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EDN QYAKID

**Music of Frederic Chopin
in the Works of the Rock Group MUSE****Anastasia E. Zayarnaya¹, Liudmila P. Kazantseva²✉***Volgograd State Institute of Arts and Culture,
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Abstract. The article examines constant interactions with the musical legacy of academic classical composers, in particular, Frederic Chopin, representing one of the chief stylistic features of the British rock group MUSE. References to Chopin's piano music appear in three compositions: *United States of Eurasia (+Collateral Damage)* (2009), *Prelude* (2012) and *Blockades* (2018). The works of the Polish Romantic composer are shown to have been borrowed in various ways: as direct quotes, in somewhat modified form, as well as allusively and indirectly. The understanding and appreciation of Chopin's legacy by the group members evolves over time from the symbolisation of Light, Ideal, and Humanity to the discovery of other dramatic and even tragic facets of the composer's art, which are much more relevant to the challenges of our time. For the creative development of the group MUSE, such a shift in emphasis was decisive: with the disappearance of the idealised (previously personified in the music of Chopin) from the sphere of rock music-making, the optimistic life-affirming principle is also displaced. When incorporated more organically into the multi-coloured sound picture of contemporary man's existence, the music of the Polish Romantic composer paradoxically reveals the dangers and impasses of the modern world.

Keywords: Frederic Chopin, Sergei Rachmaninoff, musical quotation, rock group MUSE, Matthew Bellamy

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Introduction

Musical groups and artists representing contemporary popular culture have often drawn inspiration from various musical sources to integrate diverse styles and traditions into their music. The creation of new, original compositions based on existing creative “statements” is typically framed in terms of the creative freedom of musicians, their desire to engage in dialogue with their predecessors, and the quest for convincing means to represent their vision of human existence.

It was only to be expected that the powerful creative tendencies of mass culture would

awaken the interest of academic researchers of classical music. Following an energetic impetus in the form of solid monographs by Anatoly Zucker and Valery Syrov¹, this led to the formation of a considerable body of musicological works, [1]² including dissertations,³ books⁴ and a large number of articles.

The research field around academic, classical art, of which the compositions of rock and jazz musicians has become part, continues to expand today. [2; 3; 4; 5; 6] It is natural that the performances of the famous British rock group MUSE, which has already been the subject of interactions with authors from

¹ Zucker A. M. *I rok, i simfoniya... [Both Rock and Symphony...]*. Moscow: Kompozitor, 1993. 304 p.; Syrov V. N. *Stilevye metamorfozy roka ili put' k "tret'ei" muzyke [Stylistic Metamorphoses of Rock or the Path to the "Third" Music]*. Nizhny Novgorod: Nizhny Novgorod State University Publishing House, 1997. 209 p.

² Vinichenko A. A. *Stili i zhanry akademicheskoi muzyki v proizvedeniyakh Dzhona Lorda [Styles and Genres of Academic Music in the Works of John Lord]*. *Dialog iskusstv i art-paradigm: Stat'i. Ocherki. Materialy [Dialogue of Arts and Art Paradigms: Articles. Essays. Materials]*. Saratov: Saratov State L. V. Sobinov Conservatory, 2018. Vol. 1, pp. 52–57; Kazantseva L. P. *Klassicheskoe muzykal'noe nasledie i sovremenniy show-biznes [Classical Musical Heritage and Contemporary Show Business]*. *Prirodnoe i kul'turnoe nasledie: Mezhdistsiplinarnoe issledovanie, sokhranenie i razvitie: materialy mezhdunarodnoi nauch.-prakt. konf. RGPU im. A. I. Gertsena [Natural and Cultural Heritage: Interdisciplinary Research, Preservation and Development: Proceedings of the International Scholarly and Practical Conference of the Herzen University]*. St. Petersburg: Asterion, 2012, pp. 162–166; Zucker A. M. *Rakhmaninov v mire massovoi muzykal'noi kul'tury [Rachmaninoff in the World of Mass Musical Culture]*. *Music Academy*. 2013. No. 2, pp. 20–26.

³ Danko L. I. *Muzykal'noe napravlenie classical crossover v sovremennoi audiovizual'noi kul'ture: dis. ... kand. iskusstvovedeniya: 17.00.09 [The Classical Crossover Musical Direction in Modern Audiovisual Culture: Dissertation for the Degree of Cand.Sci. (Arts): 17.00.09]*. St. Petersburg, 2013. 146 p.; Polischuk A. E. *Tret'e techenie i progressiv v evolyutsii dzhaza: dis. ... kand. iskusstvovedeniya: 17.00.02 [The Third Current and the Progressive in the Evolution of Jazz: Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]*. Rostov-on-Don, 2019. 291 p.; Savitskaya E. A. *Printsipy stileobrazovaniya v rok-muzyke (na materiale zarubezhnogo khard- i art-roka 60–70-kh godov): dis. ... kand. iskusstvovedeniya: 17.00.02 [Principles of Style Formation in Rock Music (Based on Foreign Hard and Art Rock of the 60–70s): Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]*. Moscow, 1999. 288 p.; Slobodchikova A. Yu. *Rok-muzyka na rubezhe XX–XXI vekov v dialoge s muzykoi akademicheskoi traditsii: dis. ... kand. iskusstvovedeniya: 5.10.3 [Rock Music at the Turn of the 20th and the 21st Centuries in Dialogue with the Music of the Academic Tradition: Dissertation for the Degree of Cand.Sci. (Arts): 5.10.3]*. Rostov-on-Don, 2023. 238 p.; Chernyshov A. V. *Dzhaz i muzyka evropeiskoi akademicheskoi traditsii: dis. ... kand. iskusstvovedeniya: 17.00.02 [Jazz and Music of the European Academic Tradition: Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02]*. Moscow, 2009. 252 p.

⁴ Syrov V. N. *Muzyka "tret'ego plasta" v zhanrovo-stilevykh dialogakh: ucheb. posobie [Music of the "Third Layer" in Genre and Style Dialogues: Study Guide]*. St. Petersburg: Lan: Planeta muzyki, 2020. 288 p.

other academic fields, have come into the orbit of musicology. The previous formulation of general issues concerning aesthetic and cultural borrowings on the example of this group's work [7] encourages a more thorough musicological study of this phenomenon.

The activities of the rock band MUSE, which was founded in 1994, are in many ways indicative of the aforementioned phenomenon. Based around its three permanent members — vocalist, guitarist and keyboardist Matthew Bellamy, bassist Chris Wolstenholme, and drummer Dominic Howard — the group's achievements speak for themselves. Throughout its existence, the rock band has toured almost the entire world, including Russia (2001, 2016), to win the hearts of millions of fans. As well as releasing nine studio and two live albums, whose combined sales have exceeded 30 million copies, and shooting over 50 videos, the group has won a number of prestigious awards, mostly for its live concert performances: MTV Europe Music Awards, Q Awards, NME Awards, Brit Awards, Kerrang Awards, Grammy and others.

The validity of these high ratings is confirmed by the statements of authoritative musicians who also made a significant contribution to the development of the rock music genre: Brian May, the guitarist of the group QUEEN, calls MUSE “one of the greatest live bands of our time,” while the drummer of the group NIRVANA, Dave Grohl, opines that “these guys know how to put on a real show, not to mention recording an album.” The guitarist of the American rock group RAGE AGAINST THE MACHINE, Tom Morello, praises them as an “exceptional group whose artfulness is equal to its ambition.”⁵ To this we may add that the original phenomenon called MUSE not only entertains rock fans,

but also attracts audiences more accustomed to attending classical concerts.

The musicians' creative success is largely due to their success in developing a unique and recognisable sound, which combines Matt Bellamy's extremely high (up to falsetto) vocals, guitar riffs, frequent use of both ensemble and solo piano (in which Bellamy's arpeggios are prominent) — and, on later albums, orchestral arrangements. But perhaps the most striking element of the band's creative “signature” is its stylistic versatility: alternative rock is combined with elements of electronic and other musical genres and styles, as well as those drawn from the academic canon.

The group's references to the works of world-famous composers of the academic tradition are numerous. However, far from being limited to a single period, music from other eras is incorporated into MUSE's oeuvre. For example, the song *Drones* was inspired by the great Renaissance polyphonist Giovanni Pierluigi da Palestrina, while the compositions *Plug in Baby*, *The Handler*, and *In Your World* are coloured by the music of Johann Sebastian Bach. *Collateral Damage*, *Blockades*, *Prelude*, *I Belong to You / Mon Cœur S'ouvre à ta Voix*, and *Hoodoo* feature the works of Romantic composers. In the compositions *Space Dementia*, *Butterflies and Hurricanes*, and *Exogenesis: Symphony*, features of the work of Sergei Rachmaninoff can be traced. The creative team behind MUSE are also not shy in paying homage to their contemporaries.

While the significance of the music included in the group's work is not limited to their frequent borrowings, MUSE is one of those groups for whom referencing the academic canon has become a conscious aesthetic credo. In order to help us understand this process,

⁵ Cit. ex: Shamonova D. *MUSE: 360 Degrees of Delight*. (In Russ.)
URL: http://britishwave.ru/live/kontsert_MUSE_wiener_stadthalle_09_05_2016 (accessed: 14.07.2024).

we will consider their dialogues with the Polish Romantic composer Frederic Chopin.

***United States of Eurasia
(Collateral Damage)***

It is clear that Chopin is one of MUSE's frontman Matt Bellamy's favourite composers, since the works of the Polish composer appear in MUSE's oeuvre three times. The earliest reference to Chopin's legacy is made in the composition *United States of Eurasia (Collateral Damage)*. This song, with lyrics and music by Matt Bellamy, is featured on the band's fifth album, entitled *The Resistance* (2009).

The song includes two contrasting parts. The first of these, *United States of Eurasia*, bursts with high drama. The text (the words are heard only in the first part) draws the listener into the theme of military operations and their impact on the lives of the civilian population, raising issues concerning the suffering and destruction caused by war, as well as the tragic consequences it leaves behind: "And these wars they can't be won / And do you want them to go on and on and on? / Why split these states, when there can be only one? / And must we do as we're told? / Must we do as we're told?" Here, the main poetic image uniting the heterogeneous semantic impulses can be interpreted as some kind of declaration of global unity.

The accompanying music also recreates the same semantic field. The volume of sound is expanded with the addition of a hired string section,⁶ thereby creating an image of greatness

as might befit an empire or a ruler. A powerful ode proclaims the triumph of Power.

The sheer scale of the acoustic field invites comparisons with the performances of the cult British rock band QUEEN. Indeed, the sound space of both groups is often characterised as epic.⁷ An example of an epic arrangement by the group QUEEN can be considered the legendary song *Bohemian Rhapsody* (1975) performed by the group's vocalist Freddie Mercury from the album *A Night at the Opera*. What is striking here is the complex harmonies of the vocal layer, the spectacular transitions between sections, as well as the rich range of musical instruments, including piano, guitar, drums and even an orchestra. This combination is what creates the breathtaking sense of epic quality and drama.

In the song under consideration by the group MUSE, a similar impression is created by the use of polyphony. The creative team led by Matt Bellamy often resorts to chordal thickening of the vocal layer in various of their compositions: thus, *Knights of Cydonia Uprising*, *Resistance*, *Starlight* and *Supermassive Black Hole* demonstrate rich vocal polyphony with sophisticated harmonisation. The resulting complex and emotionally charged soundscape reflects the mood and ideas embedded in the lyrics of the song *United States of Eurasia*. In emphasising the content of the text, the music reveals the theme of the song as a series of bold declarations, protests and appeals.

The journalistic boldness, verging on outrageousness, of the geopolitical idea behind

⁶ Session musicians are performers who are not part of a band, but are invited to participate in a live performance of music or in a studio recording.

⁷ As modern dictionaries testify, the adjective "epic," which comes from the concept of "epos" — that is, "narrative" — is widespread not only in the direct sense (characteristic of the epic narrative), but also in the figurative meaning (majestic, dispassionate). However, among young people, a slightly different interpretation has emerged: in youth slang, "epic" has come to mean "very large-scale," "amazing," "grandiose." These are exactly the qualities that we have noted in the sound of the groups MUSE and QUEEN.

the song *United States of Eurasia*, which envisages the merger of Europe and Asia into one grandiose geographical and political entity, uniting a single community of people across vast territories, quite naturally affects the musical style of the first part. Thus, it contains elements of Eastern culture. They are manifested in the smooth, sliding the melodic ornaments characteristic of Eastern music, evoking a sense of lyricism and improvisational freedom. The rhythm is also indicative: on the one hand, it is variable and improvisatory (in contrast to the more precise organisation of time in Western European music), while on the other hand, the ostinato rhythmic formula of the drum kit refers to the practice of playing music on Eastern percussion instruments. The resources of the dominant mode are brought to bear with the inclusion of the augmented second. Authentic instrumentation derived from Eastern culture is also appropriately used, such as the sitar traditionally used in Indian music, to establish a specific timbral colour.

The sound created by the musicians evokes associations with a caravan slowly wandering through the desert. However, this image is given much greater artistic significance than

the depiction of a detached, frozen, epic (in the traditional interpretation of this concept) musical “picture.” The “picturesqueness” is broken by the exclamatory vocal chords articulating the word “Eurasia,” which carry a militantly offensive charge. Their tension is emphasised by the dotted rhythm, the accentuation of weak beats competing with strong, multiple repetitions of spectacular harmonic outbursts with frantic cries of “...sia.” Thus the “landscape” is painted in “tones” of expressiveness and drama (Example No. 1).

If the first part of the song *United States of Eurasia* carries out in the poetic text and musical component the idea of the unification of Europe and Asia, which is associated with various cataclysms, then the completely different performance of second part, which corresponds to the subtitle of the song, suggests a different, contrasting artistic image. From the title *Collateral Damage*, it can be assumed to be about the destruction that is wreaked upon people during military actions.⁸ Thus, the complete vocal-orchestral composition implies the suffering of innocent victims of war and concern about the human losses and destruction associated with such events.

Example No. 1

MUSE. *United States of Eurasia*, fragment

⁸ Anastasia Slobodchikova clarifies the meaning of the phrase “collateral damage”: “Initially, this expression was used among the American military to denote damage inflicted on the civilian population during military operations.” [3, p. 71]

The sharp semantic turn is marked by a quotation of a large fragment from the *Nocturne in E-flat major* op. 9 No. 2 by Frederic Chopin. In the second part, entitled *Collateral Damage*,⁹ the main sections of the nocturne are heard (without repetitions, as in the composer's original work), forming a simple three-part form (Example No. 2). Chopin's music is reproduced almost exactly, with the exception of the omission of the coda fragment and some minor changes (a trill at the beginning of the theme; small rhythmic and melodic variations that do not distort the contours of the melody; episodic, almost imperceptible doublings of the melodic voice and delicate accompaniment of the strings).

Example No. 2

Frederic Chopin.
Nocturne in E-flat major op. 9 No. 2

The musical quotation plays a major role in forming the semantic space of the complete



composition, which consists of diametrically opposed images. Thus, the first part asserts the idea of a Eurasian unification with a vision of a rather gloomy future, in which a totalitarian

regime has come to power, and which is fraught with inevitable cataclysms. All this is contrasted in the second part by Chopin's angelically sublime lyricism, presented in the form of one of the most beautiful romantic themes in the world's music. In such a situation, Chopin's euphony presents itself as a symbol of incorruptible beauty, ideality and joy.¹⁰ In an echo of the second (and title) track on the album, *Resistance* and manifesting ("Love is our resistance!"), as well as with a quote from the ecstatic third aria of Delilah from the opera *Samson and Delilah* by Camille Saint-Saëns in the eighth composition "I Belong to You / Mon Cœur S'ouvre à ta Voix" ("I belong to you / Your voice echoes in my heart") from the same album, the nocturne is interpreted as the personification of love — and, given the chamber tonality of the acoustic piano, humanity.

Unfortunately, perfection turns out (to continue our eastern "caravan" metaphor) to be, like a mirage in the desert, impossible to attain. Such a course of artistic thought may be suspected due to the introduction of the quotation as if by chance and unprepared: it appears suddenly rather than growing into the already existing thematic fabric. Moreover, its rather long, almost "verbatim" reproduction, which does not fit into the natural course of artistic "events," is perceived as some kind of abstract abstraction, incompatible with real life and the modern world.

⁹ Anastasia Slobodchikova refers to this fragment as a coda, [3, p. 71] which seems to us not entirely correct. Considering the large scale of the quotation, its original artistic self-value and conceptual significance in the composition of modern musicians, as reinforced by a special title, as well as its clear internal structure, we should be talking not about a coda located outside the main idea, but about a fully-fledged second part.

¹⁰ A symbolic designation of an ideal, revealed to the imagination (but not the existence!) of a person, often appears in the works of Chopin himself. In this connection, we will recollect his *Nocturnes in B-flat minor op. 9 No. 1*, *in C minor op. 48 No. 1*, and *in F minor op. 55 No. 1*. Let us add that in this composition by the MUSE group, a significant contribution to the depiction of the image of the Beautiful is made by the soundtrack of the laughter of children playing.

The detachment of the ideal from what is happening in real life is accentuated by the group's timbre decision. Elevated and aestheticised, declared as a standard of purity, innocence and hope for a better future, the Beautiful is depicted in the colours of natural (i.e., not electronic) acoustic sound — primarily of the piano. It is joined by the rather “animated” timbres of the choir and strings, which seems to be associated with the expression of a personal element — regret, sadness.

The final aural detail is obviously intended to be conceptually significant. An unexpected acoustic effect reminiscent of the roar of an airplane taking off appears as if bursting into the terrible beauty of something alien, unnatural and inhuman. This unceremonious disavowal of beautiful illusions makes us remember the sonorities with which the song began — mechanical, harsh, assertive. Through such a recapitulation, the composition acquires a kind of logical conclusion. The sound of an aircraft taking off not only reprises the musical form, but also serves to heighten the dramatic imagery of the first part in comparison with the second, which is based on a quotation. This is how the main idea of the song matures: there is no place for the ideal in reality; the idea of unity is utopian due to its unrealisability. The concept of the rock composition resonates with Chopin's worldview and creativity (and, more broadly, that of the Romantics).

Prelude

Another quotation of Chopin's music appears in the composition *Prelude* from the

group's sixth album *The 2nd Law* (2012). *Prelude* is a short orchestral composition serving as an introduction to the fifth song on the album, *Survival*, which was chosen as the official anthem of the 2012 Summer Olympics in London.

Reflecting on the composition, we cannot help but notice some “oddities” in it. One of these is borrowing. In *Prelude*, we can speak of the presence of first Rachmaninoff, and then Chopin. The music of the Russian composer can be recognised already in the opening measures of the violin melody, which refers to the theme of the slow movement of his *Second Piano Concerto*. This intertextual echo is not surprising: frontman Matt Bellamy constantly talks about Rachmaninoff's influence on the band's music. In particular, in an interview with the magazine MK-Boulevard in June 2002 to the question “Who influenced you most as a composer?”, he answered: “A Russian guy named Rachmaninoff. (Smiles.) I'm trying to do with guitars what he composed for piano. I hope it turns out more or less successfully.”¹¹

Here Rachmaninoff's music is, however, significantly altered: in addition to a tonal shift (Rachmaninoff's *E major* becomes *B-flat major*), it acquires a rhythmic formula characteristic of rock music along with a bolder register, a more sweeping melodic outline, and structural metamorphosis (mm. 5–6 move to the beginning of the theme of the rock composition) (Examples No. 3, 4). In thus blurring its outlines, the quotation loses its distinctness to fall in line with the features and tasks of its allusive function.¹²

¹¹ Stepan BO. *Matthew Bellamy*. (In Russ.) URL: <https://www.guitars.ru/05/info.php?z880> (accessed: 15.07.2024).

¹² That is, in the words of Alfred Schnittke, it acquires the meaning of “the subtlest hints and unfulfilled promises on the verge of quotation — but without crossing it.” Cit. ex: Schnittke A. G. *Polistilisticheskie tendentsii v sovremennoi muzyke* [Polystylistic Tendencies in Contemporary Music]. In: Kholopova V. N., Chigareva E. I. *Alfred Shnitke. Ocherk zhizni i tvorchestva* [Alfred Schnittke. Essay on Life and Work]. Moscow: Sovetskii kompozitor, 1990. P. 328.

Example No. 3 Sergei Rachmaninoff. *Piano Concerto No. 2*, Part II, fragment



Example No. 4 MUSE. *Prelude*, fragment



The listener is also confronted by the following oddity: the “wanderings” in Rachmaninoff’s intonational field smoothly lead to a quote from Chopin’s *Étude op. 10 No. 3 in E major*. The composition culminates with an (imitatively) repeated laconic, melodious Chopin motif, whose effect is clearly intended to convey exaggeration (Examples No. 5, 6).

Example No. 5 Frederic Chopin. *Étude op. 10 No. 3*, mm. 18–19



Example No. 6 MUSE. *Prelude*, fragment



Of course, the intonational and stylistic modulation is puzzling here. Are such polystylistic borrowings not excessive? Moreover, how organically do the works of two such different composers coexist in the space

of a rock composition? The answer can be found in the smooth transition from one theme to another, as well as in the figurative kinship of two humanly warm lyrical themes: in terms of their effect, the stylistic distanced themes turn out to be not so far from each other. Another kind of common denominator here lies in the generic name of the composition, i.e., the prelude, to which both Chopin and Rachmaninoff paid tribute. While acting as a united romantic block to denote nobility, inner harmony and beauty, these qualities are vaguely and dissolutely embodied in the intonational transformations of Rachmaninoff’s musical thought, and then more formulaically in the case of the quotation from Chopin.

The timbral presentation of both themes in terms of their performance by a symphony orchestra is not unexpected due to the previous use of orchestral resources in the MUSE repertoire. Nevertheless, we will appreciate the semantic emphasis on mass character, community, nationality (in terms of Russian religious philosophy, *sobornost'* [conciliarity]), coupled with the orchestral sound of piano music. Chopin’s Romantic music has been accorded a very high socio-cultural status: in this regard, the MUSE seem to be acting in solidarity with the Russian composer and critic César Cui, who claimed that Chopin “contained the whole world within himself and belongs to the whole world.”¹³

Another socio-cultural aspect consists in the choice to present the music using an orchestra despite its inseparability from the history of piano performance. Having recourse to the sound potential not of “their” instruments, but of a symphony orchestra, the musicians form a corresponding model of communication: we (the audience) seem to

¹³ Kyui Ts. A. Frederic Shopen [Cui C. A. Frédéric Chopin]. *Izbrannye stat'i* [Selected Articles]. Leningrad: Muzgiz, 1952. P. 508.

be not in a stadium or an open area, listening to a rock concert, but are instead transported to the concert hall, a space where academic art reigns supreme. These separate circumstances distinguish *Prelude* from the cycle of rock compositions.

The same effect is conveyed in the title of the piece. A *Prelude* (*pre* — before, *lude* — play) sets the preliminary tone for the music-making that is to follow. Here the introductory purpose of the piece corresponds to an enigmatic sound, which creates an atmosphere of mystery, expectation and anticipation. However, in modern popular culture, such a function is more often designated by another concept, i.e., the *Intro* (English). Thus, it turns out that in this case the function of introduction is designated by a term accepted in academic music, which again displaces *Prelude* from the surrounding context of rock music and thus sets a more serious tone than is habitual for commercialised popular culture.

A “bizarre” disposition is achieved in the standalone setting of *Prelude* on the album: despite its explicitly declared introductory function, the piece does not even appear at the beginning of the cycle, but in fourth place out of thirteen. While this weakens its introductory character, which is clearly directed towards the subsequent structural element, such a placement strengthens its intrinsic value.

The insufficient manifestation of the function of anticipation (direction towards the next part of the cycle) in *Prelude* is confirmed by the inclusion of the track in live performances. In their live performances, MUSE do not perform *Prelude* and *Survival* together in the sequence in which they originally appeared on the album. Instead, following *Prelude*, another composition is often played: *Starlight* from the album *Black Holes and Revelations*. The lyrics of the song *Starlight* describe a strong feeling of attraction associated

with a search for inspiration: “Starlight / I will be chasing the starlight / Until the end of my life.” Of course, this is a metaphorical usage, which proclaims a desire for spiritual freedom and liberation from mundane routine existence. Therefore, it is reasonable to assume that the group is deliberately placing a certain semantic emphasis, bringing these two compositions closer together, thereby sending a signal to listeners about those *by whom* they are inspired, *whom* they deeply respect and without *whom* real music would not exist. Under these circumstances, the deceptively autonomous title *Prelude* is filled with symbolism.

