

ABSTRACTS

HORIZONS OF MUSICOLOGY

AZAMAT D. KHASANSIN

TO THE QUESTION OF STYLE PERCEPTION IN MUSIC

The article proves the necessity of rethinking of some tenets of Russian music theory pertaining to the style in music. The author shows the ways out of its traditional state which has been conditioned by the long dwelling on Hegelian «subject-object» paradigm. The author traces the typology of «ideal objects» or mental constructs, which form, in different ways, the fashion of perception in music, both by the individual and by the collective consciousness. The author introduces the notion of «polystylistic picture of the world» which describes the multi-level perception of style in music and the necessity of consideration of multi-directionality of its action.

Keywords: phenomenology of music, Gestalt, eidetic matter, musical perception

IRINA V. ALEXEYEVA

TO THE PROBLEM OF RESEARCH OF THE MUSICAL TEXT OF BAROQUE (ON THE EXAMPLES OF *BASSO OSTINATO* GENRES OF INSTRUMENTAL MUSIC)

The article sets the problem of methodology of analysis of meaning of the musical text of Baroque. The author offers a review of existing methods of its study on the example of sustained bass compositions. It is followed by the demonstration of the capacities of semantic analysis of Baroque music. The technology of such analysis is explained in the process of study and description of semantic processes of the upper and lower thematic layers, as well as the system of their coordination in the artistic text.

Keywords: methodology of semantic analysis, musical text of Baroque, typological model of *basso ostinato*

ILDAR D. KHANNANOV

INTRATHMATIC FORMAL FUNCTIONS ACCORDING TO WILLIAM CAPLIN

This article introduces to the Russian readers the work of one of the most prominent western theorist of musical form of the past two decades, professor of McGill University, the winner of Wallace Berry award, Dr. William Caplin. His book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* is given an introductory evaluation together with its historical background and the timeline of its conceptual evolution. Dr. Caplin's ideas are placed in the context of western history of music theory and compared with the Soviet tradition of functional analysis. Special attention is given to the formal functions on a local, intrathematic level. The author finds that this level has been analyzed more thoroughly in Caplin's terms than in traditional Russian. The author suggests adopting the terms, such as basic idea, contrasting idea, continuation/fragmentation and cadential function as parts of instruction in musical form at the Russian conservatories.

Keywords: formal functions, intrathematic formal functions, Schoenberg-Ratz's concept of formal functions, theory of formal functions of William Caplin, phrase, grouping, basic idea, Grundgestalt, liquidation, droblenie s zamykaniem, Asafiev, Sposobin, Bobrovsky

TATYANA I. KALUZHNIKOVA

URBAN MUSICAL LANDSCAPE IN THE SPHERE OF SPONTANEOUS INTONATIONAL SELF-EXPRESSION OF A CITY CHILD

This article discusses the role of audio environment (sound landscape) in the forming of spontaneous sound activity of a child, the

one who is a part of «mus» system of sound-word-movement-rhythm. The materials of sound texts recorded with Russian city children, such as infant glossalia, melodic improvisations, game monologues, songs, fragments of advertisement clips, demonstrate that the elements, drawn from the sound landscape, appear in the intonational dictionary of a child. These elements are reproduced in spontaneous singing by means of imitation, reworking and acquisition. The author comes to a conclusion that the dialogue of a child with the sound landscape leads to both positive consequences, such as forming of intonational dictionary, socio-cultural stereotypes of sound behavior, adoption of the basic principles of organization of sound material, and negative effects, such as bad influence of sound and ideological space of telecommunications, computer games, horror movies, etc.

Keywords: sound landscape, types of sound texts acquired by children in the process of ontogenesis, imitation, processing and acquisition of the elements of sound landscape by the child

ALLA L. VINOGRADOVA-CHERNYAYEVA

ALEXANDER TCHAIKOVSKY'S SYMPHONY-CONCERTO FOR BASS-VIOLA AND ORCHESTRA IN THE CONTEXT OF POSTMODERNISM

The article is devoted to one of the best compositions by a well-known Moscow composer Alexander Tchaikovsky (1995). In order to describe adequately its musical text, the author has chosen the postmodernist approach and, more precisely, the concept of nomadology of Gilles Deleuze and Félix Guattari. Formation of meaning in a genre system of dramatic composition is interpreted by taking into consideration the intertextual installations.

