author and the reader. The hypothesis is voiced: analogously to the way that nonsense demonstrates itself as the marker of soullessness, meaning generation correlates with the spirit. Pushing off from the dual nature of the human being marked by the biological (material) and social (spiritual) dimensions, the authors carry out the attempt of exegetics of such symbols of the Old and the New Testaments as the Tree of Knowledge of Good and Evil, the Cross and the trinity of the Father, the Son and the Holy Spirit.

Keywords: language as a system, emotive qualities, biological (material) and social (spiritual) dimensions of the human being.

Kamila H. Dadash-zade

Concerning the Issue of Musical Self-Organization of Epic Art (by the Example of the Azerbaijani Heroic Epos)

The article analyzes a number of discursive features of the epos “Kitabi Dede Korkud” and the supposition is brought forward that the basic forms of the Turkic syllabic versification and the musical types corresponding to them have crystallized themselves in the nonlinear environment of the alliterative system. The nonlinear processes of development are also characteristic for the traditional tunes of the “Kyoroglu” epos. Some of the regularities of the musical rhythmical organization of the Kyoroglu tunes may be explained by their genetic connection with the metro-rhythmic features of the “Kitabi Dede Korkhud” epos. The author arrives at the conclusion that these specific features of the self-organization of the heroic epos manifest themselves not only in epic monuments, but also in the works of Azerbaijani composers, in particular, in the opera “Kyoroglu” written by the founder of the Azerbaijan compositional school Uzeir Gadzhibeili.

The author brings out the assumption that such foundational concepts for the semantic organization of the early Turkic epos as the panegyric, lamentation, heroic struggle, etc. carried out the functions of separate attractors during the course of the subsequent development of epic art.

Keywords: Turkic epos, self-organization, attractor, “Kitabi Dede Korkud,” Uzeir Gadzhibeili, the opera “Kyoroglu.”

Sajana S. Murzaliyeva, Galiya T. Akparova **Folk Music Revival and Contemporary Tendencies of the National Traditions of Kazakhstan’s Musical Culture**

The second half of the 20th century in Kazakhstan was characterized by the emergence of a large quantity of acoustic music, and then of electronic music based on folk musical material. The emergence of such a reviviscence occurred in two staging points depending on the political situation and the development of the musical culture. The methodological foundation of the

research was provided by theorems expounded in the works of scholars in Kazakhstan and in other countries. Folkloristic-ethnographic groups and groups of electronic revival or “post-folklore” are examined on the basis of the available material. Analysis is also made of a new spire in the development of musical industry in the new millennium, when prospective new musicians who changed the customary format of Kazakh music appeared on the scene. In the present day the musical landscape and the alternative soundscape of contemporary Kazakhstan includes diverse localized versions of world music: rhythmic electronic dance sounds, hard rock, romantic and soft Indie, harsh rap, experimental rock and other genres. In the practice of performance of ethnic rock contemporary musicians use the electric version of the traditional instrument, – namely, the electro-dombyra. The language of performance varies among musicians – from Kazakh to Russian and English.

Such a development of mass musical culture may lead to the emergence of new paths of assertion of national identification.

Keywords: traditional music, folk revival, folk instruments, Kazakh music, folklore, post-folklore.

Aigerim A. Karsakbayeva, Raushan K. Jumaniyazova

**The Contemporary Kobyz School of Kazakhstan
(Concerning the Issue of Historical Connections and Perspectives)**

The kobyz is a historical Kazakh musical instrument which received new forms of life in the 21st century, while preserving the “kuy” as its main instrumental genre. The present article is devoted to studying the contemporary kobyz performance school in Kazakhstan. The topicality of the theme is connected with the necessity of studying the traditions of the Kazakh musical performance on the kobyz, comprehending the continuity of the musical-pedagogical connections and bringing out the individual particularities of the artistic individual character of outstanding representatives of the kobyz school in the context of the processes of the overall globalization of the space of musical performance. The kobyz performing school of Kazakhstan is endowed with a set of specific characteristic features stipulated by the historical circumstances of its development, contemporary technologies, new trends and genres, as well as the particularities of the Kazakh system of musical education.

Indication of the crucial figures in the formation of the kobyz school makes it possible to determine the essential differences of the individual performance styles, as well as to disclose the most topical questions of methodology of instruction and notation of kuys for the kobyz.

Keywords: kobyz, traditional musician, Kazakh music, individual style, performance school.

Irina V. Kuposova

**The Vocal Symphony in the Interpretation
of Leif Segerstam and Pehr Henrik Nurdgren**

The present article analyzes the approach toward the genre of the vocal symphony of two contemporary symphonic composers – Leif Segerstam and Pehr Henrik Nurdgren; analysis is

given to Segerstam's Symphony No.14 "Moments of Peace III" and Nurdgren's Sixth Symphony "Interdependence" (1999–2000), which have different orchestral ensembles and structure.

Segerstam's symphony presents a 16-movement cycle for tenor and symphony orchestra and discloses a spectrum of feelings of its lyrical hero. The symphony combines sonoristic and aleatory techniques, reflecting the features intrinsic to Segerstam of the authorial "technique of free pulsation." In this case the specificity of its realization is connected with the special role of the verbal text in the overall composition. According to the composer's indications, the aphorisms of John Brown, which lie at the symphony's foundation, have the option of not being sounded, since the soloist's timbre during the process of performance is variable (either a voice or one of the instruments). Consequently, the text here preserves its connection with verbal notation: Segerstam used it in his first oeuvres created in his technique.