Finally, in order to understand the conceptual significance of the borrowings in *Prelude*, the title of the entire album is also important — *The 2nd Law*. This clearly hints at the second law of thermodynamics, which, in positing the existence of entropy, speaks of the tendency of an isolated system towards chaos and of order towards disorder. Since the band often explores themes of state oppression, struggle and revolutionary transformation of society, the album’s title can be interpreted as a declaration of protest against the established order and outdated stereotypes. In relation to the characteristics of the instrumental genre of the prelude (freely unregulated preliminary music-making), the mention of the law of the physical world can be interpreted as a statement that is natural for rock music in general, where there is room for chaos, change, and unpredictability. Here, we may include such a “bizarreness” as the seemingly antagonistic — academic — musical environment.

Blockades

The third borrowing from Chopin’s music appears in the song *Blockades* from MUSE’s eighth studio album *Simulation Theory*, released in November 2018. Presented in the spirit of retro-future, the album references

the aesthetics of 1980s science fiction films,¹⁴ although retaining the group's close ideas of conspiracy theory, life in a world of simulations, and cosmism.

Matthew Bellamy's lyrics from MUSE's eighth album refer to a reality-substituting simulation that the lyrical hero understands and strives to escape from by rising above it. In particular, in *Blockades* the hero realises: "Life is a broken simulation, I'm unable to feel / I'm searching for something that's real / I am always seeking to see what's behind the veil." Here, the teenage spirit of maximalism and protest that permeates the retro-futuristic concept is unmistakable.

The band's composition sounds energetic and assertive. The heavy rhythm section evokes associations with a "shootout" or an advancing army with a drummer in front to raise the morale of his comrades. Bright guitar riffs create an atmosphere of tension and dynamics, while the ascetic vocal part with occasional jumps to an ascending minor sixth adds even more intensity to the emotion. The overall concept of the song *Blockades* is a hymn to overcoming difficulties, embracing authenticity and breaking free from artificial limitations. An alternative interpretation is also possible — a proclamation of the power of art and music as a means of surmounting such obstacles to fight for freedom and rights.

The development of the complex concept of the song was not without the participation of Chopin's music, in particular his *Étude in C minor op. 25 No. 12*. A broad repertoire of études had developed even before Chopin. In the 19th century, the genre included virtuoso pieces by Charles Alkan, Adolf von Henselt, Johann Nepomuk Hummel, Friedrich Kalkbrenner, Muzio Clementi, Johann Baptist

Kramer, Ignaz Moscheles, Sigismund Thalberg, John Field, Maria Szymanowska, Daniel Steibelt, as well as the famous collection *Gradus ad Parnassum* and numerous other examples of the étude genre by Carl Czerny. The étude of that time was a more complex version of exercises, which was mainly aimed at solving problems associated with the performer's mastery of various techniques, types of articulation, textures, etc. However, Chopin saw a different potential: in the example of his pieces we perceive an understanding of the genre as a carrier of a powerful artistic charge, where the development of a virtuoso technique is not so much a goal as a means of revealing a poetic image.

The evolution of the genre was marked by Chopin's formation of a rich spectrum of imagery, in which not only the brilliant pathos (*op. 10 No. 1 in C major, op. 10 No. 8 in F major*) and playfulness (*op. 25 No. 3 in F major, op. 25 No. 4 in A minor*), traditional for the étude, was present, but also the contemplation of the beautiful (*op. 25 No. 1 in A-flat major*), intense internal dialogue (*op. 25 No. 7 in C-sharp minor*), tragedy (*op. 25 No. 11 in A minor*), drama (*op. 10 No. 12*, which Liszt designated as "Revolutionary").

In this series of images, *Étude op. 25 No. 12 in C minor (Molto allegro, con fuoco)* also found its place. The seething waves of monotonous broken arpeggios rise and bubble, reaching a high (ultimate) point of intensity in the final phase of the piece (*più forte possibile*), which requires considerable performing technique from the pianist. In the incessant flow of arpeggios in the middle register, a theme emerges, full of dramatic beginning, grandeur and heroism, which ultimately triumphs. The multiple final repetition of the major third

¹⁴ Retrofuturism or "seeing the future through the eyes of the past" is a genre of science fiction that describes a future world based on technologies (as well as fashions, styles, etc.) of the past or present.

of the tonic chord dispels any doubts about its triumph (Example No. 7).

This artistic image was invoked in the composition *Blockades* on account of its seething passion. The use of Chopin's opus had two main aspects. One way it is manifested in the rock environment is in the modelling virtuoso figurations that open the composition and to which it returns more than once. A group of small note durations, which are performed by the arpeggiator¹⁵ on the synthesiser, has a generalised, abstract character (Example No. 8).

It should be acknowledged that, despite having used the schematic *étude* figuration, which preserves the fast tempo prescribed by Chopin, the key minor mode with major-minor modal oscillations, as well as the accentuation of strong and relatively strong beats, MUSE

were by no means concerned with recreating the authentic appearance of Chopin's *étude*. This is suggested by the smaller scope of the amplitude of the figuration and its rather typical character; the "cosmic" (in the understanding of adherents of electroacoustic innovations) colouring it acquired here, unusual for romantic art, is caused by the sound of a monotonous melody on a synthesiser, optimal in the construction of a certain fantastic space and an artificial life in it, as represented by the image conceived in this composition.

However, in addition to the allusion to the general forms of movement of Chopin's *étude*, contact with the Polish composer is achieved in another way. In the non-stop sound flow of the original source, one can discern strict bass supports, which fold — especially clearly

Example No. 7

Frederic Chopin. *Étude op. 25 No. 12*, mm. 77–83

Example No. 8

MUSE. *Blockades*, Introduction

¹⁵ An arpeggiator is a synthesiser module that transforms the chord structure entered by the keyboard player into a rhythmic fabric according to a given algorithm.

when the polyphonic fabric is reduced — into a sparse, ascetic melody. It was this terse linear formula that the musicians decided to weave into the chorus of their composition, entrusting its almost hysterical chanting to Matt Bellamy’s high-pitched vocal part (Example No. 9).

The modest melody, breaking through the seething thickness made up of sound-impulses accented on strong and relatively strong beats, is a quite remarkable treatment of Chopin. It is certainly far from his “signature” lyrical, sincere, stunningly beautiful melodies, which stand for the standards of the Beautiful, the Ideal. The undeveloped (“lifeless”), laconic, formalised line (recalling the themes of chorales) is nevertheless sometimes necessary for him for tragic, fatal images, as for example in the *Preludes op. 28 No. 4 in E minor* and *No. 20 in C minor*, the *Funeral March* from the *Piano Sonata No. 2 in B-flat minor*, the beginning of the *Étude op. 25 No. 11 in A minor*.

Melodic “stinginess” is not alien to the MUSE oeuvre. For example, in the composition *Drones* from the seventh album of the same name, the group turned to the *Missa Papae Marcelli* [Mass for Pope Marcellus], a work by Italian Renaissance composer Giovanni Pierluigi da Palestrina. The quoted melody from the part *Benedictus* is sung by Matthew Bellamy “in chorus” using multiple audio tracks. The rather dark lyrics take the ostensible form of a prayer said for all those killed in modern wars. It ends like this: “Now you can kill from the safety of your home with drones. Amen.”

The sparse melody in *Blockades* is not accidental. It not only migrated here from Chopin’s *étude* legacy (the melodic framework of *Étude in C minor* is obvious here). Ascetic, almost devoid of relief, it helps to create an atmosphere of particular tension. Each sound, reinforced by regular jolts of the instrumental part, chants, as if shooting, one word: “Crush, crush / Raze and rush / Seize, fight for your life

Example No. 9

MUSE. *Blockades*, chorus

The musical score for Example No. 9 consists of two systems. The first system shows a vocal line in 4/4 time with a sparse, linear melody. The lyrics are: "Smash, test, Beat the best Fight for your". The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand. The second system continues the vocal line with the lyrics: "life You've been summoned now". The piano accompaniment continues with similar rhythmic patterns.

/ Smash, test / Beat the best / Fight for your life / You've been summoned now.”

However, in addition to the aggressive oratorical appeals, a sensitive ear will also detect deeper, symbolic meanings in the melody in recognising the contours of the intonation of the cross or BACH (mm. 3–4) and the weak-willed, passive Phrygian descent (see mm. 7–9 in example No. 9). The terse, not to say formulaic, semantic “messages” counterpoint with their antithesis — the ceaseless bubbling of *étude* passages (Chopin ordered the texture of the *Étude in C minor* in a similar manner). In this semantic context, the song reads as a decisive (not to say catastrophic) collision of the hero with the barriers that mercilessly repulse him, suppressing his attempts to overcome them.

While both the opening and chorus allusions to Chopin's *étude* are rather indirect, they are persistent, returning repeatedly to serving as a vector for advancing the band's artistic vision. What is significant here is the composer's image — not as the accustomed bearer of a perfect melody that heralds beauty and perfection, but one involved in the drama and even tragedy of existence.

Conclusion

We have considered how Chopin's music appears in three compositions by the rock group MUSE. Each manifestation has its own manner of presentation: in the form of a large fragment of an opus (from *Nocturne in E-flat major*), as a laconic quotation (from the *Études in E major* and *C minor*), as well as general forms of movement that do not have intonational relief (from the *Étude in C minor*). In this case, the borrowed material is sometimes reproduced almost verbatim, sometimes slightly changed, sometimes allusively mediated. In all cases, however, there is sufficient detail for the prepared listener to recognise the famous music.

The timbral aspect of the borrowings is generally informative. The authentic documentary quotation in *United States of Eurasia* subsequently gives way to radical timbral renewal of Chopin's music: the “uplifting” and enlarging theme of the *Étude in E major* and orchestral sound in *Prelude* is then replaced by a frantic pathos (expressionistically acute) vocalisation of the motif from the *Étude in C minor* in a riot of electronic (not “live” or “natural”) vibrations in *Blockades*. Thus, Chopin's music increasingly loses its timbral authenticity to approach contemporary sonic realities.

Nevertheless, the temporal dynamics in the understanding and assessment of Chopin's legacy remain visible. If anything, this seems to resemble a gradual opening up to a deeper comprehension. At first, Chopin was seen as the typical romantic, a pure lyricist, full of hope, inspired by the attractive Light he radiated, the indisputable spiritual and mental Ideal of Humanity. The aesthetic-philosophical dichotomy of an uncomfortable existence and a harmonising “point of support” that developed is somewhat reminiscent of the disposition, collisions and artistic concepts of the Romantics, including Chopin, together with an amendment for the higher degree of stress that coexists alongside Chopin's world.

Over time, other facets of Chopin's art emerge in MUSE's repertoire — dramatic and even tragic elements, which seem much more in tune with today's challenges. The evolution of the conceptual significance of borrowings from Chopin's work is outlined: a departure from the symbolic manifestation of a priceless, enduring Ideal to the involvement of Chopin's former moral and aesthetic authority in the dramas and tragedies of the modern world. For the creative development of the group MUSE, such a conceptual modulation is decisive: with the disappearance of the idealised (previously

personified by the music of Chopin) from the sphere of rock music-making, the optimistic life-affirming principle is displaced. Fitting more organically into the multi-coloured

sound picture of contemporary man's existence, the music of the Polish romantic paradoxically reveals the ambiguity, confusion, dangers and dead ends of our world.

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Mio ben ricordati* by Franz Schubert and Mikhail Glinka: Concerning the Problem of “the Personal” and “the Alien”

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Abstract. *Mio ben ricordati* is one of Pietro Metastasio’s popular operatic texts that was set to music by many composers, including Franz Schubert and Mikhail Glinka. The reason for comparison was not only the closeness of their compositions during the time of their creation (respectively, 1820 and 1828), but also the similarity of the situations of their lives: both composers, when achieving mastery of the basics of music, studied with Italian teachers, both composed masterpieces in the field of vocal miniature works in their native languages. The article attempts to place Schubert’s canzona and Glinka’s arietta in the context of the tradition of the musical manifestation of *Mio ben ricordati* that had developed by their time, revealing their common and specialized features, as well as to compare the works of the two composers with each other, to determine the degree of their closeness to their Italian prototypes and the peculiarities of the style of the original author of the text. Thus, from the perspective of form, Glinka’s arietta turns out to be more traditional than Schubert’s canzona, but at the same time, in some peculiarities of its melody and tonal-harmonic plan, it forms a prototype of the composer’s later, more famous romance *I Recall a Wonderful Moment*. In Schubert’s musical interpretation of *Mio ben ricordati*, individual moments of the poetic text are especially emphasized that were clearly important for Metastasio, and techniques characteristic of the art of Italian opera are applied – namely, the parallel minor/major keys (*chiaroscuro*) and the harmonic color of the lowered harmonic second degree. On the other hand, both composers use the triple meter, bring in repetitions in the text, traditional for the arias of *Mio ben ricordati*, and also rely on the periodicity intrinsic to Rossini’s works.

Keywords: Franz Schubert, Mikhail Glinka, Pietro Metastasio, *Mio ben ricordati*, *I Recall a Wonderful Moment*, canzone, romance, arietta

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...but imagine what it was like when a most gloriously, exquisitely beautiful lady's voice sang, to a melody that went to my heart, the words I am going to repeat to you: *Mio ben ricordati* <...>.

How can I ever hope to give you the faintest idea of the effect of those long-drawn swelling and dying notes upon me. I had never imagined anything approaching it.

The melody was marvellous quite unlike anything I had ever heard. It was itself the deep, tender sorrow of the most fervent love. As it rose in simple phrases, the clear upper notes like crystal bells, and sank till the rich low tones died away like the sighs of a despairing plaint, a rapture which words cannot describe took possession of me – the pain of a boundless longing seized my heart like a spasm.

E. T. A. Hoffmann. *Automata*¹

Introduction: Concerning the History of the Composition of the Songs

There is a number of confluences in Franz Schubert's and Mikhail Glinka's works connected with their choices of texts for their settings. One of them is rather well-known: both composers set to music a fragment from *Faust* by Johann Wolfgang von Goethe. *Gretchen am Spinnrade* is a most famous song by Schubert, whereas Glinka's *Song of Margarita* (*Meine Ruh' ist hin*) pertains to the number of his most significant songs in his legacy of romances of the late 1840s. A comparison is called for by itself; moreover, both of these compositions were compared to each other by Serov² in his time. But there also exists another parallel: both composers turned to the same text by Pietro Metastasio: *Mio ben ricordati* — a choice that upon first glance appears to be unusual, nonetheless, quite explainable and even appropriate for their time.

There exists one common feature in the biographies of Schubert and Glinka, — albeit, one that was typical for the composers of that epoch. Both of them, when traversing their respective paths of mastering the art of composition, took lessons from Italians: Schubert, as is well-known, studied with Antonio Salieri, [1, p. 57; 2, p. 5] while Glinka was a student of Leopoldo Zamboni, the son of the *buffo* bass Luigi Zamboni, which he himself indicated in his "Memoirs": "I also took lessons in composition from the son of the well-known Italian *buffo* Zamboni, who was in Petersburg at that time."³ Salieri has no need for being introduced, whereas Zamboni pertained to a family of professional singers who were entering the circle of Rossini's acquaintance, who performed for a certain period of time in St. Petersburg. [3, pp. 31–35; 4, p. 127; 5, p. 69] Salieri and Zamboni possessed similar methods of instruction⁴: the student received a text of Metastasio in Italian and was supposed to set it to music, by following the rules

¹ Hoffmann E. T. A. *Automata. The Best Tales of Hoffmann* [Reprint]. Transl. of Major Alexander Ewing. Courier Corporation, 2012. P. 85.

² Serov A. N. *Stat'i o russkoi muzyke* [Essays on Russian Music]. Moscow: Yurait, 2022. P. 113.

³ Mikhail Ivanovich Glinka. *Memoirs*. Trans. by Richard B. Mudge. Norman: University of Oklahoma Press, 1963. P. 43. See also: Glinka M. I. *Zapiski* [Memoirs]. Moscow: Muzyka, 1988. P. 33.

⁴ Zamboni studied counterpoint at the Bologna Lyceum under the tutelage of Stanislao Mattei, who in his time had instructed Rossini and Donizetti and himself had been a student of Padre Martini. [5, p. 69; 4, p. 127] Elena Petrushanskaya indicates that Salieri also studied with the latter, [5, p. 75] however, it is not exactly so: among Martini's students were Giuseppe Simoni (an organist at the Cathedral of Legnano) and, possibly, Florian Leopold Gassmann. The former taught the piano to young Salieri (Rice J. A. *Antonio Salieri and Viennese Opera*. Chicago: The University of Chicago Press, 1998. P. 13), while the latter taught him counterpoint (Op. cit., p. 18). See also: [1, p. 62].

of prosody: "...he [Salieri] gave him short Italian stanzas to set to music"⁵ and "He [Zamboni] assigned me an Italian text and made me write arias, recitatives, and so forth..."⁶

It was particularly that way — as a student composition — that Glinka's aria *Mio ben ricordati* was composed in 1828.⁷ Subsequently, it was revised as a duo and published in 1829. [5, p. 69] This and other endeavors in turning to the Italian language were of great significance for the composer's subsequent fate — as a preparation for his subsequent trip to Italy, [6, p. 209] as a footing for his pedagogical activities, [7] and, finally, as an impulse for his subsequent compositional work. [8, pp. 119–129]

Schubert's canzona to the selfsame text had a more peculiar story. Despite the fact that the overwhelming majority of Italian arias were set by the composer to music during his years of study with Salieri, there are a few exceptions to this. One of them, the *Vier Canzonen D. 688*, were composed in 1820 (i.e. three years after his lessons had finished) for Franziska Roner von Ehrenwerth, the bride of Josef von Spaun, his close friend.⁸ [1, p. 86]

The fourth canzona, concluding this little cycle, is written to the same text as Glinka's aria. It remains unknown, why Schubert settled particularly on *Mio ben ricordati*, but one thing can be stated with certainty: the choice was a conscious one, because this is not a student composition.

The text itself is derived from Metastasio's libretto for *Alessandro nell'Indie*, a very popular opera in the 18th century. Over 80 operas⁹ composed on its basis are known. The first of them was Leonardo Vinci's work, produced in 1730, which was followed by others, including George Frideric Handel's *Poro, re dell'Indie* (1731) and Johann Adolf Hasse's *Cleofide* (1731). The last full-scale composition on this plot, albeit, with the libretto strongly modified, was composed by Giovanni Pacini in 1824. At the peak of its popularity — between the 1730s and the 1760s — from 12 to 16 operas were composed each decade.¹⁰

Mio ben ricordati presents an aria assigned to be sung by one of the secondary protagonists — the Indian general Gandarte, who is in love with Erissena, the sister of Poro.¹¹ In one

⁵ Deutsch O. E. *Schubert: Memoirs by His Friends*. Trans. by Rosamond Ley and John Nowell. New York: Macmillan, 1958. P. 20.

⁶ Mikhail Ivanovich Glinka. *Memoirs*. Op. cit. P. 44. See also: Glinka M. I. *Zapiski [Memoirs]*. Op. cit. P. 33.

⁷ Despite the fact that in the *Chronicles of Life and Creativity* the aria is provided the date of 1827, one has to agree with Petrushanskaya, who relays it to 1828, i.e., to the time of the studies with Zamboni. [5, p. 69]

⁸ Deutsch O. E. *Franz Schubert Thematisches Verzeichnis seiner Werke in chronologischer Folge*. Franz Schubert Neue Ausgabe sämtlicher Werke, hg. v. der Internationalen Schubert-Gesellschaft. Serie VIII: Supplement. Vol. 4. Kassel: Bärenreiter, 1978. P. 401.

⁹ According to the New Grove Dictionary of Opera, — 82, including the redactions that composers created for productions in various cities (Neville D. Metastasio [Trapassi], Pietro. *The New Grove Dictionary of Opera*. Ed. by Stanley Sadie. In 4 Vols. Vol. 3. London; New York: Macmillan Reference Ltd, 1997. P. 355).

¹⁰ For example, there were at least 14 of them composed between 1742 and 1750 (Neville D. Metastasio [Trapassi], Pietro. Op. cit. P. 355).

¹¹ Petrushanskaya writes that the aria is meant for Erissena. [5, p. 81] In addition, her assertion that "not all the entangled lines acquire in this opera seria its own *lieto fine* intrinsic to this genre," [Ibid.] since both pairs of lovers are happily united at the end. See the synopsis of the libretto in Neville D. *Alessandro nell'Indie (Alexander in India)*. *The New Grove Dictionary of Opera*. Ed. by Stanley Sadie. In 4 Vols. Vol. 1. London; New York: Macmillan Reference Ltd, 1997, pp. 79–80.

of the scenes of the third act¹² Erissena implores her beloved not to leave her brother in peril (literally “in such a state” — “in questo stato”¹³). In answer to this, Gandarte asks her not to forget him, if he is to die.

It is remarkable, but despite the fact that the authorship of the text of Schubert’s canzona was known from the beginning — or at least from the time of the publication in the edition of Complete Works in 1895,¹⁴ — in relation to Glinka’s aria it remained unascertained until the early 2000s. And only in 2004 an article by British researcher Stuart Campbell appeared (albeit, published in Russian), in which the Italian texts of Glinka’s arietta’s were attributed to Metastasio. [5, p. 74; 9] However, in concert practice, his *Mio ben ricordati* is sometimes indicated up till now as a composition written to the text of an unknown author.¹⁵

Mio ben ricordati by Schubert and Glinka in the Context of the Italian

To what degree are Schubert’s and Glinka’s songs “Italian”? After all, ultimately, both composers created their best vocal compositions, when applying their own languages.

In relation to Schubert’s canzona, the researchers are quite unanimous: thus, John Reed indicates at “the Rossinian sweetness and ‘lift’,” [10, p. 423] while Graham Johnson

writes of the harbingers of the style of Vincenzo Bellini. [11, p. 23]

As far as Glinka is concerned, the opinions of musicologists are not so univocal. For example, Campbell thinks that his Italian oeuvres possess “a certain generalized style” that is “connected not with Italy as such, but with the universal language of popular music of that epoch.” [9, p. 68] At the same time, Petrushanskaya, while agreeing with Campbell in general terms, nonetheless, indicates at early Italian opera as the archetype of Glinka’s musical style in these arias. [5, p. 75] However, in her opinion, following these “outdated” models, was somewhat naïve and, to a greater degree, intuitive.

As a source for such models, Petrushanskaya lists compositions by Ferdinand Kauer, Giovanni Paisiello and Catterino Cavos, which were produced on the stages of St. Petersburg in the late 18th and early 19th centuries. However, besides these rather abstract examples, at that time an almost hundred-year-old tradition of the musical manifestation of the text of *Mio ben ricordati* had existed — both in actual operas on the plotline of *Alessandro nell’Indie* and as separate canzonas created either for study aims or for home music-making. A comparison with this tradition, in my opinion, enables one to

¹² Particularly in Scene 10. A number of sources indicate Scene 7 (see: [5, p. 81]; Deutsch O. E. *Op. cit.*, p. 401), however, in the original of the libretto Metastasio, created for Vinci, it is particularly Scene 10 (see: Metastasio P. [Vinci L.] *Alessandro nell’Indie; drama per musica di Pietro Metastasio... Da rappresentarsi nel Teatro detto delle Dame, nel carnevale dell’anno 1730. Roma: Per il Zempel, e il de Mey, si vendono a Pasquino, 1730. P. 77*). On the other hand, there exists another version where this aria really sounds in the 7th scene — this is particularly the version that appears in The Complete Works of Metastasio, published 1832 in Florence (*Tutte le opere di Pietro Metastasio*. Firenze: Tipografia Borghi e Compagni, 1832, pp. 96–97).

¹³ Metastasio P. [Vinci L.] *Alessandro nell’Indie; drama per musica di Pietro Metastasio... Op. cit.* P. 77.

¹⁴ Schubert F. Vier Canzonen von Metastasio. *Franz Schubert’s Werke. Kritisch durchgesehene Gesamtausgabe*. Serie XX. Vol. 10. Leipzig: Breitkopf & Härtel, 1888, pp. 48–53.

¹⁵ Afisha [Poster]. *Mariinskii teatr. Primorskaya scena* [*Mariinsky Theater. Primorskaya stage*]. URL: https://prim.mariinsky.ru/playbill/playbill/2017/4/30/2_1800 (accessed: 31.07.2024).

understand better the specificity of Schubert's and Glinka's ariettas.