Keywords: A. Tchaikovsky, symphony-concert, symphonic cycle, musical postmodernism, nomadology, simulacrum

INTERNATIONAL DIVISION

MICHAEL KAHR

DMITRI SHOSTAKOVICH AND CLARE FISCHER

The American multi-instrumentalist and composer Clare Fischer has been a leading representative of the linear chromatic approach within the harmonic evolution of tonal jazz music. All of his original music as well as his successful collaborations in the popular music sector with artists such as Prince and Chaka Kahn are characterized by an original harmonic orientation. Fischer's large oeuvre draws from many sources in jazz, classical music and Brazilian music.

Among his main influences, the Russian composer Dmitri Shostakovich stands out in a particular way. Fischer himself has not only declared his appreciation of Shostakovich's complex harmonic approach in general but also his strong emotional bond to a particular passage in Shostakovich's first symphony.

This article investigates the relationship between Fischer and Shostakovich and reveals surprising similarities in their music as well as parallels regarding their seemingly diverse socio-cultural context. For instance, both artists found similar strategies in order to maintain their artistic integrity within the forces of the Western capitalism, respectively the socialist dogma. Within this bipolar framework of Shostakovich's and Fischer's life and work, the article also discusses the notion of the *passus duriusculus*, which has been described in semiotic studies as a historic musical topic that conveys dysphoric meaning.

The similarities uncovered in this article account for the trans-cultural transformation and acculturation of Russian artistic and aesthetic values across the borders of the cold war period as well as for the universality of artistic values despite cultural interpretations.

Keywords: Music of Dmitri Shostakovich, music of Claire Fisher, Jass, commercial music, trans-cultural transformations, acculturation, chromatic linear progressions, pianto, passus duriusculus, dysphoric meanings

MICHAEL BERRY

SOFIA GUBAIDULINA'S SERIAL MUSIC

The name Sofia Gubaidulina is typically not associated with serial music, but she experimented with the technique early in her career and never returned to it. This paper situates Gubaidulina's serial music in the context of the Soviet avant-garde of the 1960s, examines her use of serial techniques, and discusses her reasons for ultimately abandoning the technique. Gubaidulina was one of the last of her circle to experiment with serialism, and she produced only a few works that used the technique. Her earliest attempts at serial music appear in the sonata for piano (1965) and the five etudes for harp, percussion, and double bass (1965). The cantata «A Night in Memphis» (1968) represents her most thorough exploration of the technique. Remnants of serialism can be found in some of her works of the early 1970s.

In this paper, I will discuss the serial procedures Gubaidulina uses in two of the five etudes, the piano sonata, and selections from «A Night in Memphis». These works demonstrate Gubaidulina's understanding of classical serial techniques as well as her own idiosyncratic adaptations of the techniques. The etudes show a fairly strict approach to classical twelve-tone serial procedures. The piano sonata mixes twelve-tone serial techniques with tonal and freely atonal sonorities. A night in Memphis reveals a thorough understanding of creating unity and variety in a large-scale twelve-tone serial work, and contains some innovative approaches to generating pitch material, including a procedure whereby row forms are rotated to generate new prime rows. I conclude by looking briefly at works from the early 1970s that are not serial per se, but show residue of the technique.

Keywords: serial music of Sofia Gubaidulina, serial technique, Soviet serialism

MUSICAL CULTURES OF RUSSIA

NATELLA V. TCHAKHVADZE

ETHNOPSYCHOLOGY AS THE FACTOR AND THE PROBLEM OF SELFDETERMINATION OF RUSSIAN ART IN THE CONTEXT OF EAST-WEST RELATIONSHIP

Our domestic culture brought up a number of prominent figures whose creative work was formed under explicit or implicit dialogue with the eastern traditions. The author of this article goes over the reasoning of philosophers, historians, and artists concerning the specificity of Russian national character. This allows revealing the hidden causes of the Russian approach to both West and East. Examples of references to this topic by composers and artists help to identify the priorities in this field (the ethnopsychological factor). This becomes possible due to the fact that, unlike literature, music and painting present not so much the real historical events, but the facets of emotional relationship of composers and artists to the idea of the East and idea of the West.