Nurdgren's symphony draws different performance means: an orchestra, a chorus and two solo vocalists (a soprano and a tenor). The massive ensemble is determined by the composition's theme: it is written on the text of the "Declaration of Interdependence," the document which states the basic principles of environmental law. The symphony consists of three movements; all of their particular features (its composition, applied means of vocalization, etc.) are determined by the vocal text, since the directives of the "Declaration" serve as the predominating element in the composition.

Thereby, the analyzed compositions demonstrate the fluency of the vocal symphony, its ability to embody diverse types of content and artistic conceptions. At the same time, they demonstrate two paths along which this genre can develop. Being a hybrid genre in its nature, it brings in the means of a vocal cycle (Segerstam's symphony) or a cantata or oratorio (Nurdgren's symphony).

Keywords: vocal symphony, Leif Segerstam, Symphony No. 14 "Moments of Peace III," John Brown, Pehr Henrik Nurdgren, Symphony No. 6 "Interdependence," David Suzuki, Jan Sibelius, "Kullervo" symphony.

Vsevolod E. Kuzmin

**"Il Mio Tesoro" by Wolfgang Amadeus Mozart:
The Individual Features of Breath Control by Tenor Singers
upon Performance of Vocalizations**

Mozart's Aria "Il Mio Tesoro" presents a high example of vocal art, vividly reflecting the style of *bel canto* as expressed in its combination of cantilena style and virtuosic sections. The latter include vocalizations, which are regarded as a conglomeration of passages, sustained notes, and mini-vocalizations of various types.

For the first time the features of breath control in the interpretation of the aria's most complex and extended vocalization in the light of its different redactions are studied. It is shown that the idea of performing the virtuosic section of the aria in one breath is consistent with the text of the piano-vocal score and lies at the basis of the quicker tempo indicated in the main edition. In this regard, the work on coordination of breath control and voice mobility is of extreme importance for a better reflection of Mozart's style.

This study presents a system for identifying the various levels of breath control and determining the quality of phrasing of expanded vocalization, which are based on the degree of correspondence with the authorial text, both the verbal and the musical, as well as the duration of the phonatory exhalation. It is shown that the duration of phonatory exhalations during the performances of virtuosic vocalizations may vary within quite significant individual limits (up to 23 seconds long). It is noted that the levels of breath control do not form static formations: they can increase or decrease depending on the level of the performer's training and motivation.

Examination of this aria in its historical and theoretical contexts, combining the information obtained with individual features of breath control – all of these play an important role in choosing the optimal approach to the interpretation of its main technical spots. The results of the study may serve as an informational and methodological guide for tenor singers when working on the interpretation of the virtuosic sections of this aria and for classical vocal teachers who make use of this aria to improve students' vocal breathing, and may provide a basis for further study of vocal technique.

Keywords: Aria, tenor, breath control, vocalization, interpretation, vocal phrasing.

Yuri K. Zakharov

**The Interaction of the Tonal-Harmonic and the Monodic Principles
in the Melodicism of Anton Bruckner
(by the Example of the Andante from the Fourth Symphony)**

The article poses the question regarding the formation of special functions carried out by the scale steps within the melodic line. In order to demonstrate these functions the article introduces a method of qualification of the stable melodic steps as the principal, intermediate, first and the second, subsidiary, elaborated by the author and presented in previous publications. The object of research is formed by the primary and subsidiary theme groups from the second movement of Anton Bruckner's Fourth Symphony. Demonstration of the balance of the stable melodic scale steps is connected in the article with a traditional functional analysis of the harmonic system at the stage of its transition from major-minor to chromatic harmony, as well as the "post-Schenkerian" methods of harmonic analysis, which presume highlighting pitch lines of various levels of significance. As a result, there appears a trilaminar analytical model in which Bruckner's melody appears both as an independent melody with its melodic functions and a component of a polyphonic musical texture in which individualized harmonic structures are joined together.

Keywords: mode, stable and unstable scale steps, monody, melody, major-minor, thirds ratio, modulation, Anton Bruckner, Heinrich Schenker.

Lidiya D. Dashieva

Modal Archetypes in the Traditional Music of the Buryats

The article examines for the first time the modal archetypes in the traditional music of the Buryats – narrow-ranged three- and four-pitch modal structures which have a crucial significance in the pitch organization of the song tradition. Applying the intonational-modal and structural-typological methods of analysis, the author represents modal archetypes for the first in the context of the profound early folk music stratum of the ritual song tradition of the Western Buryats. The typical modal archetypes are examined in the examples of the drinking songs *arhiin duunuud* and the *yokhoroy duunuud* songs which accompany the Buryat *yokhor* round dance. The published information helps specify the monodical nature of the Buryats' modal thinking and, in all possibility, the cognition of the specific features of traditional music thinking of the mythological variety. In the subsequent research of modal archetypes, it is necessary to continue studying the question of correlation of the universally combined and the specifically distinctive characteristic for the Buryat monodical culture.

Keywords: mode, modal archetypes, monody, the song tradition of the Buryats.