First of all, it is the musical interpretation of *Mio ben ricordati* from the perspective of form. Metastasio's text consists of two stanzas, which presumes — in the vein of that time period — the da capo form with the repetition of the first of them. [12, p. 66] This kind of form has, quite unsurprisingly, predominated in arias set to the corresponding text up to the middle of the 18th century. Since the 1760s, new compositional solutions have appeared. Most of them, nonetheless, still presume a recapitulation in one way or other — or at least a repetition of the text of the first stanza.¹⁶ This tradition is preserved in the 19th century, too, — in canzonas, as well, up to Gaspare Spontini, who in 1846 created an arietta with a da capo¹⁷ on this text.

Glinka also stays within the tradition: in his *Mio ben ricordati* we find a precise recapitulation-type repetition of the first stanza. On the other hand, Schubert, — most likely, quite consciously, — choses the couplet form, relying not on the overall differences between the stanzas, but on the intricate nuances in Metastasio's text. In each stanza, there is a juxtaposition of two basic notions on which the content of this aria is concentrated — death and love. For Metastasio “the presence of two different affects in the first stanza of the poem, which traditionally forms the basis of the first section of the da capo aria” [13, p. 26] was

usual practice. However, here he took care that the words crucial for the meaning would end up in the analogous places in the stanzas, each of which, thereby, is divided into two couplets. Correspondingly, Schubert accentuates the juxtaposition of the two concepts by dividing them by modal (the parallel minor and major keys) and harmonic (the lowered second degree of the scale) means. (see Table 1).

Table 1. The Motives of Death and Love in the Poetical Text *Mio ben ricordati* and Franz Schubert's Music

1st Stanza	2nd Stanza
<p>B-flat minor Mio ben ricordati, Se avvien, ch'io mora: Remember, beloved, If it would occur that <i>I die</i>, II ♭</p>	<p>B-flat minor E se pur amano Le fredde <i>ceneri</i>; And if cold <i>ashes</i> Can love, II ♭</p>
<p>B-flat major Quanto quest' anima <i>Fedel t'amò.</i> How this soul <i>Loved you faithfully.</i></p>	<p>B-flat major Nell' urna ancora <i>T'adorerò.</i> Then in my grave I will still <i>Adore you.</i></p>

The choice of the mode and the key calls attention to itself. The Italian opera arias set to the text *Mio ben ricordati* have a predominance of the major mode. There are very few examples of arias in minor keys available for analysis.

¹⁶ Such as, for instance, in *Mio ben ricordati* by Gian Francesco de Majo: a repetition of the text of the first stanza (albeit, with a change of the order of words) coincides here with the middle section of an incomplete sonata form, whereas the recapitulation ends virtually not having started (see the score on the website Staatsbibliothek zu Berlin. URL: <http://resolver.staatsbibliothek-berlin.de/SBB000304F500000000>).

¹⁷ The year 1846 was indicated in the description of the autograph score on the website Staatsbibliothek zu Berlin (URL: <http://resolver.staatsbibliothek-berlin.de/SBB000304F500000000>), whereas in *The New Grove Dictionary of Music and Musicians* the time the work was composed is not indicated [Gerhard A. Spontini, Gaspare (Luigi Pacifico). *Oxford Music Online. Grove Music Online*. 2001. <https://doi.org/10.1093/gmo/9781561592630.article.26454>].

One of them belongs to Handel, another, possibly, to Michele Caballone¹⁸; moreover, Spontini's arietta is written in a minor key. Of course, practically everywhere there exist the traditional effects of chiaroscuro, frequently on the basis of parallel keys, when the middle sections in the da capo form wherein images of death predominate in the text are written in the parallel minor key, — for example, in the settings of *Mio ben ricordati* by Carl Heinrich Graun (1744) and Davide Perez (second version, 1755).

As for the choices of the keys, in the musical scores that are accessible for analysis the most frequently used keys are: *F major*, *G major*, *E-flat major*, *A major* (in more than one aria), as well as *C major*, *D major* and *E major*. And even though most likely the main reason for the choice of the key was the convenience of the tessitura, a certain influence of tonal semantics is not implausible — depending on what the composer wished to emphasize: a pastoral tone, heroic pathos or the feeling of love (see: [14, pp. 35–38]). It is revealing that Glinka is inclined to keeping with tradition and chooses not one, but two of the indicated keys: *G major* and *E-flat major*, bringing the latter into the middle section of the arietta.

Schubert's choice is much more specific. First of all, he pertains to that small category of composers who perceive the beginning of *Mio ben ricordati* as being in a minor key.

But that minor mode itself is the deeply flatted key of *B-flat minor*, which can be found very seldom in Schubert's own songs (there are only six more occurrences, besides this one¹⁹), while for 18th century opera, it could be said, the key was virtually prohibited. The parallel key of *B-flat major* that spotlights it, albeit a favorite key for Schubert, still is not amongst the preferable keys for composers who wrote arias on this text, which, most likely, is also connected with the existent perception of this key. [Ibid., p. 35]²⁰

On the other hand, Schubert and Glinka end up concurring in their choice of the meter — 3/4, and in this regard they unwittingly follow the tradition formed in Italian opera: triple meters are found more often in settings of *Mio ben ricordati* than duple meters, and the two very first musical manifestations of this text — namely, by Vinci and Handel²¹ — possess the respective meters of 3/8 and 3/4.

Yet another interesting phenomenon is present in the system of textual repetitions. For Italian opera it is entirely customary, although even here there are certain individual nuances. First of all, as a rule, entire stanzas are repeated — sometimes without change, sometimes with various complexifications: an additional repetition of separate words within the poetic line or a rearrangement of the lines, as, for example, in the case of Gian Francesco de Majo²² or Baldassare Galuppi.²³

¹⁸ In *The New Grove Dictionary of Opera — Alessandro nell'Indie* (1740) is indicated among the doubtful compositions of Caballone (Jackmann J. L. Caballone [Cabalone, Gabbalone, Gabellone], Michele. *The New Grove Dictionary of Opera*. Ed. by Stanley Sadie. In 4 Vols. Vol. 1. London and New York: Macmillan Reference Ltd, 1997. P. 667).

¹⁹ Among them, the song *Ihr Bild* from *Schwanengesang*, D. 957/9.

²⁰ In the settings of *Mio ben ricordati* made by Italian composers, the key of *B-flat major* may appear as a subsidiary key (for example, in Majo's setting).

²¹ In *Cleofide* by Hasse *Mio ben ricordati* is absent.

²² *Mio ben ricordati, ricordati, / Se avvien, ch'io mora: / Quanto quest' anima, quest' anima / Fedel t'amò.*

²³ Upon repetition of the first stanza: *mio ben ricordati si ricordati mio ben.*

(I shall present my observation at once that neither Schubert nor Glinka have such complexities in their respective settings.) Also, in some cases, one of the couplets can be repeated — the first, as in the case of Galuppi, or the second, as in the case of Handel, and sometimes even separate lines, as in Handel’s setting. Glinka adheres to the last two options: in the first stanza he separates the second couplet and repeats it, while in the second he repeats the third and fourth lines twice each. On the other hand, Schubert applies a principle of repetition the analogy of which nobody has been able to discover in any of the arias on the selfsame text available for analysis: he consistently repeats twice each of the four couplets comprising the text (see Table 2).

Table 2. The System of Repetitions in Schubert's and Glinka's *Mio ben ricordati*

Schubert	Glinka
1st stanza: ab <u>ab</u> cd <u>cd</u>	1st stanza: ab cd <u>cd</u>
2nd stanza: ab <u>ab</u> cd <u>cd</u>	2nd stanza: ab <u>cc</u> <u>dd</u>

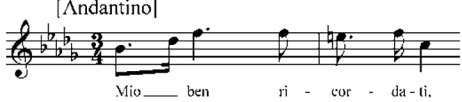
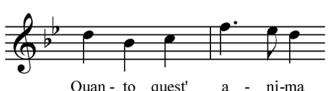


In the first couplet, Schubert applies a repetition for the sake of adorning the melody by quasi-virtuoso insertions. Their appearance is not in the least accidental. John Reed presumes that the composition of the *Vier Canzonen* was connected with the fashion for Italian opera which gathered pace in Vienna particularly in the late 1810s and early 1820s. According to him, “doubtless the ambition of every musical young lady was to sing like Colbran” [10, pp. 421–422] — i.e., to have something Italian in her repertoire, but something that could be performed without possessing the virtuosic capabilities of the female singers performing on the stages of Vienna. Varying the melody upon repetition, — one of the traits characteristic for Italian arias, — in this canzona is situated particularly in the range of an amateur singer with a modest voice. [Ibid.; 11, p. 22]

Both Schubert and Glinka think in terms of two-measured phrases, coinciding with separate lines and creating a periodicity not infringed by anything. At the same time, the rhythms of certain phrases set to the same texts are practically identical (Example No. 1).

On the other hand, there are differences present, as well. In Glinka’s song these phrases are built from a metro-rhythmic point of view almost identically, and all of them, with

Example No. 1

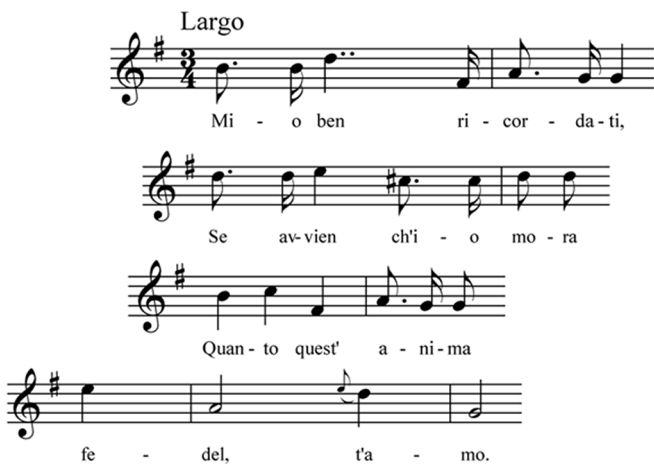
Rhythmically similar phrases in *Mio ben ricordati* by Franz Schubert and Mikhail Glinka

Schubert	a) 	b) 
Glinka	c) 	d) 

the exception of one, begin on the strong beat (Example No. 2). In contrast to this, Schubert consistently alternates the three versions of the rhythmicity — from the strong beat, from the upbeat and from the weak beat, which endows the periodic structure with greater plasticity (Example No. 3).

Example No. 2 Variants of rhythmicity of the phrases in Mikhail Glinka's *Mio ben ricordati*

Largo



Mi - o ben ri - cor - da - ti,
Se av - vien ch'i - o mo - ra
Quan - to quest' a - ni - ma
fe - del, t'a - mo.

The periodicity in Schubert's and Glinka's songs correlates, strange as it may seem, with the earlier versions of *Mio ben ricordati* (Handel,²⁴ to a certain extent, Vinci — Examples No. 4, No. 5), whereas the composers of the second half of the 18th century rupture this periodicity consistently and, in all likelihood, quite consciously (Example No. 6).

On the other hand, such a periodicity is, general, characteristic for the compositions of Rossini, [15, p. 44] whose operas in the 1820s were at the height of their popularity in Austria, [16, p. 375] as well as in Russia. [3, p. 33]

Thus, in Schubert's and Glinka's ariettas there are similarities, as well as differences. At the same time, if we compare them with the Italian tradition, the impression arises that the work of the Russian composer turns out to be much closer to this tradition than the canzona by the Austrian composer. So what is the case? Are the researchers mistaken, and there are more Italian elements in the former than in the latter?

Example No. 3 Variants of rhythmicity of the phrases in Franz Schubert's *Mio ben ricordati*



Mio ben ri - cor - da - ti, se av - vien ch'io mo - ra.
Quan - to quest' a - ni - ma fe - del t'a - mò,

Example No. 4 Leonardo Vinci. *Mio ben ricordati*. 1730

[Tempo comodo]



Mio ben ri - cor - da - ti s'av - vien ch'io mo - ra

²⁴ In Glinka's *Mio ben ricordati* it is possible to discover yet another correspondence with Handel's aria to this text — the absence of an instrumental introduction. This is a rare example in Italian opera, but in Handel's case it is not the only one (it suffices to remember the famous Aria of Almirena from *Rinaldo*). The absence of a piano introduction in Glinka's arietta, most likely, is connected with the lack of experience of the young composer, who had not comprehended that this section is necessary for the singer.

Example No. 5

George Frideric Handel. *Mio ben ricordati*. 1731



Example No. 6

Gian Francesco de Major. *Mio ben ricordati*. 1766



***Mio ben ricordati*
and *I Recall a Wonderful Moment*.
The "Glinka Element" in Glinka's Aria**

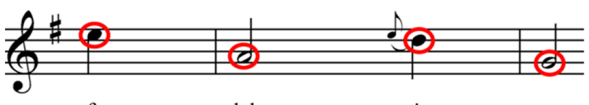

Already upon first encounter with Glinka's *Mio ben ricordati* we can observe an intangible similarity with the composer's romances. A more scrupulous analysis makes it possible to substantiate this similarity. Thus, for example, this arietta has melodic turns and techniques characteristic for the Russian composer's lyrical works for voice and described in Leo Mazel's work about the melodicism in his romances. [17] These include the diapason of a sixth in the opening phrases, the turns with singing around particular notes in conclusive phrases, the progressions in fifths in the cadential progressions, and many other things. However,

all of these techniques acquire a special type of visibility upon the comparison of *Mio ben ricordati* with the most "Glinkian" of all of Glinka's romances — *Ya pomnyu chudnoe mgnoven'e* [*I Recall a Wonderful Moment*] (1840).

It must be immediately pointed out in advance that the melodicism in the latter is much more fanciful and refined — and, what may seem to be paradoxical, appears much more "Italian" when compared with the unpretentious melodic line in the juvenile aria. However, a very perceptible comparison may be found in the contours of certain phrases — for example, in the final phrases of the first lines. (For greater visibility, the G-major version of the romance is used — see Example No. 7).

Example No. 7

Similarity of the phrasing in Glinka's *Mio ben ricordati* and *I Recall a Wonderful Moment*

<p>a) Mikhail Glinka <i>Mio ben ricordati</i>, mm. 6–8</p>	 <p>fe - del, t'a - mo.</p>
<p>b) Mikhail Glinka <i>I Recall a Wonderful Moment</i>, mm. 12–14</p>	 <p>как ге - ний чи - стой кра - со - ты</p>

It is true that in his student work Glinka does not apply the technique with the various cadential endings — on the third or on the prime of the tonic, — which provides a special charm for the first stanza of his earlier romance, but the similarity is still obvious.



Both compositions also possess melodic turns that Mazel evaluates as being among the typical ones from the melodicism in Glinka’s romances, — for example, the “descending suspension” ‘sung around’ by a retransition as a descending fourth” [Ibid., p. 104] (Example No. 8).

Another technique that Mazel describes characteristic for Glinka’s style of romances is connected with the “singing around the notes” is the symmetric correlation with each other of the melodic turns situated at a certain distance from one another. [Ibid., p. 93] In both cases, a certain melodic rhyme appears in the ending of the first and the third phrases, while in the *Mio ben ricordati* this technique is also made use of in the second stanza (Example No. 9).

And, finally, yet another evidently audible parallel — the peculiarities of the boundaries



Example No. 8

The typical turns in Glinka’s romances
Mio ben ricordati and *I Recall a Wonderful Moment*

a) Mikhail Glinka <i>Mio ben ricordati</i> , mm. 5–6	
b) Mikhail Glinka <i>I Recall a Wonderful Moment</i> , mm. 8–10	

Example No. 9

The melodic rhymes in Glinka’s romances
Mio ben ricordati and *I Recall a Wonderful Moment*

<i>Mio ben ricordati</i>	a)	
	b)	
	c)	
	d)	
<i>I Recall a Wonderful Moment</i>	f)	
	g)	

between the first and the second sections: in both cases, it is a juxtaposition of two keys a major third above, when the first degree of the previous tonic becomes the third degree of the following. Also

noteworthy is the change of the texture: in both cases, the harmonic figuration creating a lyrical image is changed by a more “resolute” chordal texture (Example No. 10).

Example No. 10

The change of texture in Glinka's romances
Mio ben ricordati and *I Recall a Wonderful Moment*

a) *Mio ben ricordati*

G-dur Es-dur

b) *I Recall a Wonderful Moment*

D-dur B-dur

Conclusion

Thereby, despite the fact that according to a number of formal parameters, Schubert departs from the Italian tradition much further than Glinka, the final result turns out the be opposite. In the canzona we hear an ideal

cantilena — maybe, even more ideal than those written by Italians, while in Glinka's we find a peculiar extract of his own style intrinsic to his romances — albeit, one that is based on an Italian preimage, but at the same time individual and recognized.

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The Music to Valentin Kataev's Fairy Tale *The Wishing Seven-Colored Flower* in the Space of Russia's and China's Screen Culture

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Abstract. The present article focuses on music in the space of screen culture. It discusses the interpretation of Valentin Kataev's fairy tale *The Wishing Seven-Colored Flower* [*Tsvetik-Semitsvetik*] that was presented in the following artistic projects: a) the short television film *The Wishing Seven-Colored Flower*, created in the late 1960s through the collaboration of composer Evgeny Krylatov, directors Garnik Arazyan and Boris Bushmelev; b) the animated film with the same title by Russian and Soviet director Mikhail Tsekhanovsky and Soviet composer Yuri Levitin (released in 1948); c) the animated film by Chinese director Cao Xiaohui and Chinese composer Lu Shiling (1974), whose title retains also a similarity to the original source title. In regard to Krylatov's and his colleagues' film, addressed to a children's audience, analyzing the interaction between the musical component of the film text, the video sequence, and the verbal-plot sequence clearly reveals Krylatov brilliant talent, his professionalism in the field of orchestral style and symphonic dramaturgy, as well as the organic synthesis of his inherent modern thinking — one that is recognizable by his composition techniques, as well as the traditions of the Russian musical classics. In a similar way, Yuri Levitin's music carries out a dramaturgical function when accompanying animate films, while demonstrating elements of contemporary compositional means (namely, the aleatory technique). Modern compositional techniques also appear in Lu Shiling's music, making themselves present in the texture of clusters as the main elements of sonorous sound. However, in contrast to the work of his Russian colleagues, the latter's music carries out a purely illustrative function in the animated film.

Keywords: film music, *The Wishing Seven-Colored Flower* (a short television film), animation (multiplication), ballet, choreographer Olga Tarasova, film director Garnik Arazyan, film director Boris Bushmelev, composer Evgeny Krylatov, composer Yuri Levitin, film director Mikhail Tsekhanovsky, film director Cao Xiaohui, composer Lu Shiling

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Introduction

It has been repeatedly observed that at the present time “representatives of the most diverse fields of the humanities are demonstrating an interest in film music.” [1, p. 151] At the same time, “the study of the principles of the existence of today’s media space, [the study] of the cooperation between the cinematic arts and the other artistic fields is a relevant area of research.” [2, p. 34] Bearing in mind the celebration in February, 2024 of the 90th anniversary of Evgeny Pavlovich Krylatov, a composer whose songs have been sung by many generations of children and adults who also had been children previously, in our research work, we are focusing our attention on the music written by the composer for the short television film *The Wishing Seven-Colored Flower* released in 1968. Along with directors Garnik Arazyan and Boris Bushmelev, who created the short television film *The Wishing Seven-Colored Flower* at the Maxim Gorky Film Studio, Valentin Petrovich Kataev also took a direct part in the creation of his film, having agreed to write the script for the movie and, for that purpose, to alter considerably the plot outline of his fairy tale taken as a basis. The main roles were played by Rita Muganova (acting the part of Zhenya), Svetlana Starikova (who played the roles Zhenya’s mother, as well as an old sorceress, a refined lady, the Queen of the Polar Star), and Timur Vaulin (as Vitya). It is noteworthy that the role of the photographer was played by one of the film’s directors, Garnik Arazyan.

It is important to emphasize that the composer’s turning to Valentin Kataev’s fairy tale was preceded by an animated film

released in 1948 that retained the name of the original source. This work was carried out at the Soyuzmultfilm Studio as the result of the combined efforts of director Mikhail Tsekhanovsky and composer Yuri Levitin. As for Krylatov, his musical portfolio already had included music for the ballet with the same title, composed as a diploma work at the Composition Department of the Moscow State P. I. Tchaikovsky Conservatory (by the time he completed his studies in Professor Mikhail Chulaki’s composition class). Staged at the Bolshoi Theatre in Moscow¹, that ballet became the first artistic work for both the composer and the choreographer and brought fame to both of them (for Olga Georgievna Tarasova, the ballet became her first independent production on the famous stage). As Larisa G. Rubanova writes, “the main cast of the ballet performance included the senior class of Evgeny Valukin at the Moscow Academic Choreographic College², the master having later become an Honored Artist of the RSFSR, Doctor of Art History, and professor at the State Institute of Theatrical Arts (GITIS³). Beginning with that performance several celebrated actors who studied at the latter institution have embarked on their artistic paths, including student Vyacheslav Gordeyev (in the role of the Ice Cream Man), who would later become a People’s Artist of the USSR and a professor at the GITIS, and Marina Leonova (who performed the role of the Lilac Petal), presently the rector of the Moscow State Academy of Choreography, a recipient of the title of People’s Artist of Russia, a Candidate of Art History, and a professor. The performance was successful.” [3, p. 212]

¹ Valery Levental and Marina Sokolova, Artists, Kamilla Kolchinskaya, conductor.

² Moscow Academic Choreographic College.

³ The State Institute of Theatrical Arts (GITIS) = Gosudarstvennyi Institut Teatral'nogo Iskusstva.

After a certain period of time, in 1974, an animated film with the same title was released by a Chinese artistic team: director Cao Xiaohui and composer Lu Shiling.

Let us dwell in detail on the music for the television film *The Wishing Seven-Colored Flower*, in the context of which, we shall also examine other creative projects, primarily works by Soviet and Chinese animators, with the aim to reveal the contact points between the different types of film music on the same plotline. Such experience is promising from the point of view of “research of the issues of musical exchange” based “on the principles of cross-cultural thinking.” [4, p. 119] It must be emphasized here that the present study of “film music comes down to functional-semantic analysis,” [5, p. 201] which incorporates the method of interpretation and the principle of intertextuality.⁴

**The Analysis of Evgeny Krylatov's Music
for the Television Film
The Wishing Seven-Colored Flower
Directed by Garnik Arazyan
and Boris Bushmelev**

The music by Evgeny Krylatov for the short children's film *The Wishing Seven-Colored Flower* based on the Soviet literary classic Valentin Kataev's fairy tale with the same title presents a remarkable example of an elaborate work of art. Krylatov's organic mastery of this genre, the brightness and expressiveness of his musical language, the precision of the interaction between the music and verbal-plot sequence, present the features demonstrated

in the film *The Wishing Seven-Colored Flower*, which is not a surprising phenomenon. The creation of this music was preceded by the creation of a whole series of film scores, starting from the very first movies: *We Live Here and Completely Seriously* (1956 and 1961, together with Alexander Zatsepin), and up to the films *The Summer of 1943* and *Such a Big Boy* (1966 and 1967).

The film opens with a scene that exposes its main protagonist, the girl Zhenya and the principal musical theme (*Theme 1*).

Episode 1 (00:00:08–00:00:54⁵). The girl Zhenya, while sitting at a piano, opens up her musical score and starts playing: at that moment we hear the sound of the first phrase of the theme (an incomplete four-bar phrase, demonstrating the technique of its formation: first the girl plays the first three measures, and then, after a pause, repeats the first two measures). Then the theme breaks off and the plotline begins: Zhenya's mother appears on the screen, reminds her to buy seven bagels, and tells her to walk in a dignified manner and not to read signboards on the street.

It is noteworthy that at first the theme is initially played in slow motion, as if “syllable by syllable,” with an Alberti bass in the accompaniment, as if commenting on and clarifying the ongoing situation in the film scene. This refers to the tedious music lessons at home, which seem so burdensome for Zhenya. The latter is confirmed by the sloppy-sounding musical “blots” — clusters sounded out by Zhenya before the beginning of the music-making. The principal theme

⁴ For more details on this issue, see: Chen Zizhan. Traditsionnaya muzykal'naya kul'tura v mul'tiplikatsii i kinematografe: k voprosu o dialoge Rossii i Kitaya [Traditional Musical Culture in Animation and Cinema: on the Issue of Dialogue between Russia and China]. *Muzykal'naya kul'tura glazami molodykh uchennykh: sbornik nauchnykh trudov* [Musical Culture Through the Eyes of Young Scientists: A Collection of Scientific Papers]. St. Petersburg: Asterion, 2022, pp. 89–100.