Keywords: Ethnopsychology, Russian mentality, Russian East, ethnic perception

RAUZA R. SULTANOVA

THE EVOLUTION OF THE SCENOGRAPHIC SOLUTIONS FOR THE MUSICAL DRAMA *BLUE SHAWL* BY K. TINCHURIN

The article is devoted to the analysis of the musical drama «Blue shawl» through out the history of the Tatar theater. There revealed three major scenographic principles based on decoration of a certain scene of action, generalized scene of action and that of show scenography. These

principles are based on exposing peculiarities of a chronotope which reflects the artist's view.

Keywords: scenography of Tatar musical theater, K. Tinchurin

SERGEY G. TOSIN

STRUCTURE OF SCALE OF A TRADITIONAL *ZVONNITSA*

This article is devoted to integrated analysis of tuning systems of the scales of Russian traditional chimes (*zvonitsa*). The study has revealed variety of structures in a number of its versions (different number of steps, independent interval structure) which points at its ancient origins. In Russian campanology this subject has not been yet investigated. The author relies not only on the literature, but also on the knowledge received in field expeditions. Today, when the bell culture is intensively restored, results of this research present significant value.

Keywords: bells, chimes, tunings systems of bells, *zvonitsa*

ILYA A. METLIN

BASHKIRIAN *AGAS-KUBYZ* AS A KIND OF MAULTROMMEL

The article presents a description of Bashkirian version of mouth organ (Ger. Maultrommel), the idiophone, well-known in many ethnic cultures worldwide. A brief overview of these instruments is provided. The author clarifies the facts, related to the area of distribution, etymology of the name *agas-kubyz*, and chronology of discovery of Bashkirian wooden mouth organ.

Keywords: ethnomusicology, ethnoorganology, Maultrommel, mouth organ, idiophone, Bashkirian musical instruments, *agas-kubyz*

MUSICAL CULTURES OF THE NATIONS WORLDWIDE

NGUEN LANTUAT

VIETNAMESE AND EUROPEAN CULTURAL TRADITIONS AT THEATER KAI LUONG

The author considers one kind of Vietnamese theater, Kai Luong, which, in much greater degree than, for example, theaters Teo and Tuong, has become adapted to the contemporary cultural conditions of the country. This form of theater is presented in the article in the context of interaction of Vietnamese traditions with the variety of contemporary European cultural trends.

Keywords: Vietnamese musical theater, music of the East and West, interaction of Vietnamese and European cultural traditions

GULTEKIN B. SHAMILLI

THE ANALYSIS OF INTERACTION OF MUSICAL AND VERBAL STRUCTURES IN IRANIAN *DASTGAH SHUR*

The article presents the discussion of classical Iranian music and is devoted the problem of interaction of musical and verbal structures in *dastgah Shur*. The author reveals features of syntactic structure of a melody, defines the degree of its dependence on structure of the poetic text at different levels of structural units and reveals the principles of transformation of the quantitative metrics of verse, that which generates the phenomenon of a melody with unordered metre. Research is based on musical notations of Iranian musicologist Muhammad Massoudieh and on own practice of studying of the given tradition.

Keywords: ethnomusicology, music of Iran, Iranian *dastgah*, syntactic structure of melody

RUSSIAN SACRED MUSIC

ANNA V. LAPENKO

LITURGICAL CYCLES OF SERGEI RACHMANINOV IN LIGHT OF CHURCH TRADITION

This article considers the relationship of different strata of the society, its different generations, to the content and style of Rachmaninov's

Liturgy of John Chrysostom and Vespers. The author poses a question about two traditions, sacred and secular, in Russian 20th-century culture and about the metamorphosis of perception of worship music in the secular context. The author discusses the historical aspect of relationship between Orthodox liturgical chants with the composer's aesthetic concepts in the course of 17th-19th centuries, as well as historical and political mechanisms which gave impetus to renovation of the Orthodox liturgy.