⁵ Here and onwards the time-codes of the film are indicated.

(*Theme 1*) is melodic and memorable, but, nevertheless possesses its own sophisticated type of organization and a whole number of peculiarities, the combination of which makes it possible to determine its polyvalent semantics (Example No. 1).

The melody of the theme is characterized by a highly developed and expressive pattern, wide range; multi-element motifs, which give it contrasts; the connections of motifs, the presence of hidden polyphony (hidden voices), the uniqueness of modal and rhythmic organization, as well as a certain multi-genre character (the combination of melodiousness, a romance atmosphere, a mediated marching character and dance qualities).

The structure of the theme in its full statement is a simple rounded binary form with a shortened recapitulation and an emphasis on the attribute of squareness characteristic of Russian musical mass genres — songs, anthems and marches: *aaba*: 8 measures + 8 measures / 8 measures + 4 (5) measures. The tonal plan is as follows: a melodic *B-flat minor* (the first section) — *D-flat major* with a “glimmer” of *B-flat major* (the middle section) — *B-flat minor* (the recapitulation). The modal variability intrinsic to the theme (minor — relative major) is characteristic of the song

genres in the Russian tradition (including folk songs and Soviet mass songs).

Let us examine the multi-component nature of the thematic organization of the song. The melodicism includes a hidden voice (in the first section of the theme and its recapitulation). The melodic core of the theme demonstrates a contrast between two elements: (a) suave ascending motion in parallel thirds based on the upper tetrachord of the melodic minor from scale degree V to I (1 measure) and (b) broad leaps (randomly both ascending and descending) in intervals of fifths, sixths, and sevenths (lasting 2–4 measures). The third element presents an imprecisely stated sequence (c) (lasting 5–6 measures), synthesizing the features of the first motive (in thirds) and the second (featuring the leaps) and emphasizes in its pattern the overall framework of the interval of a sixth. The fourth element (d) (lasting 7–8 measures) relies on ascending motion along the pitches of a first-inversion sixth chord.

There is also a contrast of motives present in the middle of the theme (17–24 measures). Its beginning is based on a variant of the motive based on thirds (forming the fifth element — e); the ending (the sixth element — f) is derived from motive d and presents ascending motion along intervals denoting triadic motion within

Example No. 1

Evgeny Krylatov. Music to the film
The Wishing Seven-Colored Flower. Main theme

the range of one and a half octaves. The seventh element (**g**) is the most melodious in its character (measures 21–24), being very heterogeneous in its constituent components. There is a new micro motive present here, featuring rapid descending motion in perfect fifths (measure 21), followed by subsequent melodic “waves” formed by ascending leaps and descending motions along the pitches of chords (the *D-flat major* triad on measure 22 and two seventh-chord in *B-flat minor*: a diminished chord on the scale degree of the leading tone on measure 23 and a diminished chord on the scale degree of the raised VI on measure 24).

The figurative-emotional aspect of the theme is formed as a result of summation of the expressiveness of its constituent seven motives. First of all, we must mark its lyrical expressivity, akin to that in songs and romances — (the “song-like” intervals of thirds are present in motives **a** and **e**, the role of the framework based on the interval of a sixth with melodic suspensions is played by motive **c**; the interval of a sixth associated with the genres of a romance with suspensions in motive **b**; and the “wave resembling a romance” with melodic suspensions in motive **g**).

The motional element at the beginning of the theme, its *movere* quality (the Italian word meaning “to move”) contains features of vicarious marching — in the form of a light tread, interpreted in a uniform rhythmic pulsation with alternations of quarter and half notes in the first motive (**a**) in 4/4 time. Since this theme is associated with the image of the main protagonist, who is the young girl, its rhythm embodies a special type of motion — resembling those of dancing and “skipping.” The danceability and graceful plasticity of the image is reflected in the repetitions of the rhythmic formula of motive **e** from its middle section (it is particularly at the sound of this motive that the heroine walks down the street, dancing in **Episode 2**). The “jumps,”

so intrinsic to the motion of children, are manifested by the motives containing the leaps (**b**) and the “soaring ascent” along the pitches of the chord (**f**); its bold and somewhat mischievous character is expressed by the appoggiaturas. As further analysis of the film music reveals, the sound of the piano forms the timbral leitmotif of the primary theme, being associated with the image of the main protagonist.

To sum up, it becomes possible to define the semantics of the primary theme at different levels as follows:

1) the lightness, plasticity, fragility, and melodiousness of that theme make it possible for us to attribute it as a musical portrait of the young heroine of the film — the girl Zhenya;

2) the fanciful character of the pattern, the shimmering colors of the alternating major and minor modes, as well as the film plotline itself evoke associations of the delineated theme with a journey into a fairy tale world, which makes it possible for us to examine it from the perspective of magic (as evidenced by the portrait of the mysterious lady in a hat in the very first film frame, who turns out to be the Good Fairy);

3) considering the melodic and rhythmic particularity of the theme, the aforementioned *movere*, and its subsequent thematic transformations, it can be interpreted at the highest level of generalization as a reflection of the infinity and diversity of the process of life, a flux accompanied by changing events, including magical transformations.

Episode 2 (00:00:54–00:02:11). Zhenya with the set of bagels in her hand walks down the street dancing. Along with her, there are a few passers-by, a dog, a photographer, and an old lady with a bicycle in the frame.

Theme 1 sounds in an orchestral version. After a short introduction, the theme is performed in its entirety (as a rounded binary form)

by a solo piano accompanied by the rhythm group and electric guitars. In the final, recapitulatory section the timbre-recoloring technique is applied: the primary motive is transferred into the flute part and sounds an octave higher.

Episode 3 (00:02:11–00:03:06). The scene containing cyclists: a few street passers-by, a photographer, and Zhenya stop, observe and greet the participants of the bicycle race. The rapid movement of the cyclist cavalcade is accompanied by *Theme 2*, brightly contrasting with the first theme. Rapidly sounding in an orchestral performance with solo violins, possessing a swift motor quality, it connects the fanfare-signaling motive with the stepwise descending melodic figurations. At the same time, the figuration-based motive is derived from a similar micro-motive of the primary theme (**g**), which emphasizes the subtle motivic connections in the organization of the thematicism of the examined media text. A syncopated rhythm appearing during the theme's development provides it with a somewhat jazzy character.

Theme 2 performs a dual function: 1) that of depiction one, since the mobility and signal quality inherent in that theme illustrate the swiftness of the cyclists' run; 2) that of expression, since the energy, dynamism, brightness, and exuberance of that theme characterize the general atmosphere, in which the film action takes place — bright, optimistic, and evoking images of youth, adolescence, and childhood as a happy stage of human life.

The dramatically important role, the turning point, is played by the entrance of the piano timbre with the motive embodying the structure of the interval of a second, developing itself sequentially within the orchestral score. It is at this point that an event significant for the fairy tale occurs: the dog steals the bunch of bagels, after which the action once again focuses on the main heroine. In this instance, the piano performs the function of concretization,

emphasizing the main timbral component of the main theme.

Episode 4 (00:03:06–00:04:34). Zhenya runs after the dog, tries to catch up with it and take back the bagels; Zhenya loses sight of the dog, she finds it and loses sight of it again.

The basis of the musical accompaniment of the examined episode is provided by the sound of *Theme 1* significantly modified. The latter is characterized by the mood of unrest and a minor mode, as well as by a tenuous, discrete character, as the result of disarticulation and active sequencing of the motives (the first — **a** and the figuration based from the middle — **g**). The theme sounds as monophonic (it is played by a solo piano) against the background of ostinato-pulsating harmonic figurations in small durations (sixteenth notes) creating the effect of increasing tension. The ambiguous nature of the sound of the theme lies in its illustrative nature (depicting the girl running after the dog) and its expressive element (the anxiety and confusion gripping the girl). The main expressive role in the examined episode is played by the technique of genre reinterpretation of the theme: the elements of song and dance disappear in it, being replaced by a toccata quality (with its inherent motor features), evoking allusions to the Baroque style.

Most noteworthy is the effect of silence — the cessation of the sound of the music after the restlessly seething figurations, which form “fragments” of the theme: the silence effect reflects the girl's confusion (Zhenya looks around and does not know what to do). During an instance of total silence, a short fragment of *Theme 2* sounded (the cyclists appear in the film frame at that moment), as if recalling the prehistory of the depicted events.

Episode 5 (00:04:34–00:05:32). The girl's sadness (about the lost bagels). Being totally upset, she sits on the ladder steps, then walks down the street, crying, then sits down on a street bench.

The musical sequence is based on the sounding of *Theme 1*, which is reinterpreted in the spirit of refined, lyrical, romantic images. The main function of this theme is the expressive characterization of the heroine's state of mind. The motoric pulsation disappears completely in that theme, and it sounds in a nocturnal improvisational vein: the slow tempo, the solo piano, the re-harmonization (with deceptive harmonic progressions), the soaring character of the melody, the elements of polyrhythm, and the prelude-like texture in the accompaniment. The first motive (**a**) and the melodic element from the middle (**g**) are made use of in the development of that theme.

Episode 6 (00:05:32–00:11:40) Zhenya's meeting with the Good Sorceress and the beginning of wonderful events.

The examined episode begins with the sound of a synthesizer: an arpeggiated chord repeated twice, and an ethereal motive suspended without any resolution — the motif of a decomposed half-diminished seventh chord in second inversion, both of which accompany the sudden opening and closing of gates.

The atmosphere of miracles in the house of the sorceress is characterized by the “magical” re-coloring of the fragment of *Theme 1*: it sounds slowly performed by a synthesizer, close in timbre to the celesta (motif **a**). Of the musical attributes in the frame — a bell and a gramophone. Zhenya, like Alice in Wonderland, gets acquainted with the house of the sorceress and its inhabitants (the magic Goose, the Cloud Girl).

The next section of the episode (00:08:38–00:11:40) features the transformation of the Sorceress from an old woman into a young, elegant lady in a luxurious hat and her dance with the girl to the music sounded on a record. The theme performed by the orchestra is provided in a conventionally stylized “historical” sound: its quadruple meter evokes associations with the early French dances —

the *passepied* and the *bouffée*, as if transferring the action from reality to a “distant” magical world.

The appearance of the sorceress's assistant, the Cloud Girl, is complemented by the exposure in action of one of the main elements of its plotline — the magical Seven-Colored Flower that fulfills wishes. Its musical characterization is the *theme of the petal* (in Kataev's fairy tale and in Krylatov's ballet, the names of the colors of the petals appear — green, yellow, white, orange and others). In the music of the film, the petals are characterized by the timbral leitmotif of the synthesizer, the arpeggiated chord and the “floating” motives of the figuration illustrating the petals' “flight” and their magical power. With the help of the Flower and the magical “incantation” the Sorceress taught her, the main character of the film finds herself at home.

Episode 7 (00:11:40–00:19:52). The miracles continue. Zhenya makes six of her wishes come true with the help of the magic petals, but they do not bring her joy.

The episode consists of different sections, in which the miracles that the girl wishes for occur one after another: a broken vase becomes whole again, toys flow to her like a river, she ends up on the North Star, then returns to Earth.

The musical sequence of the episode is particularly notable for the following moments, important for the dramaturgy. In particular, in the section of “the invasion of the dolls and the toys” (from 00:14:46), the toccata-like version of *Theme 1* returns, the ostinato pulsation, “prickly” staccato and dissonant harmonies of which create the “terrifying” effect that frightens Zhenya.

The “outer space” scene is also illustrative (starting with 00:16:59): the journey along the North Star leads a girl and her companion, a boy playing astronauts in the yard, to a meeting with its queen. The musical basis of this scene

is comprised of *Theme 1*, modified in a “fantastic” manner: let us observe the timbral recoloring (with a synthesizer instead of a piano), the slowed-down tempo, the discrete character (the repetitions of short fragments — mainly, of motive **a**), the modal-tonal restatement (with the elements of the whole-tone scale instead of the melodic minor). The indicated scene also presents the dance of the queen of the North Star (first a solo dance, with a magical reflection of a fantastic rocky landscape in the water, then in a pair with Zhenya). It is noteworthy that the theme of the dance is based on the thematic version of the dance of the Good Sorceress with only one proviso. Whereas, at the beginning of the film it was given in the character of a stylized “in a historical manner,” then here, in the “cosmic” context (space is the future of humanity), it is presented in an emphatically modern form, being performed by the orchestra and danced in the character of a light Charleston dance.

Episode 8 (from 00:19:52 until the end) concludes the film. Zhenya, walking along the streets, meets a girl riding in roller-skates and a boy with an incurable illness sitting on a bench with crutches.

Zhenya’s reflections about what wish to choose for the last petal are accompanied by *Theme 1*: it sounds in a lyrical version, similar to the scene of the girl’s emotional experiences from **Episode 5** (the nocturnal, improvisational features, the solo piano, the slow tempo, the soaring melody, the expressive harmonies, including the deceptive harmonic progression). In this case, the reminiscence comments on what is happening in the frame, explaining Zhenya’s choice, when she with her pure childish heart decides in favor not of the pleasure of getting roller skates, but helping the terminally ill boy with the help of the magic petal of the Seven-Colored Flower.

From the point of view of dramaturgy, this is the main culmination of the film —

quiet, reflecting the moment of the moral, spiritual choice of the girl, one that is the most important for the personality of any human being, especially for a child. In this regard, we emphasize that this section of **episode 8** concentrates in itself the moral and educational potential of a film for children, which is subtly but convincingly accentuated in the music.

The moment of the miracle that occurred — when the boy stood on his feet and started jumping, and then ran — is accompanied by the modified *Theme 1* (starting from 00:22:25). It sounds in a hymnically transformed form — with a full sound, in an orchestral version, with the violins playing solo and the piano accompanying the theme with chord repetitions. The composer chose as the thematic basis of this section the most melodious, lyrically expressive romance-like motive of the main theme (**g**). Its life-affirming statement conforms to the classical traditions of Russian symphonic dramaturgy, reflecting the qualitative growth of themes in the process of development from the beginning of the work to a positive outcome (as expressed in the works of Alexander Borodin and Alexander Glazunov), which characterizes the historicity of Krylatov’s thinking, — in this case, his symphonic style, continuing the tradition of the Russian musical classics.

The dramatic function of the theme at this — it must be emphasized — culminating moment of the development of the plotline of the television film possesses an ambiguous character. On the one hand, the theme explains and comments on what occurs — the fulfillment of a miracle, a magic event. On the other hand, representing the main culmination (that is bright in its expression, of an overt type) and, at the same time, the result of the development of the “magical” plot of the film, it expresses the fullness of feelings, the life-affirming principle, the victory of the main principles in the personality of a human being — kindness, spiritual responsiveness, and humanism.

The film ends with shots of a cavalcade of cyclists, among whom we observe the happy girl Zhenya and the recovered boy (Vitya in the fairy tale) riding with them. In this regards, the opening shots of the final section are noteworthy, as they capture two pairs of children's legs actively pedaling their respective bicycles. The musical accompaniment to the conclusion of the film is presented by the cyclists' theme (*Theme 2*), affirming the images of childhood and youth as a happy stage in the rush of human life, which are filled with seething energy, dynamics, and joy. The cyclists' theme also appears in the final titles of the film. However, starting with the shot with the composer's name, it is the primary theme (*Theme 1*) that appears in the accompaniment, providing a completion to the musical text of the film by means of the technique of an arched frame. It sounds at a tranquil tempo, played by a solo synthesizer accompanied by the orchestra and the rhythm group. From the point of view of dramaturgy, it performs the function of generalization, a sort of epilogue, joining together the main semantic levels: as the manifestation of the girl's portrait, the sphere of magic, and the dynamic, joyful, bright and tireless run of life.

In conclusion to the analysis, let us highlight Krylatov's bright compositional talent, his professional mastery in the field of symphonic dramaturgy and his orchestral style, as well as the organic synthesis of his inherent contemporary thinking in the field of composition with the traditions of Russian classical music.

The Animated Film

The Wishing Seven-Colored Flower by Mikhail Tsekhanovsky and Yuri Levitin

Just as in the television film *The Wishing Seven-Colored Flower*, the animation created by Mikhail Tsekhanovsky and Yuri Levitin is dramatically divided into several episodes that are inextricably linked to each other. The film begins with an introduction, which provides

an exposition of the main "hero" of the film — the Flower. The mysterious timbre of the electrophone (the Ondes Martenot), accompanied in the high register by the piano and celesta, as if recreating the sound of the gusli, provides a special flavor to the theme of the Flower. The latter has the advantage of plagal harmonic progressions over the authentic. The first parallel period sentence of the introduction is set in *F major*, whereas in the second sentence we see a transposition to *A minor*, followed by a return to the main key. It is obvious that the structure of the melody, which abounds in leaps over wide intervals, such as sevenths and octaves is more of an instrumental than song-like character. In the development of the melody, the harmonic basis and hidden dissonant dominant (namely, the dominant seventh chord) are clearly perceptible, immanently imparting tension and instability / to the melodic statement (Example No. 2).

Example No. 2

Yuri Levitin. Music to the animated film
The Wishing Seven-Colored Flower.
The Flower theme



The musical form of this first section of the film, which marks the beginning of the action, is of a rondo structure. The girl Zhenya comes out of the store with the bagels. The exposition of her image is presented by a light, cheerful polka, accompanied by *pizzicato* strings, written in the key of *A-flat major* (Example No. 3).

Example No. 3

Yuri Levitin. Music to the animated film
The Wishing Seven-Colored Flower.
The girl Zhenya theme



In its first statement, the theme is assigned to a flute playing in the second octave⁶, and in the second statement of the musical material, the counterpoint of the trumpet is superimposed on the theme of the xylophone; however, due to the significant difference in their timbres and power of sound, the original theme takes on character of a supporting voice. After a short episode played by the string instruments, (against which the main heroine recites her text), the polka returns to its original character. The genre choice of this musical number in the film was not accidental. Thereby, the composer symbolizes the carefree world of childhood.

After the girl returns home, a calm, peaceful waltz (in *A major*) is played on the piano, stylized as a waltz by Chopin (Example No. 4).

Example No. 4 Yuri Levitin. Music to the animated film
The Wishing Seven-Colored Flower.
The piano waltz



In essence, the designated thematicism Levitin makes use of when creating the musical portraits of the Flower and Zhenya, ultimately becomes an intonational binding force for all the subsequent musical material. For the sake of argumentation, let us turn to individual examples. In particular, when the dog, wishing to “treat” itself to the bagels quietly creeps up to the girl, we hear the sound of the theme assigned to the bassoon and cellos in the small and first-line octaves, accompanied by an elastic rhythmic formula ♩ (in the key of

A major). At first, three ascending invocations stemming from the sound on the dominant harmony, gradually expanding in their range (part 4, m. 6, m. 9) instill fear into our hearts. However, already in the second measure of this section it becomes clear that the dog is not as frightening as it was initially thought. The music clearly suggests the intonations of the urban folk song “Po ulitse khodila bol'shaya krokodila...” [“A Big Crocodile was Walking Down the Street...”], which has been known since its creation in the early 20th century. This tune becomes a kind of leitmotif for the dog throughout the entire episode. Failing to notice the dog, the girl continues on her way. The solemn elastic march with the leading theme of the trumpet and the rhythmic support of the snare drum and the wood block is replaced by a slightly changed theme of the polka (played by the flute), in the countersubject of which we recognize the leitmotif of the dog, which passes as played by the bassoon and the *pizzicatos* of the low strings. The modal coloring changes from major to minor (*C minor*), along with the location of the video sequence. At the moment when the dog finally manages to steal the bagels from Zhenya, as a result of which the girl begins chasing the animal, the intonational germ of the polka is again revealed in the basis of the musical material of this episode. The music has an agitated character (being in the key of *F minor*).

In its turn, the musical characteristic feature of the old woman is based on the intonations of the theme of the Flower. It is presented in the initial key of *F major* and is repeated several times. At the beginning, the melodic

⁶ A similar technique was typical for Soviet academic dance music. We may recall the Polka from Dmitri Shostakovich's Ballet Suite No. 1, written a year after the release of the animated film (1949). Here it is appropriate to note that Levitin was a student of Shostakovich, in the creative collaboration with whom the director Mikhail Tsekhanovsky created the first Soviet animated opera based on the plot of *The Tale of the Priest and of His Workman Balda* set to the text of Alexander Pushkin's fairy tale.

line, saturated with melismas, is transferred to the English horn. When the topic of the conversation turns directly to the Flower, the timbre of the electrophone returns. Thereby, the theme of the Flower also becomes the theme of the Good Sorceress: in musical terms, they form a single entity.

It is interesting that the musical solution of the magical transformations caused by the girl's subsequent wish evokes associations with the motion characteristic of flight in the air. A similar sensation is achieved by the broken intonations of the initial polka in the aleatoric technique. In the case of Zhenya's instant return home, we have in mind a solo episode of the contrabassoon based initially on the sounds of the *A-flat major* triad with the subsequent gradual transition of the instrument to the extreme sections of the range with the addition of an electrophone and the timbres of the high woodwind instruments.

Similarly, the reflections on Zhenya's further actions are also accompanied by the allusive theme of the first polka. The sole difference is that the tempo becomes much slower, and the duple meter is replaced by a triple meter. The key (*A-flat major*) and the solo instrument (the flute) remain unchanged.

The musical similarity with the opening episode is also discernable in the first notes of the theme of the solo muted trumpet on the ascending sounds of the *E major* triad, depicting the significance of the girl walking with a doll. The theme assigned to this instrument has a similar intonational germ as does the polka, moreover, the dry accompaniment (the *pizzicato* of the strings on the beat and the wood block on the weak beat of the measure) emphasizes perfectly the pomposity of Zhenya's new female friend.

The repeated sound of the waltz melody is connected with the situation when only one petal is left remaining on the flower, and the heroine ponders about what to spend it on.

The music is noticeably enriched with new timbres (in the key of *A-flat major*). This time, the first performance of the theme is assigned to the xylophone, with the accompaniment of the *pizzicato* violins. During the second statement of the theme, the texture of the orchestra thickens, the melody is transferred to the violin group, and contrapuntal lines are introduced. Gradually the music brightens and the episode ends with an ascending motion of the solo xylophone, creating another thematic arch.

Finally, Zhenya's meeting with the boy Vitya is accompanied at first by an allusion to the flower theme, which is then transformed directly into the leitmotif itself. In the very short musical episode of the plucking of the last petal that follows, the echoes of the polka are heard, sounding at the moment of the heroine's magical teleportations. Later, at the moment of Vitya's recovery, the children play tag against the background of the polka opens the film (in the key of *A-flat major*).

Considering the fact that the Tsekhanovsky's and Levitin's film, *The Wishing Seven-Colored Flower* is the first screen adaptation of Kataev's fairy tale, it seems especially significant that in the tiny episode of the procession of the Dolls harnessed to the Wooden Horses (in *C minor*), against the background of the imitation of the clatter of hooves by the wood block, a short celesta line sounds, referring the listener to the Dance of the Sugar Plum Fairy from Tchaikovsky's ballet *The Nutcracker*. Similarly, the March of the Wooden Soldiers (*A-flat major*), marked by the timbre of the cornet-a-piston, creates a reference to the *Neapolitan Dance* from Tchaikovsky's ballet *Swan Lake*, accompanied by the dry accompaniment of the percussion instruments.

All this makes it possible for us to admit that the music in Tsekhanovsky's and Levitin's film *The Wishing Seven-Colored Flower* carries out a dramatic function, connecting itself with the video sequence, complementing it

and providing commentaries for it. The composition is based on the juxtaposition of musical contrasts, the lyrical richness and the pictorial imagery of the musical material. At the same time, the composer mostly makes use of such dance genres as the waltz, the polka and the march to characterize the characters and the situations. The composer pays great attention to solo instruments of various timbres — piano, flute, trombone, trumpet, etc., which emphasizes the characteristics of the characters and situations.

The Animated Film
The Wishing Seven-Colored Flower
by Stage Director Cao Xiaohui
and Composer Lu Shiling

The film *The Wishing Seven-Colored Flower* based on the fairy tale by Kataev was created in 1974 and posted on the video hosting YouTube on December 20, 2018. Its production is associated with the Beijing Studio of Scholarly and Educational Films, which was founded on March 12, 1960 as one of the main producers of scholarly and educational films in China. We shall specifically stipulate that this work is the second turn of Chinese animators to a Russian plot. The first was the screen adaptation of the fairy tale *The Turnip* retold by Alexei Nikolayevich Tolstoy, directed by Qian Jiajun and composer Chen Ge, released in 1957.