Keywords: Sergei Rachmaninov, Liturgical cycle, Synodal choir, Church singing, worship

JAMILYA G. KAPITONOVA

FORMULAIC PATTERN VARIANT AS THE PRINCIPLE OF DEVELOPMENT OF MELODIC FORMS IN RUSSIAN SACRED MUSIC OF THE TURN OF THE 20TH CENTURY

The article deals with the effect of preservation and transformation of artistic canon in such genre of divine service as Christmas canon in author's interpretation of composers of the end of the 19th — beginning of the 20th century. The author analyses canons and heirmoses of such composers as A. Kastalsky, N. Kompaneysky, D. Allemanov. The author compares their use of archetypal final cadential figures of Znamennyi Chant, clarifies the point of view on harmonizing the melodic line, rhythmic, tempo features and features of the manner of execution.

Keywords: Russian sacred music, New Direction in Russian sacred music, Christmas canon, Znamennyi chant

AREA STUDIES IN MUSIC

DMITRY R. ARUTJUNOV, YELENA V. SMAGINA

THE MUSICAL THEATER OF PRE-REVOLUTIONARY TSARITSIN: PAGES OF HISTORY

The article is devoted to a history development of the musical theatre in pre-revolutionary Tsaritsin. The authors provide the information on events of the city's musical-theatrical life in 1870-1910s, repertoire of the theaters and the names of major donors, entrepreneurs, and actors.

Keywords: musical local studies, Tsaritsin, musical theater, enterprise

NINEL F. GARIPOVA

PIANO PERFORMANCE IN UFA IN 1920s IN THE MIRROR OF MUSICAL CRITICISM

Based upon scarcely studied materials from the periodicals, the author considers the questions of forming the tradition of piano performance in Ufa in 1920s. The article contains the analysis of topics related to development of professional performance, musical criticism and multi-directional tendencies of concert practice, characteristic of the musical scene of that time.

Keywords: piano performance in Ufa, musical criticism in Ufa in the beginning of the 20th century

ON THE HISTORY OF WESTERN MUSIC

SVETLANA V. IVANOVA

WOMEN—CREATORS IN CHURCH MUSICAL CULTURE OF MIDDLE AGES

Based upon the series of studies of western musicologists, the author makes an attempt to fill the gap in the Russian scholarship related to the history of women-chantlers of the Middle Ages. The author intends to present the biographies of these highly talented Church songwriters. In the focus of the study are the most important figures, such as Cassia, Methilda, Hildegarda of Bingen, Hadveich of Brabant and Blanch of Castille. The author wishes to recreate the picture of social standing of these women and to describe the types of their creative work. The author underlines the fact, that these women have created new genres and new

situations in the practice of church art; they have contributed into the change of social perception of the role of women in culture.

Keywords: European Church music, creative activity or women-composers, women-chantlers, women-songwriters

SVETLANA V. SARAJEVA

GENRE SPECIFICITY OF *LEICH*

The article is devoted to the specificity of *Leich*, a genre of Minnesang which has not been studied in Russian musicology. The questions of genre genesis and context are considered, together with classification of different types of *Leich* based upon their poetics and form. The article discusses the principles of inner- and intersectional organization of Reinmar von Zweter's *Leich Got unt dîn eben êwikeit*, the way of interaction of paired verse with bar form (traditional for Minnesang), and function of melodic line types.

Keywords: the culture of Minnesang, *Leich*, poetics and structure, barform

TATYANA V. SMIRNOVA

DANCES OF THE LATE 16th — EARLY 17th CENTURIES IN ENGLISH CONSORT MUSIC: TOWARDS «ABSOLUTE» MUSIC

The article is devoted to dance forms which were written at the time of developing a new instrumental style. The most popular of English early-Baroque ensemble dances — pavane, galliard, and allemande — are regarded from the point of view of correlation with the specific musical-stylistic characteristics of the genre. The results of analytical research revealed the process of transformation of applied art of dance into a new functional quality, that of «absolute» music and its new content.