Unlike their predecessors, who revised completely the film adaptation of the fairy tale *Turnip* made by director Sarah Mokil and composer Vassily Shirinsky, [2] the creators of the film adhere fully to the storyline, preserving its outline, although they provide

a few changes to the original.⁷ At the same time, the context existing in the Soviet animation film of 1948 in the Chinese version of Kataev's fairy tale is outlined sketchily, without any special details. Considerable attention is paid to constant conversational dialogues, partly overlapping the sound of the orchestra. The video sequence itself is more reminiscent of a video game. This impression is heightened by the sounding music: all the sounds of the orchestra are sampled by a computer program or reproduced by an electronic keyboard musical instrument and are quite limited in their instrumental color. Only the flutes and the violins stand out, in terms of timbre, as well as a few high percussion instruments.

The composer often gives his preference to a two-voice texture connecting the melodic pattern and the bass line. It is noteworthy that such musical and sound effects are more typical of modern video games. At the same time, the music in the film *The Wishing Seven-Colored Flower* possesses its own internal dramaturgy. The short musical introduction to the animated film already contains the main compositional techniques used by the composer: non-square structures of phrases and sentences; a large number of short phrases that do not transform themselves into sentences; long sustained chords in accompaniment; frequent use of ascending arpeggios; and a predominating use of high registers and duple meters.

The introduction begins with a wave-like, descending-ascending motion in the upper register on sustained chords in the key of *F-sharp major*, ending with a long trill in the flute. Subsequently, such a trill

⁷ Thus, the dog takes away from the girl Zhenya not bagels, as in the original version, but sausages, since, according to the opinion of the Chinese, bakery products do not whet the appetite of these animals. Zhenya offers the boy Vitya to play not a game of tag, since such a game is incomprehensible to the Chinese, but football. However, the most noticeable deviation from the author's text is the complete exclusion from the film of the famous refrain-spell "Fly, fly petal..." which slows down the rapidity of the development.

becomes a kind of leitmotif, symbolizing various transformations associated with the magical power of the Flower. The girl's trip to the store and her subsequent pursuit of the dog are accompanied by a fairly lengthy musical episode, beginning with a theme that can be conventionally called the "street theme" (Example No. 5).

Against the background of a resilient ostinato descending from the dominant tetrachord in the bass, providing motion to the music and symbolizing the bustle of a big city, a pentatonic tune sounds twice at first. Then a transformation of both its structure and metrorhythmic pattern occurs.

However, subsequently, this theme does not receive any further development, moving into general forms of motion with the incorporation of short wave-like intonations — "outbursts" from the introductory part.

The flower also possesses its own theme, which appears for the first and last time in the episode when the Sorceress gives the girl her plant. The intonational basis of this theme comes close to a lullaby. It seems that the choice in favor of the lullaby is made due to the fact that the gift was presented to calm and comfort the frightened, confused and crying child. The melody, written in the key of *B major*, rests on sustained chords. The effect of peace is enhanced by the plagal cadences in the harmony (Example No. 6):

The theme takes up only 15 measures and after a series of sustained modulating chord sounds, its four-bar fragment sounds again, but this time in the key of *B-flat major*, an octave higher than the original version, ending with ascending arpeggiated chords (triads and their inversions, as well as inversions of seventh chords). The latter are built on the sounds of a seventh chord on the III scale degree.

Example No. 5

Lu Shiling. Music for the animated film
The Wishing Seven-Colored Flower.
The Street theme



Example No. 6

Lu Shiling. Music for the animated film
The Wishing Seven-Colored Flower.
The Flower theme



A few measures later, a flute trill is superimposed on the line ascending along the sounds of the tonic sixth chord (on the sound of the upper mediant of the key), symbolizing the fulfillment of the girl's first wish. Her return home is accompanied by a theme intonationally close to the Flower theme, but presented even higher, in the key of *C-sharp major*. At the same time, the texture remains the same — a melody against the background of sustained chords, albeit, significantly shorter in duration.

At the moment when the girl tries to place the flower in the vase, the composer brings in a sonorous texture in the low register, as if foreshadowing an imminent catastrophe — the mother's favorite vase will fall and break. Against the background of the clusters, a short ascending scale-like motion of an intriguing rhythmic organization is heard: groups of 4+4 sixteenth notes continue in a 7+7 grouping, which fails to lead to the final point. This is perhaps the only episode when Lu Shiling made use of contemporary compositional techniques (Example No. 7).

The restoration of the broken vase is preceded by a short trill played on the flute on a note of the dominant harmony in the middle register, and the process of gluing the fragments together is accompanied by short ascending grace notes from the dominant to the tonic and ends with a trill on the II degree. The peaceful melody opening this section sounds again, providing it with a certain ternary quality.

The episode at the North Pole is realized by the composer in the parallel minor key

of the previous section, thereby avoiding creating a sharp contrast. The measured swaying of the bass, accompanied by the cymbal strikes, is interrupted by a response by the flute, as if imitating a gust of cold wind. The polar bears' chase of the girl is the only energetic episode in the music of the Chinese animated film. The melody in the low register (*B minor*) is accompanied by regular, fast beats of the bass drum, creating an unrestful mood. This swift run is abruptly interrupted by the trill of the flute — the girl, once again, finds herself in her home yard.

The scene of the "invasion" of the toys takes place against the background of the theme of the street. This time it is much shorter and ends with the usual trill — the fulfillment of another one of the girl's wishes, accomplished with the help of the flower.

The heroine's decision to use the last remaining petal for the sick boy is accompanied by the pentatonic tune, beginning the street theme, only at a noticeably slower tempo, which ends with a long trill on the dominant, as if preparing for further action. And so the petal is torn off. The flute trill sounds three times, moving along the pitches of the dominant-sixth chord in the key of *A-flat major*. For the first time, this leit-element is provided with the accompaniment of an arpeggio on a harp and ends with a brittle ringing, as if confirming the significance of the deed performed by the girl.

Against the background of the thematic material underlying the introduction to the animated film and the theme

Example No. 7 Lu Shiling. Music for the animated film *The Wishing Seven-Colored Flower*.
The use of modern composition technique (clusters)



of the street, children are happily spinning around on the lawn. This musical arch, similar to the Soviet animated film *The Wishing Seven-Colored Flower* of 1948, provides the construction with a relative completeness (roundness).

Summarizing the results of the analysis of the Chinese version of Valentin Kataev's fairy tale *The Wishing Seven-Colored Flower*, we highlight that throughout the film Lu Shiling strives to bring in the so-called "light" keys containing a large number of sharps, which gives the music of the animated film a unique flavor. At the same time, the connecting element of the music is the flute trill, which is never sounded on the tonic. The justification for such a compositional technique is that the fulfillment of the girl's wish does not exhaust the magic power of the Flower while at least one petal remains on the it. It is significant that the trills performed by the flute, seemingly separated from each other in time and therefore unrelated to each other, in fact add up to a single mode endowed with elements of the pentatonic scale, formed by flute sounds, which turns out to be the invisible thread on which the entire film is held:



Such an experience, in our opinion, testifies to the composer's commitment to traditional values: the pentatonic scale is actualized not only in the melodic line, directly registered by the ear, but also represents a "message" "written" into the musical composition. The latter is "read" only in the process of analytical work with the musical text. At the same time, the music in the Chinese version of the fairy tale *The Wishing Seven-Colored Flower* clearly demonstrates the desire of the Chinese compositional school to integrate the national musical elements with Western European achievements.

Nevertheless, despite a small number of discoveries, which include unique rhythms, the presence of thematic arches, and the use

of contemporary compositional techniques, including clusters and a whimsical rhythmic pattern, the music in the animated film *The Wishing Seven-Colored Flower* is illustrative in nature and does not play a significant role in the overall dramaturgy of the film. Therefore, the thematic material here is less colorful: it is devoid of development and is given in a simple texture in which there is a prevalence of the general forms of motion. Frequent use of prolonged sustained chords without a melodic line causes an unmotivated stop in the dramatic development.

In essence, the musical score presents a solid sketch. As the film director stated in a conversation with the author of the article, this state of affairs is the result of the objective circumstances that accompanied the creation of the film. Since the film was shot under the threat of being taken off production, everything had to be done very quickly, within an extremely tight time frame. Tense relations with Russia forced the authors even to change the name of the main character: instead of Jenny, an analogue of the Russian name Zhenya, the character in the Chinese animation is called Jane.

Another point that, in our opinion, impoverishes the musical series is due to the fact that the music sounding in *The Wishing Seven-Colored Flower* lacks a certainty of genre. We know that the Soviet musical pedagogical system, developed and implemented by composer, conductor, and pianist Dmitry Borisovich Kabalevsky (1904–1987), whose 120th anniversary falls at the end of 2024 (on December 30), was built on the basis of the "three pillars": dance, march, and song. It must be agreed that such genre guidelines were accessible and understandable to children. In the case of *The Wishing Seven-Colored Flower*, none of the genres were incorporated by the composer, except for the intonation of the lullaby, surmised in the theme of the Flower.

Conclusion

Concluding this study of the music written for the television film *The Wishing Seven-Colored Flower* and the animated films with the same title by composers Evgeny Krylatov, Yuri Levitin and Lu Shiling (who were working in creative tandem with directors Mikhail Tsekhanovsky, Garnik Arazyan, Boris Bushmelev, and Cao Xiaohui), we wish to emphasize: musicological analysis not only has spawned an understanding of the specific features of the composers' thinking, but also has demonstrated the presence of common elements in their works. The noted similarities are all the more remarkable because, as Mr. Cao Xiaohui admitted to us during a personal conversation, not one of the Chinese creative group's participants even suspected of the existence of the Soviet animated film with the same plotline; the fact is that there had been a strict ban on producing works under Soviet brands in China. The circumstances of that time explain the government's aforementioned particular pressure on the older generation of artists; the latter have withstood that pressure in order to preserve the material they had chosen and to complete the Chinese "retelling" of the Russian story — albeit, in rather cramped conditions. So, despite everything, the authors have deliberately introduced the image of the Good Sorceress into the space of the animation — the image, which corresponds to the image of a Russian grandmother (*babushka*) in a headdress and a skirt that are typical for Russians.

As a result, in accordance with what has been stated above, the existence of the Soviet film having contact points with the Chinese version of the fairy tale *The Wishing Seven-Colored Flower* can be considered not so much an accidental phenomenon as a demonstration of the unqualified closeness between the Russian and the Chinese peoples. This is also testified, particularly, by the fact that the girl Zhenya is dressed

in a red dress and footwear in both animated films. It is relevant to observe here that red symbolizes beauty and youth in both Russian and Chinese cultures. Being the favorite color for the Celestial Empire's inhabitants, red is also associated with festivities and happiness.

There are musical markers by means of which the situation of the Soviet and Chinese composers' dialogue, which has taken place through time and space, is formed, and they are the following: 1) the common musical instruments (the instruments of the symphony orchestra); 2) the presence of musical introductions in which the main thematic blocks are exposed; 3) the presence of leitmotifs "assigned" to the two main characters — the girl and the flower; 4) an appeal for the timbres of the harp, vibraphone, and bells to create a fantastic atmosphere; 5) the use of contemporary compositional techniques (the aleatoric technique in Levitin's work, and the use of clusters as the main elements of the sonorant sound in Lu Shiling).

This kind of experience corresponds perfectly to today's socio-cultural situation. This refers to the fact that the period 2024–2025 is defined by the decrees of both the President of the Russian Federation and the President of the People's Republic of China as the Intercrossing Years of Culture of Russia and China. Concretizing that type of thinking and basing ourselves on our study, we shall formulate the following provision. The distinctiveness of the peoples of both of these great powers is very significant, and the cultural dialogue between the two nations holds great promise. Drawing on their traditional values, the creators of the various versions of the fairy tale *The Wishing Seven-Colored Flower* by Valentin Kataev reach out to universal human values: hearty interest, (mutual) aid, and kindness. To illustrate the examined value priorities of the creators of the works, we wish to demonstrate a screenshot of the video production by the Chinese multinational technology conglomerate / holding

company “Tencent” (腾讯控股有限公司, Shenzhen), which in 2017 has also turned to Kataev’s fairy tale *The Wishing Seven-Colored Flower* and has created a video for the youngest viewers (see Il. 1). It is significant that the petals of the seven-colored flower are made in the form of hearts. Such a discovery (that detail of which is very much in the spirit of Professor Igor V. Kochubey’s doctrine of “telling details” [6, p. 167] should help future generation comprehend the importance of preserving what is truly human in people in all possible circumstances.



Il. 1. *The Wishing Seven-Colored Flower*. a fragment of the video by the Chinese Holding Company “Tencent” (2017)

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The Chief Directions of Scholarly Activity of the St. Petersburg Conservatory*

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Abstract. The St. Petersburg Conservatory, the oldest higher music education institution in Russia, celebrated its 150th anniversary in 2012. Such a significant date provides a good reason to summarize the results and determine the prospects for further development. In this regard, the review of the Conservatory's scholarly activities proposed in this article returns numerous times to the events of the jubilee year as one of the essential points of reference. The article highlights the academic schools, the priority thematic areas in the study of music theory, music history, folk music, the early Russian art of singing (including here the theory of fret organization, the current issues of the legacy of J. S. Bach, the study of the works of Russian composers and those outside of Russia, issues of the philosophy and aesthetics of music, the history of the Conservatory, work with archival materials, publications of sources and documents); the interaction of the scholarly and educational processes characteristic for the Conservatory is highlighted; information is provided about the conferences and symposia, scholarly publishing projects and contacts with international musicological organizations (IMS). Particular attention is paid to the sensational disclosure — the discovery at the St. Petersburg Conservatory of the orchestral voices of Igor Stravinsky's *Funeral Song*, an early work by the composer, long considered irretrievably lost.

Keywords: academic schools of the St. Petersburg Conservatory, music theory, music history, ethnomusicology, the early Russian art of singing, scholarly publishing projects, the discovery in 2015 of Stravinsky's *Funeral Song*

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Translated by Dr. Anton Rovner.

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Introduction

In September 2012 the St. Petersburg Conservatory commemorated the 150th anniversary of its founding. The international symposium “The St. Petersburg Conservatory in the World Musical Space: Compositional, Performance and Researchers’ Schools” was scheduled to coincide with the jubilee. Along with the guests — colleagues from the higher educational institutions in St. Petersburg and other Russian cities, scholars from music academies and universities of the near and far abroad — the faculty members of five departments and thirty department sections of the conservatory took part in the work of the symposium. Such a broad representation has provided the grounds for supposing that the materials of the symposium and the compilation of articles¹ reflect a certain spectrum of tendencies characterizing the state of music scholarship at the Conservatory. In our overview, we shall return numerous times to the materials of this compilation, since the prioritized trends of the Conservatory’s scholarly activity reflected in its informational space have been actively developing in the subsequent years, as well.

The Scholarly Directions of the St. Petersburg Conservatory

Music Theory

The Conservatory reveres and continues to develop the traditions established by

the founders of Russian musicology. The contemporary scholarly directions are developing in line with these traditions. In the study of the fundamental laws of music theory, one of the most crucial problems for the St. Petersburg-based scholars is the issue of mode, understood as an immanent trait, an attribute of music “without which the meaningfulness of musical expression is impossible,” [1, p. 15] and at the same time, — as a category “of *human consciousness*,... that is formed as the result of generalization of sounding concrete material by consciousness [the author’s italics. — *N. D.*].” [Ibid., pp. 13–14] In the article by Tatiana Bershadskaya (1921–2021), the leading St. Petersburg specialist in the domain of music theory, the first article in the compilation, these positions are directly connected with Boris Asafiev’s conception of intonation, Yuri Tyulin’s functional theory, and Khristofor Kushnarev’s teaching about monody and the monodic modes. The issues of mode, which were of interest for Bershadskaya during the entire course of her musical activities, remained at the center of her attention in the scholar’s last works, as well — in a number of articles, and in her tutorial manual *Zvukovysotnaya sistema muzyki: slovar' klyuchevykh terminov* [*The Pitch System of Music: a Dictionary of the Key Terms*]², where the definition of mode (in essence, a universal formula) is formulated the following way: “The mode is a subordination-based

¹ *Sankt-Peterburgskaya konservatoriya v mirovom muzykal'nom prostranstve: kompozitorskie, ispolnitel'skie, nauchnye shkoly. 1862–2012: sbornik statei po materialam mezhdunarodnogo simpoziuma, posvyashchennogo 150-letiyu konservatorii* [*The St. Petersburg Conservatory in the World Musical Space: Compositional, Performance and Researchers’ Schools. 1862–2012: Compilation of Articles Based on the Materials of the International Symposium Devoted to the 150th Anniversary of the Conservatory*]. Eds and comp. N. I. Degtyareva, N. A. Braginskaya. St. Petersburg: Izdatel'stvo Politekhnikeskogo universiteta. 2013. 467 p.

² Bershadskaya T. S. Nedorazumenie, stanovyashcheesya traditsiei (K probleme: lady tonal'nye, lady modal'nye) [A Misapprehension Becoming a Tradition (Concerning of Issue: Tonal Modes, Modal Modes)]. *Music Academy*. 2008. No. 1, pp. 175–178; Bershadskaya T. S. Lad — kategoriya izbiratel'naya ili voobshche deistvuyushchaya

system of relations of a certain type of pitch elements (tones, chords, sonoric blocks...) logically differentiated according to the level of their disincentive or impellent role.” [2, p. 27]

We should also speak about the prolificacy of the development of traditions in connection with the conservatory’s other scholarly directions. One of the most prospective directions in the research work of the St. Petersburg-based specialists in counterpoint is the study of the music of J. S. Bach, the beginning of which was paved by Tyulin’s famous article *Kristallizatsiya tematizma v tvorchestve I. S. Bakha i ego predshestvennikov*³, published in 1935. Kira Yuzhak justly notes: “Most of the contemporary Bach scholars work at the St. Petersburg Conservatory, and it may now be spoken with good reason about a *St. Petersburg school of Bach scholarship* [the author’s italics. — N. D.]” [3, p. 27] A significant contribution, not only to Russian, but also to world Bach studies is the textological research conducted

by Anatoly Milka and Tatiana Shabalina.⁴ The works of the St. Petersburg-based Bach scholars have received international renown, which has been testified by international publications of their monographs.⁵ The publications of Milka’s works are translations into English of the scholar’s previously unpublished research works “*Muzykal’noe prinoshenie*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach’s “*A Musical Offering*”: Towards Reconstruction and Interpretation] and “*Iskusstvo fugi*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach’s “*Art of the Fugue*”: Towards Reconstruction and Interpretation].⁶ Shabalina’s fundamental two-volume work “*Teksty k muzyke*” *v Sankt-Peterburge: Nemetskie pechatnye istochniki k proizvedeniyam kompozitorov XVII–XVIII vekov* [“*Texts for Music*” in *St. Petersburg: German Printed Sources for Works by 17th and 18th Century Composers*] [4] is written especially for the series *Forum Mitteleutsche*

[The Mode is a Category that is Selective or Universal]. *Bershadsкая T. S. V ladakh s garmoniei, v garmonii s ladami: ocherki* [In Accord with Harmony, in Harmony with Modes: Essays]. St. Petersburg, 2011, pp. 11–22; Bershadsкая T. S., Titova E. V. *Zvukovysotnaya sistema muzyki: slovar' klyuchevykh terminov: uchebnoe posobie dlya srednikh i vysshikh uchebnykh zavedenii* [The Pitch System of Music: a Dictionary of the Key Terms: a Textbook for Intermediate and Higher Educational Institutions]. 2nd Ed., Revised. St. Petersburg: Kompozitor, 2013. 98 p.

³ Tyulin Yu. *Kristallizatsiya tematizma v tvorchestve I. S. Bakha i ego predshestvennikov* [The Crystallization of Thematicism in the Music of J. S. Bach and his Predecessors]. *Sovetskaya muzyka* [Soviet Music]. 1935. No. 3, pp. 38–54.

⁴ Milka A. P. “*Muzykal’noe prinoshenie*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach’s “*A Musical Offering*”: Towards Reconstruction and Interpretation]. Moscow: Muzyka, 1999. 261 p.; Milka A. P. *Iskusstvo fugi I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach’s “*Art of the Fugue*”: Towards Reconstruction and Interpretation]. St. Petersburg: Kompozitor, 2009. 454 p.; Shabalina T. V. *Rukopisi I. S. Bakha. Klyuchi k tainam tvorchestva* [Manuscripts of J. S. Bach. Keys to the Secrets of Creativity]. St. Petersburg: Logos, 1999. 438 p.

⁵ Milka A. P. *Rethinking J. S. Bach’s: The Art of Fugue*. Transl. by Marina Ritzarev. London, New York: Routledge, 2017. 286 p. Milka A. P. *Rethinking J. S. Bach’s Musical Offering*. Transl. by Marina Ritzarev. Cambridge Scholars, 2019. xvi, 222 p.; Schabalina T. “*Texte zur Music*” in *Sankt Petersburg: Gedruckte Quellen zu Werken von J. S. Bach und anderen deutschen Komponisten des 17 und 18 Jahrhunderts: In 2 Vols.* Übersetzung von A. V. Bojarkina, A. C. Koob. Beeskow: Ortus Musikverlag, 2021. Vol. 1. 344 p.; Vol. 2. 718 p.

⁶ Milka A. P. “*Muzykal’noe prinoshenie*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach’s “*A Musical Offering*”: Towards Reconstruction and Interpretation]. Moscow: Muzyka, 1999. 250 p.; Milka A. P. “*Iskusstvo fugi*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach’s “*Art of the Fugue*”: Towards Reconstruction and Interpretation]. St. Petersburg: Kompozitor, 2009. 456 p.

Barockmusik. Shabalina's research work, based on her studies of invaluable documents from the funds of the Russian National Library (printed texts of sacred and secular vocal compositions, librettos of operas and oratorios, etc., altogether around 1000 sources evaluated as "unique" in the annotation of the publishing house⁷), contains numerous discoveries having to do with the disclosure of new versions of J. S. Bach's Passions, specifications of the date indications of a whole set of his cantatas, discoveries of unknown works by Georg Philipp Telemann, Carl Heinrich Graun, Johann Kuhnau and other outstanding German composers.

The theme of Bach's musical legacy has been developed at the Conservatory not only in the works of the counterpoint specialists. One cannot overestimate the significance of the research works about Bach scholarship by Mikhail Druskin (1905–1991), an outstanding Bach scholar, the author of a large number of works, including the first comprehensive monograph about Bach in this country (1982). The same amount of merit is deserved by the work on preparation of the republication of the classic book about Bach by Albert Schweitzer in translation of Yakov Druskin carried out under the guidance of Mikhail Druskin's colleague Liudmila Kovnatskaya (1941–2023).⁸ During the course of almost 40 years, conferences devoted to the musical legacy of Bach have been held at the Conservatory, initiated by Mikhail Druskin

in 1985. The latest conference, the 21st in number, took place in March 2024.

Another direction in the activities of the St. Petersburg contrapuntal school is connected with the elaboration of Khristofor Kushnarev's scholarly-methodological ideas in connection with the sphere of instruction of strict-style polyphony. It is carried out in an active dialogue with colleagues from other higher educational institutions, the result of which was the publication of the compilation *Teoriya polifonii i metodika ee prepodavaniya* [*The Theory of Polyphony and the Methodology of its Instruction*],⁹ which included articles by Russian (St. Petersburg, Moscow, Rostov-on-Don) and Ukrainian (Kharkov) specialists in counterpoint.

The present-day St. Petersburg-based analytical school may be rightfully called the school of Ekaterina Ruchyevskaya (1922–2009), one of the greatest Russian musicologists. Ruchyevskaya's scholarly conceptions span various fields of musicology. Their pivot, according to the expression of Vladimir Goryachikh and Valentina Shirokova, the authors of an article published in the jubilee compilation is the functional theory, apprehended from Boris Asafiev and Yuri Tyulin, which the researcher "completes constructing, spreading its action on all levels — those of musical form, syntax, thematicism, the musical event, dramaturgy..." [5, p. 47] The discoveries completed by Ekaterina Ruchyevskaya in her development of the theme "words and music" (one of the

⁷ See: Schabalina T. *Op. cit.*

⁸ The book with disclosed abridgments and the text counterchecked against the original text was published in the form of a translation by the Moscow-based publishing house "Klassika-XXI" in 2002, and since that time it has been republished several times.

⁹ *Teoriya polifonii i metodika ee prepodavaniya. Vyp. 1. Obshchie printsipy i normy polifonii strogogo pis'ma* [*The Theory of Polyphony and the Methodology of its Instruction. Issue 1. The General Principles and Norms of Strict-Style Polyphony*]. Eds A. P. Milka, I. M. Prikhod'ko, K. I. Yuzhak. St. Petersburg: Izdatel'stvo Politekhnikeskogo universiteta, 2011. 272 p.

most crucial in her research practice) became the foundation of the formation of a new branch of analytical musicology — the theory of analysis of vocal music. Many of the terms and concepts brought in by the scholar, such as, for instance, “counter rhythm,” “microthematicism,” etc., have received the broadest dissemination in the works of musicologists. At the same, they are frequently used without any indication of the authorship, which does not always bear witness of the supposed “forgetfulness” of the person writing; most likely, it is a testimony of the precision, the organic musical quality of the term found by the scholar.

In 2022 the textbook *Formy vokal'noi muzyki* [*Forms of Vocal Music*]¹⁰ was published. The edition elaborating on Ruchyevskaya's ideas and relying on the materials of the textbook *Analiz vokal'nykh proizvedenii* [*Analysis of Vocal Compositions*] (1988), one of the authors of which was Ekaterina Aleksandrovna, is supplemented by texts of her students and colleagues and prepared for the commemoration of the centennial anniversary of the scholar's birth.

Ruchyevskaya created several comprehensive works during the last decade of her life, in particular, three opera monographs, which have been hailed by the reviewer as “the three pinnacles in the research of the ‘grand

style’ of classical Russian opera.” [6, p. 47] A meritorious accomplishment of her colleagues is the preparation for publication of manuscripts, as well as of previously published articles by Ruchyevskaya that have presently become a bibliographic rarity. These works, published in 2010–2012¹¹, grant us the possibility of initial comprehension of the entire compendium of the researcher's ideas (which has found reflection in the compilation of articles published in commemoration of Ekaterina Ruchyevskaya's 90th anniversary,¹²) but it would seem that a complete and exhaustive analysis of the significance of her scholarly legacy is a matter for the future.

The development of the contemporary St. Petersburg school of solfège is distinguished for its dynamism. Basing themselves on the achievements of their outstanding predecessor — Aron Ostrovsky, Vladimir Shokin, Sergei Solovyov, Boris Nezvanov, — the solfège instructors at the conservatory have published chrestomathies and compilations of dictations, developing innovational methodologies of disciplining the ear, implementing new principles of instruction into pedagogy. The accumulated pedagogical experience has become a foundation for the emergence of sound theoretical generalizations — research works in the sphere

¹⁰ *Formy vokal'noi muzyki: uchebnyk po analizu dlya vysshikh i srednikh muzykal'nykh uchebnykh zavedenii* [*Forms of Vocal Music: Textbook of Analysis for Higher and Intermediary Educational Institutions*]. Eds N. Yu. Afonina, V. V. Goryachikh, N. I. Kuzmina. St. Petersburg: Kompozitor, 2022. 608 p.

¹¹ Ruchyevskaya E. A. “*Voina i mir*”. *Roman L. N. Tolstogo i opera S. S. Prokofyeva* [*“War and Peace.” Leo Tolstoy's Novel and Sergei Prokofiev's Opera*]. St. Petersburg: Kompozitor, 2010. 478 p.; Ruchyevskaya E. A. *Raboty raznykh let: sbornik statei. V 2 t.* [*Works of Different Years. A Compilation of Articles. In 2 Vols*]. Ex. Ed. by V. V. Goryachikh. St. Petersburg, 2011. Vol. 1. 488 p.; Vol. 2. 504 p.; Ruchyevskaya E. A., Sukhova A. V., Goryachikh V. V. *Pushkin v russkoi opere: “Kamenny gost” Dargomyzhskogo, “Zolotoi petushok” Rimskogo-Korsakova* [*Pushkin in Russian Opera: Dargomyzhsky's “The Stone Guest,” Rimsky-Korsakov's “The Golden Cockrel”*]. Eds and comp. N. I. Kuz'mina, V. V. Goryachikh. St. Petersburg: Kompozitor, 2012. 479 p.

¹² *Ekaterina Aleksandrovna Ruchyevskaya. K 90-letiyu so dnya rozhdeniya: sbornik statei* [*Ekaterina Aleksandrovna Ruchyevskaya. Towards the 90th Anniversary of her Birth: A Compilation of Articles*]. Eds and comp. L. P. Ivanova, N. I. Kuz'mina, V. V. Goryachikh. St. Petersburg: Kompozitor, 2012. 456 p.

of stylistic solfege, timbral auditory sense and the psychology of musical perception.¹³

Music History

A diversity of approaches characterizes the research works of the conservatory's faculty members devoted to music history. The traditional forms of scholarly work in the higher educational institutions of a humanitarian profile — presentations in conferences, scholarly articles, tutorial-methodological manuals, monographs, etc. — are practiced by the faculty members of various departments. However, it is curious that a large quantity of monographs by musicologists from the conservatory published during the latest years are either connected with the problem range of music history or include it as the leading methodological approach and as one of the most important aspects of posing the problem (regardless of what particular department each author “belongs” to).¹⁴ Most likely, this choice is preordained by the demands of *time*, which “selects” for itself in various periods the most adequate forms of comprehension of cultural phenomena.

Greater circulation is undergone by the interdisciplinary approaches presently relevant, which, nonetheless (in their essence, but without the corresponding designation), were also intrinsic to the highest extent to the works of the classics of Russian musicology — Boris Asafiev, Alexander Ossovsky, Roman Gruber and Ivan Sollertinsky...

The presently working pedagogues comprising the faculty of the History of Russian Music and the History of Foreign Music are instructors of academic schools which were formed in 20th century Russian musicology. Some of them are direct students of outstanding scholars and pedagogues, Mikhail Mikhaylov, Maxim Brazhnikov, Sergei Bogoyavlensky, and Galina Filenko. In their research work the conservatory's music historians develop the subject matter and methodology of their predecessors, demonstrating a universalism present in their respective scholarly positions that presumes the examination of musical phenomena in broad connection with the philosophical, artistic and scientific ideas of the time, the aspiration to examine in a single context the Russian and the Western

¹³ Lyud'ko M. G. *Stilevoe sol'fedzhio v sovremennom videnii: dis. ... kand. iskusstvovedeniya* [*Stylistic Solfege in Contemporary Perception: Dissertation for the Degree of Cand.Sci. (Arts)*]. St. Petersburg, 2011. 235 p.; Litvinova T. A. *Tembrovyyi slukh: ontologicheskii i gnoseologicheskii aspekty: dis. ... kand. iskusstvovedeniya* [*The Timbral Auditory Sense: the Ontological and Gnoseological Aspects*]: Dissertation for the Degree of Cand. Sci. (Arts)]. St. Petersburg, 2012. 235 p.; Maslenkova L. M. *Intensivnyi kurs solfedzhio: metodicheskoe posobie dlya pedagogov* [*Intensive Solfege Course: Methodological Manual for Pedagogues*]. St. Petersburg: Soyuz khudozhnikov, 2003. 175 p.; 2nd Ed. 2007. 174 p.

¹⁴ See, for example: Manulkina O. *Ot Aivza do Adamsa: amerikanskaya muzyka XX veka* [*From Ives to Adams: 20th Century American Music*]. St. Petersburg: Izdatel'stvo Ivana Limbakha, 2010. 784 p.; Degtyareva N. I. *Opery Frantsa Shrekera i modern v muzykal'nom teatre Avstrii i Germanii* [*Franz Schreker's Operas and the Modern Style in the Musical Theater of Austria and Germany*]. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2010. 368 p.; Maltsev S. M. *Instrument i pedal' u Betkhovena* [*The Instrument and the Pedal in Beethoven*]. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2010. 129 p.; Barutcheva E. S. *Moi mir muzyki* [*My World of Music*]. St. Petersburg: Severnaya zvezda, 2011. 377 p.; Vorobyev I. S. *Sotsrealisticheskii "bol'shoi stil'" v sovetskoj muzyke (1930–1950-ye gody): issledovanie* [*The Socialist Realist "Grand Style" in Soviet Music (from the 1930s to the 1950s): a Research Work*]. St. Petersburg: Kompozitor, 2013. 685 p.; Zaitseva T. A. *Sokrovishcha Rossii: Dukhovnaya muzyka M. A. Balakireva* [*The Treasures of Russia: Mily Balakirev's Sacred Music*]. Moscow: Muzyka, 2013. 383 p., etc.

musical traditions, as well as the interaction of the scholarly and the educational processes.

The study of the musical legacy of the classics of Russian music, and the composers of the Italian, French, and Austro-German schools continues. The researchers' attention is also attracted by themes connected with aesthetics, the philosophy of music, as well as analysis of the contemporary state of musical culture. Among the latest publications of this vein, mention must be made of Nastasya Khrushcheva's monograph *Metamodern v muzyke i vokrug nee* [*The Metamodern In and Around Music*]. [7] The book, published in 2020, which immediately aroused great interest on the part of the readers, is distinguished for its original, innovative rendition of the present-day cultural situation. Khrushcheva "examines the interaction of the various strata of contemporary culture, its sources and the consequences arising from it, having as its results large-scale existential transformational changes in the consciousness of the epoch, as well as their reflection in artistic practice." [8, p. 126] It is noteworthy that the analysis of this panorama is carried out by the author from within, since Nastasiya Khrushcheva, a composer, musicologist, playwright and performer, "is not simply a bearer of the metamodern culture, she is its active 'builder,' one of the brightest figures among the younger generation of Russian musicians." [Ibid., p. 129]

In 2015 the global musical community was stunned by a sensational discovery: Natalia Braginskaya, the chair of the Department of the History of Foreign Music of the St. Petersburg

Conservatory, after a lengthy search, discovered a package containing a set of orchestral parts of Igor Stravinsky's *Funeral Song*, a composition considered irretrievably lost during the course of many years. Braginskaya implemented the attribution and carried out the textual analysis of the musical material, then guided the process of recreating the musical score and preparing it for publication. The history of the revival of the *Funeral Song* is elucidated by the scholar in several publications.¹⁵ After the premiere of the work, which took place on December 2, 2016 at the Concert Hall of the Mariinsky Theater under the direction of Valery Gergiev, "the reconstructed score and the orchestral parts notated in the computer were passed onto the international publishing house 'Boosey & Hawkes Music Publisher Ltd.' At that time, a succession was formed of conductors and orchestras hastily changing programs compiled a long time ago in order to add this sensational new item to them." [9] During the course of several years, the *Funeral Song* became one of Stravinsky's performed compositions.

Ethnomusicology and the Early Russian Art of Singing

A separate field of scholarly search is comprised by the works by faculty members of two relatively "young" sections of the Musicology Department — the Department of the Early Russian art of Singing and the Ethnomusicology Department, — as well as the employees of the Anatoly Mekhnetsov Center for Folk Music and Ethnography. A significant achievement on the part of the faculty members of both departments

¹⁵ Braginskaya N. A. O sud'bakh nekotorykh rannikh sochinenii Igorya Stravinskogo: vozvrashchenie "Pogrebal'noi pesni" [About the Destiny of Some of Igor Stravinsky's Early Compositions: the Return of the *Funeral Song*]. *Music Academy*. 2015. No. 4, pp. 84–92; Braginskaya N. A. New Light on the Fate of Some Early Works of Stravinsky: The *Funeral Song* Rediscovery. *Acta Musikologica*. 2015. Vol. 87, No. 2, pp. 133–151; Braginskaya N. A. *Funeral Song* (Pogrebal'naya pesnya). *The Cambridge Encyclopedia*. Cambridge University Press, 2021, pp. 179–181, etc.

is linked with their elaboration of educational programs, textbooks, and tutorial-methodological manuals, i.e., the creation of a completed system of preparation of musical specialists of a new profile. The research directions in the works of the departments are connected the tightest way with their tutorial and scholarly-methodological activities.

The folk music specialists at the conservatory establish and successfully carry out the aims of preservation, study and implementation into scholarly and artistic use of the most invaluable treasures of the folk musical culture of Russia. This is what the expedition activities, the work on the scholarly description and digital conversion of the materials of the collection of the Folk Music Center, dissertation research, the organization of conferences, and large-scale publishing projects¹⁶ demonstrate to us.

The St. Petersburg-based school of ethnomusicology is developing intensively, basing itself on a sturdy foundation of scholarly traditions, perfecting the time-tested methods and including new methodological approaches into its arsenal, expanding the research field of scholarly discipline. According to the chair of the ethnomusicology department Galina Lobkova, at the present time “we can observe the prospect of complexification of the system of scholarships the result of highlighting the trends of instrument study and ethno-choreography. At the same time, ethnomusicology is not losing its theoretical and practical significance,

continuing to exert an active influence on the spheres of performance, compositional activities and musical education, in general.” [10, p. 13]

The Department of the Early Russian Art of Singing during the three decades of its existence has become one of the leading centers of scholarship of Russian Medieval Studies. The performing interests of the faculty members are concentrated on the field of comprehensive study of the Russian Medieval Orthodox Christian culture (deciphering medieval notation, scholarly descriptions, publication of landmark musical works, and revival of the performance tradition) and broad dissemination of knowledge about it. The Department participates in large-scale Russian and international cultural actions, and collaborates with libraries, museums, educational institutions, monasteries and Orthodox Christian parishes in Russia and in other countries. In its educational and cultural activities, it develops the tradition laid down by medieval scholar Maksim Brazhnikov. His name has been given to the conference organized at the conservatory since 1974. On the basis of the results of the “Brazhnikov Conference,” compilations of articles, monographs, and tutorial manuals have been published. At the present time, the conference has acquired the status of an international scholarly-creative symposium, whose programs include concert and exposition-exhibition activities, along with scholarly work.

¹⁶ See, for example: *Narodnaya traditsionnaya kul'tura v obrazovatel'nykh programmakh i nauchnykh issledovaniyakh: sbornik materialov Vserossiiskikh konferentsii 2008–2010 godov k 150-letiyu Sankt-Peterburgskoi konservatorii* [The Folk Traditional Culture in the Educational Programs and Scholarly Research Works: a Compilation of Materials of the All-Russian Conferences of the Years 2008–2010 Commemorating the 150th Anniversary of the St. Petersburg Conservatory]. Eds G. V. Lobkova, I. B. Teplova, E. A. Valevskaya, et al. St. Petersburg: Izdatel'stvo Politekhnicheskogo universiteta, 2013. 616 p.; Mekhnetsov A. M. *Narodnaya traditsionnaya kul'tura: stat'i i materialy. K 150-letiyu Sankt-Peterburgskoi konservatorii* [The Folk Traditional Culture: Articles and Materials. Commemorating the 150th Anniversary of the St. Petersburg Conservatory]. Comp. by E. A. Valevskaya and K. A. Mekhnetsova; introd. article by G. V. Lobkova. St. Petersburg: Nestor-Istoriya, 2014. 440 p.

Scholarship and Publication Projects

One of the main trends in the study of Russian Musical Culture is the direction of source studies. This is the profile of a large quantity of the conservatory's publications. Let us highlight the compilations of articles prepared by the faculty members of the Department of Russian Music History: *N. A. Rimskii-Korsakov. Issledovaniya i materialy* [*Nikolai Rimsky-Korsakov: Research Works and Materials*] and *Muzyka: zadumannoe, zabytoe, vozvrashchennoe...* [*Music: the Conceived, the Forgotten, the Revived...*]¹⁷, which contain, along with research sketches based on archival sources, contain the first

publications of most interesting documents.¹⁸ Many of the publications about the issues of the early Russian art of singing have been prepared in a similar vein.¹⁹ During the course of many years, the Manuscript Section of the Scholarly Music Library of the Conservatory has organized an annual conference, and compilations of articles and materials comprising the series *The St. Petersburg Musical Archive* have been published on its materials. The 11th issue of the series devoted to Piotr Tchaikovsky²⁰ features publications and research of documents from Russian archives and private collections and those in other countries, including 55 composer's letters, most of them previously unpublished.²¹

¹⁷ *N. A. Rimskii-Korsakov. Issledovaniya i materialy: sbornik nauchnykh statei* [*N. A. Rimsky-Korsakov. Research Works and Materials: Compilation of Scholarly Articles*]. Ed. and comp. by Z. M. Guseinova and G. A. Nekrasova. St. Petersburg: St. Petersburg Rimsky-Korsakov State Conservatory, 2009. 289 p.; *Muzyka: zadumannoe, zabytoe, vozvrashchennoe...: sbornik nauchnykh statei* [*Music: the Conceived, the Forgotten, the Revived...: Compilation of Scholarly Articles*]. Comp. and exec. eds Z. M. Guseinova and G. A. Nekrasova. Issue 1. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2012. 245 p.; Issue 2. St. Petersburg: Skifia-print, 2019. 311 p.

¹⁸ See: *Iz istorii pervogo izdaniya "Letopisi moei muzykal'noi zhizni"*; iz pisem N. N. Rimskoi-Korsakovo i k A. K. Lyadovu; iz pisem N. N. Rimskoi-Korsakovo i N. F. Findeizena [From the History of the First Edition of the *Chronicles of my Musical Life*; From N. N. Rimskaya-Korsakova's Letters to A. K. Lyadov; From the Letters of N. N. Rimskaya-Korsakova and N. F. Findeisen]. *N. A. Rimskii-Korsakov. Issledovaniya i materialy...* [*N. A. Rimsky-Korsakov. Research Works and Materials...*], pp. 236–286; Ryzhkova N. A. Otdalyayas' ot SSSR... Neopublikovannye pis'ma A. K. Glazunova M. O. Shteinbergu (1928–1929) [Distancing from the USSR... Unpublished Letters of Alexander Glazunov to Maximilian Steinberg (1928–1929)]. *Muzyka: zadumannoe, zabytoe, vozvrashchennoe...* [*Music: the Conceived, the Forgotten, the Revived...*]. Issue 1, pp. 73–108; Gurevich V. A. Neizvestnye pis'ma A. K. Glazunova [Alexander Glazunov's Unknown Letters]. *Ibid.*, pp. 109–132.

¹⁹ See, for example, their latest publication: *Muzykal'noe nasledie Solovetskogo monastyrja i sotsiokul'turnoe prostranstvo Russkogo Pomor'ya: sbornik nauchnykh statei i publikatsii tekstov* [*The Musical Legacy of the Solovetsky Monastery and the Sociocultural Space of the Russian Pomorye: Collection of Scholarly Articles and Publications of Texts*]. Issue 1. Comp. and acad. eds M. S. Egorova and A. N. Kruchinina; St. Petersburg State N. A. Rimsky-Korsakov Conservatory, M. V. Brazhnikov Laboratory for Scholarly Research of Russian Musical Medieval Studies. St. Petersburg; Saratov: Amirit, 2020. 312 p.

²⁰ *Chaikovskii. Novye materialy k tvorcheskoi biografii: sbornik statei* [*Tchaikovsky: New Materials to a Creative Biography: Compilation of Articles*]. Ex. ed. by T. Z. Skvirskaya; St. Petersburg State Conservatory, Scholarly Musical Library, Scholarly Research Manuscript Section. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2013. 451 p. (St. Petersburg Musical Archive, Issue 11).

²¹ See: Sundkvist L., Langston B. Neizvestnye i ne zamechennye ranee pis'ma Chaikovskogo korrespondentam v Rossii, Evrope i SShA [Unknown and Previously Undiscovered Letters of Piotr Tchaikovsky to Correspondents in Russia, Europe and USA]. *Chaikovskii. Novye materialy...* [*Tchaikovsky: New Materials...*], pp. 196–424.

The thematic series as a prospective scholarly project also unite a set of other conservatory publications. The Department of the Early Russian Art of Singing prepared ten issues of the series *Drevnerusskoe pesnopenie. Puti vo vremeni* [Early Russian Chant Singing. Paths in Time] (the tenth issue came out in 2022).²² Four compilations of articles elucidating the theme of the international connections of Russian musical culture have been published by the Department of Foreign Music History.²³ The subject matter of the musical connections is continued by the compilations published by the Department published from the materials of scholarly conferences having to do with the anniversaries of Frederic Chopin, Robert Schumann and Richard Strauss.²⁴ A sort of “series” is also comprised by the compilations

devoted to outstanding musicians-pedagogues who had worked at the Leningrad / St. Petersburg Conservatory.

On the threshold of the jubilee festivities of 2012, special significance in the scholarly work of many of the departments was acquired by the subject matter of the history of the conservatory.²⁵ A peculiar “prologue” to celebrating the jubilee was formed of a cycle of ten open lectures read by the outstanding musical educator and publicist, professor Leonid Gakkel during the course of two concert seasons at the A. K. Glazunov Small Hall. A vivid panorama of the history of the St. Petersburg Conservatory was unfolded before the listeners of the cycle, from the moment of its founding to the jubilee year, and there arose an impressive panorama

²² *Drevnerusskoe pesnopenie. Puti vo vremeni. Vypusk 10: k 100-letiyu otkrytiya kafedry drevnei russkoi muzyki v Petrogradskoi gosudarstvennoi konservatorii: sbornik statei po materialam Ezhegodnogo nauchno-tvorcheskogo simpoziuma “Brazhnikovskie chteniya” (Sankt-Peterburg, 8–11 noyabrya 2021 g.)* [Early Russian Chant Singing. Paths in Time. Issue 10: Commemorating the Centennial Anniversary of the Opening of the Department of Early Russian Music at the Petrograd State Conservatory: a Compilation of Articles Based on the Materials of the Annual International Scholarly-Creative Symposium “The Bazhnikov Readings” (St. Petersburg, November 8–11, 2021)]. Comp. and acad. eds M. S. Egorova and E. V. Pletneva; St. Petersburg State N. A. Rimsky-Korsakov Conservatory, Department of Early Russian Art of Church Singing. St. Petersburg; Saratov: Amirit, 2022. 388 p.

²³ *Nemetsko-russkie muzykal'nye svyazi: sbornik statei* [The Russian-German Musical Connections: Compilation of Articles]. Ed. by A. K. Kenigsberg (comp.) and N. A. Braginskaya. St. Petersburg: St. Petersburg State N. A. Rimsky-Korsakov Conservatory, 2002. 205 p.; 2nd Ed. 2006. 207 p.; *Russko-frantsuzskie muzykal'nye svyazi: sbornik statei* [The Russian-French Musical Connections: Compilation of Scholarly Articles]. Ed. and comp. by V. V. Smirnov. St. Petersburg, 2003. 292 p.; *Russko-ital'yanskije muzykal'nye svyazi: sbornik statei* [The Russian-Italian Musical Connections: Compilation of Articles]. Ed. and comp. by A. K. Kenigsberg. St. Petersburg, 2004. 320 p.; *Russko-britanskije muzykal'nye svyazi: sbornik statei* [The Russian-British Musical Connections: Compilation of Articles]. Ed. and comp. by L. G. Kovnatskaya. St. Petersburg: St. Petersburg State N. A. Rimsky-Korsakov Conservatory, 2009. 353 p.

²⁴ *K 200-letiyu so dnya rozhdeniya Shopena i Shumana: sbornik statei* [Commemorating the 200th Anniversary of Chopin's and Schumann's Birthdays: Compilation of Articles]. Ed. and comp. by N. A. Braginskaya. St. Petersburg: Izdatel'stvo Politekhnicheskogo universiteta, 2011. 316 p.; *Rikhard Shtraus i ego vremya: sbornik statei* [Richard Strauss and His Time: Compilation of Articles]. Ed. and comp. by N. A. Braginskaya. St. Petersburg: Skifia-print, 2017. 186 p.

²⁵ It is gratifying that this theme is also attracting the attention of young researchers: during the course of many years, first-course students under the guidance of Era-Sofya Barutcheva (1934–2019) and Andrei Alexeev have published the almanac *Maloizvestnye stranitsy istorii konservatorii* [The Little-Known Pages of the History of the Conservatory].

of events, names and facts interpreted in the intellectually saturating and brilliantly journalistic manner intrinsic to Leonid Gakkel. The stenographs of the lectures lay at the basis of the publication of the book devoted to the 150th anniversary of the conservatory.²⁶

Most of the conservatory's publications of the years 2011–2013 were devoted to the anniversary. Not only the musicological departments, but also the faculty members of the composition and the performance departments made contributions to the scholarly endeavors.²⁷ During the course of one single year, 2012, a significant amount of compilations

of articles were published, prepared by different departments — the Organ Department, the Harpsichord Department, the Department of Methodology of Piano Performance, and the Music Criticism Department²⁸ — as were memorial compilations devoted to outstanding professors and employees of the conservatory.²⁹ Two albums were published: *MusicusLegens* (from the funds of the foreign section of the Scholarly Musical Library) and the second volume of the edition *Sankt-Peterburgskaya konservatoriya. Materyaly i dokumenty...* [*The St. Petersburg Conservatory. Materials and Documents...*] (the greater part of which was

²⁶ Gakkel L. E. “*Otkuda my? Kuda idem?*”: *leksii po istorii Sankt-Peterburgskoi konservatorii* [“*Where do We Come from? Where are We Going?*”: *Lectures on the History of the St. Petersburg Conservatory*]. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2013. 250 p.