Keywords: Consort culture of English Baroque, instrumental composition, dance metro-rhythm, allemande, pavane, galliard

LARISSA D. PYLAYEVA

«PASSIONATE RHYTHMS» IN FRENCH *DANSES CHANTÉES* (THE PROBLEM OF CORRELATION OF WORDS AND MUSIC)

This article deals with the problem of correlation of words and music in vocal-instrumental genre of stage compositions of the French Baroque — the so-called «dance with singing» (*danse chantée*). The author discusses the expressive meaning of rhythmic groups and syllables of the French recitation in poetry of Grande siècle and their interaction with music in examples of this genre. She also raises the questions of interpretation of dancing Baroque music in a context of rhetorical traditions of art of 17th — first half of the 18th centuries.

Keywords: Dance music of Baroque, *danse chantée*, belle danse, musical declamation, prosody

MUSICAL STYLE AND GENRE

ALLA G. KOROBOVA

THE COMIC AS MODALITY OF ARTISTIC TEXT AND ITS APPEARANCES IN MUSIC

The article is devoted to analytical opportunities to reveal and characterize the comic mood in works of music. The first part of the article is dedicated to interpretations of categories of the comic by modern foreign and domestic musicologists. The author suggests distinguishing the kinds (satire and humour), the forms (a parody, irony, grotesque, burlesque) and the ways of the comic. In the second part of article the author analyzes a number of works in which mode of comic it is expressed only by musical means (Mozart and Beethoven's sonatas for piano, Shostakovich's prelude, the piece by G. Farnaby). The analysis shows opportunities for elucidation of the comic modality in "pure music", based upon the research of genre, means, syntax and ways of composition.

Keywords: the comic, modality, artistic context, interpretation

YEVGENY I. MAXIMOV

PIANO VARIATIONS OF FERDINAND RIES IN THE CONTEXT
THE CLASSICAL TRADITION

The article is devoted to the forgotten nowadays piano variations by Ferdinand Ries, among which the variations, related to Russian folklore, are of a special interest. The author considers a conception of variation set by Ries in the context of traditions of classical variations. The article is based on study of rare scores.

Keywords: F. Ries, piano variations, classical variation set

GALINA E. KALOSHINA

FRENCH ORATORIO IN THE 19TH AND 20TH CENTURIES:
FROM BERLIOZ TO JOLIVET AND MESSIAEN

This article considers, for the first time in Russian musicology, the evolution of French oratorio of the 19th-20th centuries. The author suggests that this genre is characterized by poly-genre condition, which is a dynamic-variable synthesis of musical and non-musical genres of different periods, and that it is based upon poly-spatial and simultaneous processes in dramaturgy. Upon looking through the scores of Berlioz, Franck, Honegger, Milhaud and Messiaen, the author has emphasized four temporal levels: external acting (stage time), psychological (time of inner experience), ritual (time of meditation) and religious-symbolic (extratemporal, existential). The latter reflects upon the formers. All this contributes into creation of Christian tragedy with the zone of transfiguration at the end. The climax of the evolution in the 20th century is shown as the poly-genre mystery.

Keywords: poly-genre condition, poly-spatial condition, dynamic-variable synthesis, conception, Christian tragedy, Being, mysteria

YELENA V. SMAGINA

RUSSIAN HISTORIC OPERA OF THE FIRST HALF
OF THE 19TH CENTURY: TO THE QUESTION
OF FORMATION OF A GENRE

This article is dedicated to the history of formation and the poetics of the genre of Russian historical opera of the first half of the 19th century. For a new aspect of study of this genre, the author suggests the idea of reading of artistic texts of the opera in the context of spiritual paradigm of the epoch on the example of *Askold's Grave* by Verstovsky and *Life for the Tsar* by Glinka.

Keywords: history of music, Russian historic opera, poetics of opera

YEVGENIYA V. DEGTYARENKO

THE RUSSIAN TRADITION OF STRING QUARTET AS
REFLECTED IN THE WORKS OF DMITRI SHOSTAKOVICH

The article offers an overview of the genre of string quartet of Russian composers and its influence on quartet music of Shostakovich. His place in the history of this genre is special: he has created bright individual quartet style and has defined the trends for its future development. Shostakovich has discovered new aspects of the genre and continued the tradition started by his great ancestors. He has enriched the genre in the areas of harmony, timbre, form, texture, instrumentation and performance.