²⁷ See, for example: Slonimsky S. M. *Zametki o kompozitorskikh shkolakh Peterburga* [Notes about the Compositional Schools of St. Petersburg]. St. Petersburg: Kompozitor, 2013. 84 p.; Svetozarova E. D. *Khorovoe penie v Peterburgskoi konservatorii (1862–1912)* [Choral Singing at the St. Petersburg Conservatory]. St. Petersburg: Kompozitor, 2013. 148 p.; *Zdes' muzyka venchayet tanets: 50 let kafedre khoreografii Sankt-Peterburgskoi konservatorii im. N. A. Rimskogo-Korsakova* [Here Music Crowns Dance: The Choreography Department of St. Petersburg State N. A. Rimsky-Korsakov Conservatory is Fifty Years Old]. Ex. ed. by A. A. Sokolov-Kaminsky. St. Petersburg: Kompozitor, 2013. 320 p.

²⁸ *Traditsii organnoi shkoly Sankt-Peterburgskoi konservatorii: izbrannye materyaly konferentsii (2009, 2011)* [The Traditions of the Organ School of the St. Petersburg Conservatory: Selected Materials from the Conferences (2009, 2011)]. Ed. and comp. by Yu. N. Semenov. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2012. 125 p.; *Muzykal'no-ispolnitel'skoe i pedagogicheskoe iskusstvo XIX-XX vekov: idei, lichnosti, shkoly: sbornik statei po materialam nauchnoi konferentsii. V 2 ch. Ch. I* [The Art of Musical Performance and Pedagogy of the 19th and 20th Centuries: Ideas, Personalities, Schools: Compilation of Articles Based on the Materials of the Scholarly Conferences. In 2 Vols. Vol. I]. General eds V. P. Chinaev, D. N. Chasovitin; ex. ed. by A. A. Shtrom. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2012. 330 p. (The publication was prepared jointly with the Moscow Conservatory); *Kritika. Muzykoznanie. Sovremennye aspekty: sbornik statei po materialam Mezhdunarodnoi konferentsii k 35-letiyu kafedry muzykal'noi kritiki* [Criticism. Musicology. Contemporary Aspects: a Compilation of Articles Based on the Materials of the International Conference Towards the 35th Anniversary of the Department of Music Criticism]. Ed. and comp. by L. G. Dan'ko. St. Petersburg: Nestor-Istoriya, 2012. 387 p.

²⁹ *Liya Zelikman, Moisei Khal'fin: stranitsy zhizni v dokumentakh, stat'i, vospominaniya* [Lia Zelikhman, Moisey Khal'fin: Pages of Life in Documents, Articles, Memoirs]. Ed. and comp. by S. M. Maltsev. St. Petersburg: KultInformPress, 2012. 599 p.; *Sofe Borisovne Vakman — s lyubov'yu. Stat'i, vospominaniya, dokumenty* [To Sofia Borisovna Vakman — with Love. Articles, Memoirs, Documents]. Eds and comp. G. A. Serova and D. N. Chasovitin. St. Petersburg: Nestor-Istoriya, 2012. 248 p.; *Pamyati Anastasii Sergeevny Lyapunovoi: sbornik statei i materialov* [In Memory of Anastasia Sergeyevna Lyapunova: a Compilation of Articles and Materials]. Ex. ed. by T. Z. Skvirskaya. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2012. 304 p. (Peterburgskii muzykalnyi arkhiv [The St. Petersburg Musical Archive]; Issue 9).

compiled of previously unpublished documents and photo materials preserved in the library in the conservatory's museum).³⁰

There is a special urge to highlight the unique scholarly publishing project prepared and carried out under the direction of professor Liudmila Kovnatskaya, — the three-volume edition *Shostakovich v Leningradskoi konservatorii. 1919–1930* [*Shostakovich at the Leningrad Conservatory: 1919–1930*].³¹ The newspaper *Muzykal'noe obozrenie* [*Musical Review*] hailed this edition as “The Book of the Year.”³²

Conclusion

The scholarly directions of the conservatory have been integrated into the global musical informational process. One of the channels of such an integration is the collaboration with the International Musicological Society (IMS). The initiative of participation with the IMS belonged to Professor Kovnatskaya: in 2002 she “became a member of the council affiliated with the Directory of the IMS, and later, during the period from 2012 to 2017, she worked within the Directory, being the first and only Russian representative in the leadership of the organization during the course of its entire history.” [11]

Kovnatskaya “has played one of the crucial roles in the establishment of the Regional Association for Eastern Slavic Countries (ESCRA), which she headed, and a number of significant events of the Association have taken place in Russia and the countries of the former USSR.” [Ibid.] On one such event, at the international scholarly symposium “Rabota nad sobraniem sochinenii kompozitorov” [“The Work on Compiling Composers’ Oeuvres”] (St. Petersburg, September 4, 2015), the first scholarly presentation of Stravinsky’s *Funeral Song* given by Natalia Braginskaya took place.

The conservatory organizes and co-founds a number of large-scale scholarly conferences. Many of them are active on routine basis, among them, besides those already mentioned, are: the international scholarly conference “Polilog i sintez iskusstv: istoriya i sovremennost', teoriya i praktika” [“Polylogue and the Synthesis of the Arts: History and Contemporaneity, Theory and Practice”], the international conference “Yazyk, muzyka, zhest: Informatsionnye perekrestki” [“Language, Music, Gesture: Informational Crossroads”] (jointly with the St. Petersburg State University and the Vaganova Ballet Academy), the scholarly conference “Istoriya baleta: Istochnikovedcheskie izyskaniya”

³⁰ “*MusicusLegens.*” *Avtografy i ekslibrisy v knigakh pedagogov i vypusnikov Sankt-Peterburgskoi konservatorii: Al'bom* [“*MusicusLegens.*” *Autographs and Ex-libris in the Books of the Faculty Members and Graduates of the St. Petersburg Conservatory: an Album*]. Comp. by K. V. Diskin and N. V. Gradoboeva. St. Petersburg: Lubavich, 2012. 58 p.; *Sankt-Peterburgskaya konservatoriya. Dokumenty i materialy iz fondov Biblioteki i Muzeya. T. 2. Istoricheskie adresa. Zdaniya. Rekonstruktsii* [The St. Petersburg Conservatory. Documents and Materials from the Funds of the Library and the Museum. Vol. 2. Historical Addresses. Buildings. Reconstructions]. Comp. by A. A. Alexeyev-Boretsky and E. V. Goncharova; Editor-in-chief N. I. Degtyareva. St. Petersburg: Izdatel'stvo Politekhnicheskogo universiteta, 2012. 181 p. (The First volume of this series was published in 2002, the third, devoted to Nikolai Rimsky-Korsakov, — in 2019.)

³¹ *Shostakovich v Leningradskoi konservatorii: 1919–1930: v 3 t.* [*Shostakovich at the Leningrad Conservatory: 1919–1930: In 3 Vols*]. Creator of the project and comp. L. G. Kovnatskaya. St. Petersburg: Kompozitor, 2013. Vol. 1. 247 p.; Vol. 2. 405 p.; Vol. 3. 479 p. Most of the authors of the articles published in this collective compilation are faculty members, associates and graduates of the conservatory.

³² *Muzykal'noe obozrenie* [*Musical Review*]. 2014. No. 1. P. 28.

["History of the Ballet: Research in Source Studies"], the International S. V. Smolensky Scholarly-Practical Conference for Young Specialists "Muzykal'naya medievistika v X–XI veke" ["Musical Medieval Studies in the 10th and 11th Centuries"], the All-Russian Scholarly Conference "Polevoi sezon folkloristov" ["The Field Season for Folklorists"], etc.

Work is continued on the creation of the electronic "Encyclopedic Dictionary of the St. Petersburg Conservatory." A block of materials (articles about the faculty members who worked at the conservatory during the period between 1862 and 1917, etc.) has been published on the conservatory's official website (<https://www.conservatory.ru/>).

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The Scholarly Activities of the Astrakhan State Conservatory*

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Abstract. The Astrakhan State Conservatory, which was established in 1969, has played a significant role in the creation of an artistic atmosphere, as well as the spiritual and intellectual life of the city. It is emphasized in the article that Doctor of Arts, Professor Mark Etinger, who chaired the Music Theory and Music History Department for 29 years, actively participated in its organization. At the initial stage of the formation of this educational institution, in the 1970s, the conservatory's scholarly activities were connected with two main directions: historic-theoretical musicology and regional musical culture. Theoretic musicology, devoted to the research of the issues of scales and modes, melody and harmony, found its reflection in the dissertations written for the Cand.Sci. degrees by faculty members of the Music Theory and Music History Department defended in the early 1980s. Questions related to musical content, form, style, genre, dramaturgy, musical symbolism, semiotics and folk music are actualized in them. Starting from the 1990s, two additional directions have undergone active elaboration at the Astrakhan Conservatory: "Philosophical and Aesthetical Issues of Artistic Culture and Art" and "Psychological and Pedagogical Issues of Musical and General Humanitarian Education." The faculty members of the Astrakhan Conservatory have made an estimable contribution to musicology in this country, actively participating in Russian nationwide and international conferences in various cities in Russia and other countries.

Keywords: Astrakhan Conservatory, theoretical musicology, historical musicology, semiotics, musical content

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From the Conservatory's History

The Astrakhan State Conservatory, which was established in 1969, has played a significant role in the creation of an artistic atmosphere, as well as the spiritual and intellectual life of the city, and is conducive to the development of music scholarship, the art of music performance and aesthetical upbringing in the Lower Volga Region. [1] An important contribution to its formation was made by Doctor of Arts, Professor Mark Etinger, the first and only irreplaceable chairman of the Music Theory and Music History Department for 29 years (a graduate of the Gnesins' State Musical-Pedagogical Institute, where he was a student of Victor Berkov).

The founding of the conservatory in Astrakhan was not a chance occurrence. The city had been famous for a long time prior to that for its musical traditions, and such famous musicians as People's Artists of the USSR Valeria Barsova, Maria Maksakova and Tamara Milashkina, as well as People's Artist of the RSFSR Nikolai Bravin were born and received their initial musical education in this city. A considerable amount of support and readiness to assist the inauguration of the conservatory in all possible ways was rendered by Maria Maksakova. Her name stood on the primary place in the list of the faculty members who were invited to the institutional education, as it was being newly reorganized, who expressed their consent to work in it. It was presumed that the celebrated singer would have come once in a while to render assistance to the vocal department. Unfortunately, the poor condition of her health hindered her from carrying out this purpose.

At the present time, two thirds of the faculty members of the Astrakhan Conservatory are professors and associate professors with degrees of Doctor of Arts and Candidate of Arts, bearers

of honorary titles and premiums, laureates and diploma winners in competitions. During the time of its existence, the conservatory has prepared over 3000 graduates, among which there have been musicians of the most diverse kinds. Many of them work in the large cities of Russia, as well as the countries of the near and far abroad: England, Germany, Italy, Portugal, USA, Mexico, Egypt and Israel. It is particularly the graduates of the conservatory who comprise the artistic foundation of the conservatory itself, as well as the philharmonic society, the musical theater, the music college, music schools and art schools, and work on the radio and on television. On the basis of the conservatory, such significant events defining the status of this educational institution have been held as the Lev Oborin International Competition for Student Pianists, the International Competition for Performers on String Instruments, the International Competition of Performers on Folk Instruments "The Caspian Wave," the Maria Maksakova All-Russian Competition of Vocalists, the International Scholarly Conference "Musical Semiotics: the Perspectives and Paths of Development," the All-Russian Scholarly Conference "20th Century Music among the Arts: Parallels and Interactions" with the participation of the eminent musicians of Russia, Belarus, Ukraine, Kazakhstan, Georgia, Italy and the USA. The organization of such events has enabled many young musicians to receive public recognition of their talents and to defend their dissertations for the degrees of Candidate of Arts and Doctor of Arts.

The main Scholarly Directions of the Educational Institutions

In 2014, the Astrakhan Conservatory marked its 45th anniversary — marking the time period that determined the development of music scholarship. At the initial stage

of the formation of this educational institution, in the 1970s, the conservatory's academic activities were connected with two main directions that received substantiation in Mark Etinger's research works in the field of historical-theoretic musicology and regional musical culture. In the 1970s, Mark Etinger was known in the musical educational institutions of our country as a researcher of the musical legacy of J. S. Bach. His dissertation for the degree of Candidate of Arts and the subsequently published book *Garmoniya I. S. Bakha* [*J. S. Bach's Harmony*]¹ eventually served as the basis for his dissertation for the degree of Doctor of Arts and his monograph *Ranneklassicheskaya garmoniya* [*Early Classical Harmony*].² This comprehensive work is devoted not only to the music of Bach, but also to his contemporaries. It provides a broad overview of Western European music from the positions of the formation and genesis of the traits of classical harmony, which made it possible for the author to bring in the term "early classical harmony." Etinger's work corresponded to a certain degree with Leo Mazel's book *Problemy klassicheskoi garmonii* [*The Issues of Classical Harmony*],³ published seven years earlier (it is noteworthy that in the journal *Sovetskaya muzyka* [*Soviet Music*] it was Etinger who wrote the review *Razmyshleniya nad klassicheskoi garmoniei* [*Reflections on Classical Harmony*], wherein he discussed Mazel's book⁴). An understanding of the moral, historical role

of his predecessors is likewise reflected by Etinger in his introductory article to Ernst Kurth's book *Romanticheskaya garmoniya i ee krizis v "Tristane" Vagnera* [*Romantic Harmony and its Crisis in Wagner's "Tristan"*].⁵ Kurth's research work was considered by Etinger to rank among the highest achievements of music scholarship in the countries outside of Russia. The activities of this co-founder of the Astrakhan Conservatory presented the chief topic of the All-Russian Conference "M. A. Etinger: Scholar and Pedagogue" that took place in Astrakhan in 2004.

The second trend blueprinted in Etinger's research, musical regional studies, which he began to engage in at the middle of the 1960s, became deeply national-based and had many followers. The first edition, published in Astrakhan together with literary historian Vassily Samarenko, was the collection of notated songs *Trudovye rybatskie pesni Volgo-Kaspiya* [*Fishermen's Labor Songs of the Volga-Caspian Region*],⁶ presented by Etinger to his pedagogue in folk music studies Tatiana Popova. Subsequently, his articles and books *Russkie narodnye pesni Astrakhanskoi oblasti* [*Russian Folk Songs of the Astrakhan Region*] (collaboratively with Samarenko), *Vnimanie muzykal'nomu kraevedeniyu* [*Attention to Musical Regional Studies*], *M. P. Maksakova i Astrakhanskii krai* [*M. P. Maksakova and the Astrakhan Region*] and *Muzykal'naya kul'tura Astrakhani* [*The Musical Culture*

¹ Etinger M. *Garmoniya I. S. Bakha* [*J. S. Bach's Harmony*]. Moscow: Muzgiz, 1963. 109 p.

² Etinger M. *Ranneklassicheskaya garmoniya* [*Early Classical Harmony*]. Moscow: Muzyka, 1979. 312 p.

³ Mazel L. A. *Problemy klassicheskoi garmonii* [*Issues of Classical Harmony*]. Moscow: Muzyka, 1972. 616 p.

⁴ Etinger M. A. *Razmyshleniya nad klassicheskoi garmoniei* [*Reflections on Classical Harmony*]. *Sovetskaya muzyka* [*Soviet Music*]. 1974. No. 1, pp. 71–78.

⁵ Etinger M. A. *Ot redaktora* [From the Editor]. *Kurt E. Romanticheskaya garmoniya i ee krizis v "Tristane" Vagnera* [Kurth E. *Romantic Harmony and its Crisis in Wagner's "Tristan"*]. Moscow: Muzyka, 1975, pp. 5–10.

⁶ Etinger M. A. *Trudovye rybatskie pesni Volgo-Kaspiya* [*Fishermen's Labor Songs of the Volga-Caspian Region*]. Astrakhan: Volga, 1964. 15 p.

of Astrakhan]⁷ have been published in the most significant publishing houses in Russia.

At the present time, the scholarly direction of “regional musical culture” at Astrakhan Conservatory is aimed at solving issues of regional character and reflects the following set of problems: 1) the historical-cultural aspects of preserving the traditions of regional culture; 2) the conception of artistic education in conservatories; 3) the mastery of the regional system of folk music; 4) the regional traditions of Tatar folk music. In the context of this trend of the scholarly research work carried out in the educational institution, there is a clear denotation of a particular tendency aimed at the formation of the Astrakhan musical ethnographic school, the attention of which is concentrated on the study and systematic description of the chief strata of national regional culture, the originality of which is determined by the interaction of several different national traditions: the Tatar, Kazakh, Nogai, Armenian, German, and others. During recent years, in the contents of the research work of this direction, one of the predominating positions is taken up by the problem of analytical comprehension of the pedagogical and artistic traditions of the Astrakhan Conservatory.

The arises the necessity of perceiving the distinctness of this educational institution, the historical significance of the pedagogical and artistic schools existing within it, as well as the concretization of its historical significance and actual position in contemporary socio-cultural space. The realization of this position was immediately reflected on the historiographic parameter of the educational institution’s activities in the sphere of scholarly research. For this aim, Merited Activist of Arts, Professor Lyubov Vlasenko carried out a series of publications devoted to the activities of the faculty members of the Astrakhan Conservatory: *Panorama muzykal'noi zhizni Astrakhani* [*A Panorama of the Musical Life of Astrakhan*] (which won the Velemir Khlebnikov Literary Prize in 2006), *Nataliya Tarasova, ili Zhizn' v rezhime non stop* [*Natalia Tarasova or Life in the Non-Stop Regime*], *Kvartet “Skif.” 20 let vmeste* [*The “Scythian” Quartet. 20 Years Together*], *Sergei Komyakov. Tvorchestvo kak smysl zhizni* [*Sergei Komyakov. Creativity as the Meaning of Life*], and *Zdes' zhivet muzyka. K 45-letiyu Astrakhanskoi konservatorii* [*Here Music Lives. Commemorating the 45th Anniversary of the Astrakhan Conservatory*].⁸ Since 2006,

⁷ Samarenko V. P., Etinger M. A. *Russkie narodnye pesni Astrakhanskoi oblasti* [*Russian Folk Songs of the Astrakhan Region*]. Moscow: Sovetskii kompozitor, 1978. 142 p.; Etinger M. A. Vnimanie muzykal'nomu kraevedeniyu [Attention to Musical Regional Studies]. *Sovetskaya muzyka* [*Soviet Music*] 1983. No. 1, pp. 99–102; Etinger M. A. *M. P. Maksakova i Astrakhanskii krai* [*M. P. Maksakova and the Astrakhan Region*]. Astrakhan, 1983. 310 p.; Etinger M. A. *Muzykal'naya kul'tura Astrakhani* [*The Musical Culture of Astrakhan*]. Volgograd: Nizhne-Volzhskoe knizhnoe izdatel'stvo, 1987. 158 p.

⁸ Vlasenko L. P. *Panorama muzykal'noi zhizni Astrakhani: ocherki, portrety, zametki* [*A Panorama of the Musical Life of Astrakhan: Sketches, Portraits, Articles*]. Rostov-on-Don: Foliant, 2004. 252 p.; Vlasenko L. P. *Nataliya Tarasova, ili Zhizn' v rezhime non-stop* [*Natalia Tarasova, Or Life in the Non-Stop Regime*]. Astrakhan: Volga, 2009. 200 p.; *Kvartet “Skif”. 20 let vmeste* [*The “Scythian” Quartet. 20 Years Together*]. Ed. and comp. by L. P. Vlasenko. Astrakhan: Volga, 2012. 260 p.; *Sergei Komyakov. Tvorchestvo kak smysl zhizni. Trudy, stat'i, vospominaniya, materialy* [*Sergei Komyakov. Creativity as the Meaning of Life. Works, Articles, Memoirs, Materials*]. Ed. and comp. by L. P. Vlasenko. Astrakhan: Volga, 2010. 479 p.; *Zdes' zhivet muzyka. K 45-letiyu Astrakhanskoi konservatorii* [*Here Music Lives. Commemorating the 45th Anniversary of the Astrakhan Conservatory*]. Comp. by L. P. Vlasenko, et al. Astrakhan: Volga, 2014. 839 p.

the gazette of the Astrakhan Conservatory titled *Kamerton* has been published, wherein the basic events of the life of this educational institution are covered. It is comprised of publications of public commentaries, reviews and descriptions of festivals, conferences, concerts and new book publications; special rubrics are devoted to issues of music scholarship and pedagogy, as well as the conservatory's academic and artistic activities and the musical culture of the city. Within the frameworks of the present direction, conferences are organized, including "Astrakhanskaya konservatoriya: nauchnaya i muzykal'no-pedagogicheskaya deyatelnost'" ["The Astrakhan Conservatory: Academic and Musical Pedagogical Activities"] and "Muzykal'noe iskusstvo i nauka v XXI veke: istoriya, teoriya, ispolnitel'stvo, pedagogika" ["Musical Art and Scholarship: History, Theory, Performance, Pedagogy"].

Theoretic musicology connected with the research of issues of scales and modes, melody and harmony has found its reflection in the dissertations written for the degree of Candidates of Arts by the faculty members of the Department of Music Theory and History, defended by them in the early 1980s. The direction "History and Theory of the Art of Music," led by Etinger up until the late 1990s, is connected with the research of the fundamental issues of contemporary historical and theoretical musicology. As part of its activities, questions of musical content, musical form, style, genre, dramaturgy, musical symbolism and folk music are actualized.

The Characterization of the Main Research Topics of the Astrakhan Conservatory

In the direction "History and Theory of the Art of Music" research is carried out of the subject matter connected with musical content, an elaboration of which has been made by Doctor of Arts, Professor Liudmila Kazantseva. Under

her tutelage numerous dissertations written for the degrees of Candidate of Arts and Doctor of Arts, wherein the ideas of theoretical substantiation of the content of musical composition underwent development. Musical content is examined by the author in the broad context of artistic culture: in a state of interaction with the arts that exert their influence on musical content. Within the sphere of the author's scholarly priorities there is a broad circle of issues lying at the intersection of music scholarship, aesthetics, literary criticism and philosophy. Special attention in Kazantseva's works is allotted to the issues of manifestation of the authorial element, program music and its perception by the listener, musical rendition of the verbal text, and the integrity of artistic content. Her works and tutorial manuals *Avtor v muzykal'nom soderzhanii* [The Author in Musical Content] [2], *Soderzhanie muzykal'nogo proizvedeniya v kontekste muzykal'noi zhizni* [The Content of a Musical Composition in the Context of Musical Life] [3], *Soderzhanie muzykal'nogo proizvedeniya v kontekste hudozhestvennoi kul'tury* [The Content of a Musical Composition in the Context of Artistic Culture] [4], *Analiz khudozhestvennogo soderzhaniya vokal'nogo i khorovogo proizvedeniya* [The Analysis of Artistic Content of a Vocal and Choral Composition] [5], *Osnovy teorii muzykal'nogo soderzhaniya* [The Foundations of the Theory of Musical Content] [6], and *Khrestomatiya po muzykal'nomu soderzhaniiyu* [A Chrestomathy on Musical Content] [7] are broadly ingrained into the tutorial process not only of the Astrakhan Conservatory and the Volgograd Institute of the Arts and Culture, but also the music college, the music schools and the schools for the arts. Liudmila Kazantseva has developed the authorial courses of "The Theory of Musical Content" and "Musical Content within the Context of Artistic Culture," which she

reads for the students and the aspirants. She is the winner and Laureate of the All-Russian Competition for the Best Scholarly Book among the Faculty Members of Higher Educational Institutions (Sochi, 2006 and 2010), the All-Russian Competition for the Best Scholarly Book for the Year 2012 (the Fund for the Development of the Country's Education) and the international competition "The Best Scholarly Book in the Humanitarian Sphere for the Year 2013" (the Vyatka State University, Center for Innovative Technologies in Education). In recent years, Kazantseva's scholarly interests have dwelt upon various diverse subjects, including musical Rossica [8] and polystylistics. [9] Analysis of Kazantseva's musicological school has been the subject matter of several articles by Polina Volkova. [10; 11]

Numerous themes are developed within the framework of the direction "History and Theory of the Art of Music," including those of musical symbolism in Russian music (Candidate of Arts, Professor Olga Popovskaya), the genre of the mystery in Russian music in the final third of the 20th century (Svetlana Aleyeva), pitch organization in 20th century music (Doctor of Arts, Professor Liudmila Savvina), contemporary notation (professor Yuri Gontsov), musical texture (Candidate of Arts, Professor Alevtina Sviridova), and others.