Keywords: string quartet, Russian music, the evolution of the string quartet, chamber ensemble

MUSICAL TEXT AND ITS PERFORMER

VALENTINA N. KHOLOPOVA

VLADIMIR SPIVAKOV—THE FIRST PERFORMER-INTERPRETER
OF THE WORKS OF CARL HARTMANN AND ALFRED SCHNITTKE

The article considers two premieres which took place in Moscow: the first performance by the prominent virtuoso violinist Vladimir

Spivakov the «Mourning Concerto» by Carl Amadeus Hartmann and «Five Fragments after the Paintings of Hieronymus Bosch.» The author offers the information on history of writing these works and provides their description. The article reveals the concept, dramaturgy and specificity of interpretation of these works by Vladimir Spivakov.

Keywords: interpretation, concept, dramaturgy, Carl Hartmann, Alfred Schnittke, Vladimir Spivakov as violinist and conductor

POETICS AND SEMANTICS OF THE MUSICAL TEXT

GALINA R. TARAYEVA

INTONATIONAL DICTIONARIES AS THE PROBLEM
OF MUSICAL SCHOLARSHIP

The article considers the possibility of compiling «dictionaries» of musical semantics. The main difficulty of this methodology is seen by the author as the problem of delimitation of semantic unit of musical language, in conflation of the terms «significance» and «meaning.» Also, the problem arises when one neglects hearing of a musician, of his or her mechanism of operational memory. Forming of the aural storage of meanings is presented in this article as the process of transfer of the algorithms of figures of musical meaning into long term memory. The motif as the meaning-forming unit is considered in the article in connection with the Baroque and Classical culture of articulation of the instrumental text in agreement with the logic of segmentation of vocal music in each language.

Keywords: intonational dictionary, musical semantics, semantic unit, musical meaning, musical significance.

IRINA M. KRIVOSHEI

PROSTOR (SPACE) AS A POETIC INVARIABLE
OF RUSSIAN ROMANCE

The article suggests an analysis of the invariable category of *prostor* (Russ. for «open space») in Russian chamber vocal music. Its role in the poetics of Russian romance is proven not to depend on period or style. *Prostor*'s semantics is connected with other phenomena of the Russian culture, which determines the meaning and content levels of Russian romance.

Keywords: Chamber vocal music, Russian romance, artistic invariables

NATALIA S. SEROVA

ON BINARY OPPOSITIONS IN COSMOGONY
OF RICHARD WAGNER'S *THE RING OF NIEBELUNGEN*

Richard Wagner's tetralogy *The Ring of Niebelungen* is studied by the author from the angle of cosmogonic idea. Based upon the libretto, articles and letters of the composers, the author considers duality of light and darkness, love and power, born and created, which are present in this monumental work. The author thus reveals the specific transformations of the cosmogonic myth.

Keywords: musical drama, music and myth, cosmogonic myth

CREATIVE WORLD OF A MUSICAL WORK

VICTORIA P. DAVYDOVA

THE IMAGE OF FLUTE AND ITS ANTHROPOMORPHIC
FEATURES IN THE WORLD LITERATURE

The flute as an artistic image is filled with extreme range of meanings which are present in the world culture. The article is dedicated to philosophical and artistic-aesthetic discussion of the motive of «humanization of flute,» its personification in music and adjacent arts forms, from the ancient times until nowadays.

Keywords: flute, wind instruments, semantics of the instrument, personification of the instrument

LJUDMILA V. SAVVINA

MUSICAL-VISUAL IDEAS OF THE SOUND WORLD
OF NICOLAS ROSLAVETS

Nicolas Roslavets is the 20th-century composer whose musical oeuvre has not been yet thoroughly studied. Its most interesting aspect is the specificity of pitch organization. The experiments of the composer in this area happen to be far ahead of his time. They provide the evidence of discoveries which, due to the circumstances of his life, remained only partially realized. The attention of the author is focused on the central element of Roslavets' pitch system and the technique of operation with this element, which had become a precursor for serial organization in music of western composers of the 20th century.

Keywords: 20th-century compositional technique, pitch organization, Nicolas Roslavets

YELENA S. ANDREEVA

THE IDEA OF TIME IN GEORGY LIGETI'S WORK

The author of article focuses on a problem of time in Ligeti's musical art, the one which is one of key themes of his creative work. The theme of time is reflected both in aesthetic views of the composer and in compositions. This article offers a discussion of such phenomena as static sonority, «freezing» time, the phenomenon of silence as overcoming of time in the musical art, two faces of time (Dynamics and Statics) as two figurative spheres in musical dramatic concept. Ligeti's music is the reflection of a completely new sense of time and the way of operating with time, which is, as a matter of fact, a generative characteristic for music of second half of the 20th century.

Keywords: time in music, static sonoristic, sonoristic composition, Georgy Ligeti

ANASTASIA A. SHIKHERINA

ANTITHESIS OF «NORTH-SOUTH» IN THE SERENADE
FOR ORCHESTRA BY WILHELM STENHAMMAR

Wilhelm Stenhammar (1871–1927) was a great Swedish composer, conductor, pianist and public figure. This combination of several musical professions is reflected in his own compositions. The Serenade for orchestra (1906–1919) presents an example of such a reflection. Inspired by his trip to Italy, Stenhammar sang praises to this country, as only a northerner can do. In his Serenade there is an antithesis of North and South, which is realized through his comparisons of tarantella, canzonet, barcarole and choral. «A northerner's longing for the sun» is reflected in a suppressed movement and muted sound atmosphere of his work. The composer plays down the glow and emotional openness of Italian dances and songs using orchestral, register and style methods. Thematic genre complexity and plenty of rhythmic and stylistic details slow down the movement of form and induce attentive listening. Stenhammar's Serenade is a product of impressions, left on a Scandinavian composer by this southern country.

Keywords: Swedish music, Scandinavian composers, orchestral suite, Wilhelm Stenhammar

YEVGENIYA A. TKACHENKO

«CHAMBER» CLAVIER SONATAS OF 1780-1790 BY J. HAYDN:
TO THE PROBLEM OF GENRE AND STYLE INTERACTION

This article describes the genre and style interaction in a number of late keyboard sonatas of Joseph Haydn. Interactions mentioned in the article are considered on the examples of separate movements, composition of the sonata cycle as a whole and also in respect to the specific character of the «chamber» style of Classicist period. The author offers an evaluation of Haydn's contribution to clavier sonata genre in the late 18th century.

Keywords: musical classicism, Viennese classics, keyboard sonatas of Joseph Haydn, sonata cycle

MUSICAL EDUCATION

TATYANA F. SHAK

A COURSE «MUSIC IN THE STRUCTURE OF MEDIATEXT»

This article has of practical objectives. It describes a new discipline «Music in the structure of mediatext.» In the course of planning for this discipline, the historical-cultural premises and goals for its introduction have been formulated, the preliminary course load and credit hours were put in a table, and the forms of assignments, evaluation system, topics for term papers and creative assignments we suggested. This program intended for educating professionals in the area of audio-visual means of mass communication. It can be adapted for different existing structures of musical education. The author provides the definition of mediatext, based on which the new method of analysis of music in mass media is offered.

Keywords: mediatext, media culture, mass media, film music

NATALIA M. GARİPOVA

DEVELOPMENT OF CREATIVITY OF LEARNERS DURING
ANALYTICAL-AURAL MUSICAL ACTIVITY

The article suggests two methods, the associative training and the semantic differentiation of the musical sound matter. Both imply musical-analytical activity directed at formation of extramusical sensations of the students and intended to turn the analytical-aural work into creative activity.

These methods were developed for the formation of musical hearing in the courses in aural skills. However, they can be used in other discipline, as well as in the context of general education.

Keywords: musical pedagogy, creativity, method of solfege