20th century instrumental theater became the object of research in the dissertation for the degree of Doctor of Arts by Vladislav Petrov, which he defended in March 2014. The monograph *Instrumental'nyi teatr XX veka: voprosy istorii i teorii zhanra* [20th Century Instrumental Theater: Questions of the History and Theory of the Genre] [12] broadly provides analyses of scholarly-artistic texts by the founder of instrumental theater Mauricio Kagel, as well as the distinguished representatives of this genre — John Cage, Bernd Alois Zimmermann, Karlheinz Stockhausen,

Hans Werner Henze, Tan Dun, Iannis Xenakis, Tom Johnson, and Heiner Goebbels; as well as works by Russian / former Soviet composers — Vladimir Martynov, Sofia Gubaidulina, Valentin Silvestrov, Sergei Slonimsky, Dmitri Smirnov, Faradzh Karayev and others. The main aim of the work is to research the role and functions of musical theater that it fulfills in the overall system of 20th century culture, having generated a large amount of genres in the various spheres of art (theater pieces, pop-art, video art, ideographic painting, etc.). The research work also provides and substantiates the classification of genre and brings in new conceptions: instrumental composition with spoken words, instrumental performance (and its varieties), instrumental ritual, and the stage realization of an instrumental work. The magistral path in Petrov's monograph is a complex approach connected with the nature of genre — the synthesis of the arts. This induced the author to apply a new, still unusual instrumentarium, non-traditional angles, and a critical reevaluation of scholarly stereotypes. The scholar is continuing his research in this field up to the present day. [13; 14]

The theme of contemporary art has also found its reflection in Vladislav Petrov's book *"Madrigaly" v kontekste tvorchestva Dzhordzha Krama* [*The "Madrigals" in the Context of George Crumb's Music*]. [15] Through the example of the four cycles of the "Madrigals," the author researches the means and process of "sounding out" the composer's works wherein the style appears as an assemblage of traits colored by specific kinds of expressivity, an unfolded language system of semiotic study of artistic phenomena, and an image of its value-based pictorialism. Petrov is a winner of the All-Russian Competition for the Best Scholarly Book among the Faculty Members of Educational Institutions (Sochi, 2011).

The folk music direction is developed in the works of Margarita Khrushcheva *Udmurtskaya obryadovaya i pesennaya traditsiya* [The Udmurt Ritual and Song Tradition] [16] and *Pesenno-obryadovaya traditsiya udmurtov v kontekste etnicheskoi kul'tury (muzykal'no-etnograficheskie ocherki)* [The Udmurts' Song-Ritual Tradition in the Context of Ethnical Culture (Musical-Ethnographic Essays)] [17], and Larisa Ivanova's dissertation for the degree of Doctor of Arts *Tipologiya folklorizma v russkoi muzyke XX veka* [The Typology of Folklorism in 20th Century Russian Music]. [18]

Starting from the 1990s, two more scholarly directions have undergone active development at the Astrakhan Conservatory: "Philosophical and Aesthetical Issues of Artistic Culture and Art" and "Psychological and Pedagogical Issues of Musical and General-Humanitarian Education." The first of the denoted trends embraces the subjects of research elaborated in departments of music theory and music history, as well as general humanitarian disciplines: topical issues in musical philosophy and aesthetics, musical semiotics, musical psychology, and musical sociology. The structure of this direction is determined by two principles, which are basic for contemporary Russian music scholarship: 1) on the one hand, a noticeable tendency for differentiation and specialization of the objects of research with the goal of adapting contemporary scholarly methodologies to them, which elevates the innovational tone of the content of the scholarly-research work as a whole; 2) on the other hand, the significance of the interdisciplinary approach stipulated by the need of music scholarship for engaging the theoretic apparatus of the humanitarian disciplines and even the exact sciences (for example, history and theory of cultures, depth psychology, structuralism, philosophical anthropology, synergetics, information theory, questions

of communication, etc.), which makes it possible to expand substantively the spectrum of the researched phenomena and analyze the systems of early music and contemporary, postmodern music that is inaccessible for traditional musicology. As part of this trend, with the assistance of the Ministry of Culture of the Russian Federation, in 2008 the international conference "Music Among the Arts: Parallels and Interactions" was organized, in 2011 — the All-Russian conference "The Poetics of a Musical Composition: New Scholarly Directions" took place, in November 2012 the international scholarly conference "The Art and Scholarship of Music in the Present-Day World: Parallels and Interactions" was enacted; these conferences included the participation of musicologists, as well as sociologists, philosophers, psychologists and literary critics. Compilations of articles were subsequently published based on the materials of the conferences.

The direction of "Philosophical and Aesthetical Issues of Artistic Culture and Art" actualizes the questions of musical semiotics that have found reflection in the subject matter of three international scholarly conferences and the publication of compilations of articles based on their materials "Muzykal'naya semiotika: perspektivy i puti razvitiya" ["Musical Semiotics: Perspectives and Paths of Development"] organized in November 2006 and 2008 with the financial assistance of the Russian Humanitarian Scholarly Foundation, as well as in 2013, with the financial assistance of the Ministry of Culture of the Russian Federation. The same subject was also developed in Liudmila Savvina's dissertation for the degree of Doctor of Arts *Zvukoorganizatsiya muzyki XX veka kak ob"ekt semiotiki* [Pitch Organization of 20th Century Music as an Object of Semiotics]. [19] The academic novelty of the research is determined by its approach in the study of the issue of pitch organization of 20th century

music from the point of view of contemporary semiotic perceptions. In this work the definition and classification of pitch patterns are given, and three systems of coding are provided: 1) on the basis of fulfilling the objectives (the serial technique); 2) as the result of breaking the rules (neoclassicism, post-serialism); 3) on the basis of creating new patterns (sonorism, aleatorics). Analysis of pitch patterns has made it possible to approach the 20th century musical composition as a bearer of information. Since a musical composition based on individual pitch structures ciphers the information, encrypts the meaning of the message, the most important task of the work turns out to be the research of the correlations of the concepts, the information and the meaning of the musical message, as well as the problems of communicative connections examined from the positions of the addressee (the listener).

Analysis of pitch organization has made it possible to highlight the most important aspects in the work: 1) the historical-cultural aspect, in the context of which the organization of sound becomes a reflection of a certain type of thinking on the part of the artist and his worldview position; 2) the musical-linguistic aspect, from the positions of which pitch organization is put forth as a language system possessing a certain specific code pattern; 3) the communicative aspect, connected with the issue of two-sided relations between the sender and the addressee of the message; 4) the methodological aspect; directed at research of the immanent-lingual norms of 20th century pitch organization.

The theses of the present work have found practical application in the tutorial authorial courses of “Contemporary Harmony” and “Musical Semiotics” that are read to the students and aspirants of the Astrakhan Conservatory. Dissertations for the degrees of Candidate of Arts and Doctor of Arts on the topics related to these subjects have been defended under the guidance of Liudmila Savvina.

The philosophical and aesthetical issues of the concept of silence are elaborated in the works of Candidate of Arts, associate professor Inna Nekrasova. [20] A broad amount of material connected with contemporary Western and Russian music is spanned by the researcher. Silence is examined as a philosophical category, an artistic image and a complex of expressive means. According to the author, it has found various types of interpretation in all the leading trends of art during the time period between the 1970s and the 1990s. At the same time, silence does not disengage, but rather connects oppositely directed tendencies, at times behaving in the function of a certain kind of “central element.” For this reason, in the art of music it frequently plays the role of a peculiar “tonic,” the sought-for consonance, the common field of the figurative-semantic integration of various artistic-stylistic tendencies. The basic positions of the work find their application in the lecture course “Music of the Peoples of the World.”

At the conservatory, at the Department of Pan-Humanitarian Disciplines, the issues of musical sociology are actively elaborated (in the works of Candidate of Sociological Sciences, Associate Professor Elena Borisova), as are the issues related to musical psychology (in the works of Candidate of Psychological Sciences, Associate Professor Olga Luchinina). The basic theses of their works are broadly brought into practice. Extremely important for performers are the psychological practical courses for alleviating stress on stage, which are provided both for students and aspirants.

Of special significance is the development of complex issues connected with the research of the music of separate composers who were extensively discussed at the international conference, which found reflection in the edition *Tvorchestvo D. D. Shostakovicha v kontekste mirovogo khudozhestvennogo prostranstva* [*Dmitri Shostakovich's Musical Legacy in the Context of World Artistic Space*]. [21]

The direction of the educational institution's scholarly research work *Psychological and Pedagogical Problems of Musical and General Humanitarian Education* possesses its own structural foundation that actualizes the following subjects of research: 1) issues of performance interpretation; 2) issues of instrumental and vocal performance; 3) interaction of academic and folk traditions in the practice of contemporary performance; 4) issues of theory, history and practice of the art of music. In the context of this direction, textbooks and tutorial manuals have been published, including those devoted to harmony (by Liudmila Savvina: *Garmoniya XX veka* [20th Century Harmony] bearing the seal of the Academic Methodological Association), solfege (by Pavel Sladkov for pupils of music schools and colleges, as well as for students of higher educational institutions, bearing the seal of the Academic Methodological Association), musical content (by Liudmila Kazantseva), to work with Russian folk instrument orchestras (by Pavel Belik), the study of the repertoire for the bayan (by Yuri Gontsov), and the methodology of instructing the piano (by Elena Vinokurova). The issues related to solfege have received comprehensive elucidation in the monographs of Doctor of Arts, Professor Pavel Sladkov *Osnovy solfedzhio* [The Foundations of Solfege] and *Tezaurus klassicheskogo solfedzhio (istoriko-teoreticheskii i pedagogicheskii aspekty)* [A Thesaurus of Classical Solfege (Historical-Theoretical and Pedagogical Aspects)]. [22]

This direction is characterized by the interest in the psychological-pedagogical issues of performance increased in recent years, which is reflected in the compilation of articles by the faculty members of the conservatory published in 2012, *Ispolnitel'skoe iskusstvo: interpretatsiya, pedagogica, metodika* [The Art of Performance: Interpretation,

Pedagogy, Methodology] and in the monographs and dissertations of Galina Beskrovnaya *Muzykal'noe ispolnitel'stvo: protsessual'no-dinamicheskii aspekt* [Musical Performance: the Procedural-Dynamic Aspect] [23] and Piotr Belik *Dramaturgicheskaya vyrazitel'nost' orkestravogo pis'ma v simfoniakh dlya orkestra russkikh narodnykh instrumentov* [The Dramaturgical Expressivity of Orchestral Writing in Symphonies for Orchestras of Russian Folk Instruments]. [24] Research of the specific features of vocal performance forms the subject of the dissertation and methodological manual created by Candidate of Arts Sergei Tarasov. In 2007, the international competition "Psychology and Phoniatics: Their Role in a Vocalist's Upbringing" was organized, particularly with the aim of attracting students and vocalist faculty members, in which not only musicians, but also doctors and psychologists participated in and presented master-classes.

With the aim of actively involving young people in scholarly activities and the recognition of talented students capable of continuing their studies at the educational institution, the Astrakhan Conservatory together with the Astrakhan College of Culture organized two concerts titled "Traditions and Innovation in Culture and Art: a Connection Between the Epochs" (2013, 2014). The main subject matter elaborated at the Astrakhan College of Culture is connected with folk music studies, as the result of which the folk music ensembles of the city and the region took part in the conference.

To sum up the results of the scholarly activities of the Astrakhan Conservatory, it must be noted that its faculty members have made a worthy contribution to Russian musicology by actively participating in All-Russian and international conferences in various cities in Russia and abroad: Moscow (the Moscow State P. I. Tchaikovsky Conservatory, the Gnesin Russian Music Academy, the Moscow

State Maimonides Classical Academy), Rostov-on-Don, Maikop, Tambov, Penza, St. Petersburg, Kazan, Saratov, Nizhny Novgorod, Ufa, Volgograd, Kazan, Krasnodar, Petrozavodsk, Minsk, and in other countries — England, Greece, Lithuania and Latvia.

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Contemporary Music and the Methods of its Analysis*

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Abstract. The article raises the question of what is considered to be contemporary music today. The author notes the variability of the interpretation of this concept, due to the change of the philosophical and aesthetic attitudes in recent art, emphasizing that the concept of “contemporaneity,” which has been developed in European culture, is now unable to reflect adequately the essence of what is happening. The article is devoted to the approaches of analysis of contemporary music that can be found in the Proceedings of the European Music Analysis Conferences (EuroMAC). Three conferences that took place in 2014, 2017 and 2021 were used as sources of information on analysis of contemporary music. A study of this body of texts shows that contemporary music analysis at the present moment has not demonstrated any fundamentally new means of study, but the present-day methods are numerous in their quantity, and the main process of their application is concentrated on the expansion of musical material.

Keywords: contemporary music, academic music, popular music, music analysis, corpus studies, conferences EuroMAC

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Translated by Dr. Anton Rovner.

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What is Contemporary Music?¹

Contemporary music for the Gnesin Academy's scholarly tradition is a significant phenomenon. In the early 1980s, at the end of the so-called "period of stagnation," the Gnesin Institute obtained in the person of Natalia Sergeevna Gulyanitskaya, a noteworthy and sagacious scholar who laid the foundation in musicological research of contemporary music. It was particularly at that time that the monograph *Vvedenie v sovremennuyu garmoniyu* [*Introduction to Contemporary Harmony*]² was written by her, at that same time in her class the dissertations by Vitaly Aleev, Tatiana Naumenko, Yuliya Panteleeva and many other musicologists who presently teach at the Gnesin Russian Academy of Music were prepared and defended. All of us have been bestowed the honor to continue this direction, connected with comprehending the regular laws of the newest music. and today, as it seems to me, it becomes fit to ask the question: what is contemporary music?

During those years that passed since the moment Natalia Gulyanitskaya's monograph was published, many things have changed. The accents have shifted. And the question of what is "contemporary music" is interpreted today differently than it was even 20 years ago, when on one of our traditional conferences I made a presentation titled "A Course on Contemporary Music as a Pedagogical Issue" (2004). At that time, it was necessary to pay attention for the first time how the previously

unconnected trends of popular and academic classical music were coalescing together. Now even professionals have stopped being shocked by the study of the classical and popular traditional courses — as it is well known, in recent years the tutorial course for bachelor students "Music of the Second Half of the 20th Century and the Beginning of the 21st Century" has been developed and introduced into universities. As for the broader circle of students, more measured and tenacious interpretations have been developed for them. The authors of the textbook *Muzyka* [*Music*] write: "Folk, sacred and academic classical music — being at the forefront during the course of several centuries, — are at the present time hardly the sole exceptional forms of musical being. An immense amount of other kinds of music have invaded our lives which it is not possible to ignore — at least in virtue of the variety of its styles, as well as the demand for it on the part of a significant part of the audience of listeners. Jazz, rock, pop music, disco, author songs, rap, etc. — all of these are new and latest styles of music that live and develop themselves in accordance to their own laws. Correspondingly, the present-day musical life has become a more diverse and motley phenomenon than it has ever been up to now. Now it unites the most diverse musical spheres, directions, styles, genres, national traditions and even cultures in broad terms.

The very concept of contemporary music has changed. For example, in the milieu of professional music, the music labelled

¹ Author's note for the present edition. This article was prepared ten years ago and it means a lot for everybody who is interested in the topic. The text cannot be understood as a status quo for the present situation in music because of different and rapid changes in what can be considered as "contemporary" in music as well as in music analysis: today. Therefore, it may be useful only as a source of historical information: what was considered "contemporary" ten years ago by the author cannot be relevant for the situation in 2024.

² Gulyanitskaya N. S. *Vvedenie v sovremennuyu garmoniyu* [*Introduction to Contemporary Harmony*]. Moscow: Muzyka, 1984. 256 p.

as contemporary is frequently the academic music composed during the last few decades. At the same time, beyond the confines of this milieu, it is non-academic music that is considered to be contemporary. Even the direct contrast of ‘classical music vs. contemporary music’ is often found, where the place of the ‘classics’ is taken up by composers of bygone epochs, whereas modernity is associated exclusively with various youth directions. As a consequence of this, the artistic situation has been further complexified by the ambiguity in its definitions.” [1, pp. 5–6] In this particular case, the authors base themselves on a broad spectrum of opinions that the Internet demonstrates for us — both the Russian and the English.

Generally, the Internet, its collective consciousness is sometimes capable of delineating the situation very vividly. When typing the word combination “contemporary music” on the online search engine, we are confronted with a despairing wail: *“Help us write an article on the theme of ‘how I understand the concept of contemporary music,’ very urgently needed, write it pleeeeeeease!”*

And a very deserving answer to this (a pity that it has remained anonymous) is: *“By ‘contemporary music’ I understand that music which would for a certainly not be understood by the people of the past. People from the 19th century would never understand the music of such styles as punk rock, or noise, but they would find quite close kinship with the contemporary romance song, music written in the neoclassical style or contemporary folk music. ‘Contemporary music’ is the music that creates new styles and directions solely by its very existence, which changes the concept of ‘music’ itself. Even many contemporary people would not understand the greater part of electronic music, such styles as industrial music or death metal. This is neither good nor bad, but simply that this music is not meant*

for them. Our generation will also look at the new styles that very soon our children and grandchildren will invent, and similarly we will not understand, how it is possible to listen to such, and ‘why they are dancing to the sounds of the wound-up ‘Belarus’ tractor.’ This problem is relevant at all times.”

Here our attention is drawn to the following characterization: “Contemporary music” is the music that creates new styles and directions solely by its very existence, which changes the concept of “music” itself. And here it makes sense for us to ponder upon the fact that, in essence, one of the constituent parts of “contemporary music” has always been the understanding of music as something “new,” which had not existed before. In other words, the concept of “modernism,” comprehending the new as a principally important characterization of the present-day condition of artistic culture, and any other kind, has been firmly ingrained into the context of the word “contemporary.” And so it has been for the condition of art up until the late 1960s (see: [2]). The emergence of any given trend gave the feeling of forward motion, the sensation of the continuation of contemporaneity, its renewal and progress.

However, the situation in the 1980s, as we can see now, is characterized by something new. The art of music outside of Russia entered a new convolution, when post-structural philosophy and post-structural methodologies rapidly entered the spotlight, with their emphasis on decentralization and deconstruction.

The chief trait of development of music turns out to be the erasure of boundaries. The swiftly formed process of convergence of various directions also developed itself in popular music, as well, a striking example of which is the specific phenomenon of the crossover into classical academic music, too. After the adaptation of ethnic music within the frameworks of avant-garde music (in the works of La Monte Young, Terry

Riley and Philip Glass), after bringing in improvisational approaches in the works of Cornelius Cardew and Frederick Rzewski, onto the proscenium of history enter the composers who have done the same thing in the sphere of rock music: those are Laurie Anderson, Peter Gordon, Gene Tyranny, and Paul Dresher. As rock composer Rhys Chatham writes, “We continued to ask the question, ‘Can this too, be considered art music?’ This was not, of course, to imply that rock is not art. The question we were addressing was how far could we go in incorporating the rhythms, sounds, and working methods of rock into art music before turning it completely into rock.”³

Composers Muhal Richard Abrams and Leroy Jenkins tried to fit in the serial technique with improvisation, while some rock groups have held the course at the use of the noises of *musique concrète*. The destruction of the barriers between academic classical, improvised and rock music was becoming more complete. Rock musicians, such as Brian Eno, were doing the same thing that John Cage was, — they were creating sound installations. Terminologically this may be indicated as transgression, which, essentially, is defined as the overcoming of absolutely all boundaries. And then what comes out on the surface is the question of the context of music. As Rhys Chatham writes, “...art music made by art composers in a rock context was rock music; ...where improvised music made by rock composers in a jazz festival context was warmly welcomed by the jazz audience.”⁴ Which is what we see, when a musical composition becomes the object of even the slightest arrangement; little is required for even Bach or Mozart to

sound as jazz or rock composers. Minimalism or aleatory music overcome genre-related barriers even faster. The fall of hierarchies opens up maximally broad perspectives for the creators of music and make them deceptively accessible. And as a result, the composer, not being fettered by anything, may choose the style in which he writes, regardless of whether or not it is new. This is how “post-expressionism,” or “late modernism” has emerged in British music, for example, in the works of Harrison Birtwhistle or Mark-Anthony Turnage.

An Analysis of Contemporary Music: A Glance from 2014

Certain effects arise out of the described state of affairs. There is the theoretical-philosophical effect: the very notion of “contemporary” as a concept formed of the entire European history, from antiquity to modern times is gradually becoming inadequate to the essence of the phenomenon. Of all the humanitarian disciplines, philosophy comes closest to the comprehension of such a situation, since in the latter we are suggested to accept the perception of the so-called “new antiquity.” The practical effect poses the question: how should we analyze such compositions that combine the features not only of different styles, but different arts and different cultural paradigms? It is referred to the working-out of approaches capable of giving clue to such phenomena. In the present day, the analysis of such music presents the most acute problem. After all, a composition of a free-improvisational or a jazz direction exists not in the form of a fixed text, but more often than not possesses either a very conditionally symbolic form or simply a form not captioned

³ Chatham R. *Composer's Notebook 1990. Toward a Musical Agenda for the Nineties*.

URL: http://www.rhyschatham.net/nintiesRCwebsite/Essay_1970-90.html (accessed: 15.07.2024).

⁴ Ibid.

in notation. The search for different approaches is undergone by researchers. Some of them were demonstrated at the Eighth European Music Analysis Conference (EuroMAC 2014), which took place at the Catholic University in Leuven (Belgium).

The tone of the conference was set by the French Society for Music Theory, which in its proposal for the round table of the conference indicated in an extremely precise manner the main issue — what is music analysis today? Does it have to be structural or context-dependent, should we rely on the fixed notated musical text, as we have always done previously, or are there possibilities to do otherwise? Among the 28 sections comprising the basis of the conference, only 4 (!) were devoted entirely to analysis of music comprising the European musical heritage. The others were connected with the issues of 20th and 21st century music. The titles of some of the sections were quite expressive, for example “Analysis Beyond the Boundaries of Notation.” In this section, organized by our Italian colleagues, among other issues, the questions of analysis of popular songs expressed while not being written down were examined. Popular music, as we all perceive it, exists as the result of the superimposition of a certain musical idea, then its arrangement, then the convergence of the sound engineer — and this convergence reveals what previously Yuri Kholopov called “the third dimension of music,” which is what he considered its depth, i.e., its spaciousness. Without this, it becomes practically impossible in the present day to analyze popular music, whether it be art rock or ambient. Another question regarding the analysis of popular music, nonetheless, remains to be the question of its notation and the perfection of this notation, since many compositions presently have a very conditional appearance from the perspective of traditional musicology. Such is the perspective of the jazz standard (Example No. 1).

Example No. 1

Gerald Wilson. *Nancy Joe*

Another section, connected with analysis of contemporary music, was examining analysis of electronic music. Since an electroacoustic composition is essentially music presenting solely a computer sound (for example Xenakis *La légende d'eer* or Stockhausen's *Gesang der Jünglinge*), analysis of such music is realized into written form through a peculiar “topographic analysis” of the particularities of the texture, their transmission into a picture or a sort of graphic notation (see Example No. 2).

The problems arising here are such: if we rely solely on aural impression, can it be considered adequate to the visual-auditory, when the text is both written down and may be perceived by an inner ear? Is there a possibility for such kind of symmetrical “inner sight,” when what has been heard acquires the form of visual notation capable of transmitting musical processes?

A different type of problem arises in the case of a mixed score possessing both an electronic line and a more traditional instrumental-vocal component: how can we analyze the dependence of these strata of the score? And here we already encounter absolutely different horizons of musicological analysis: the problem of analyzing the particular computer program with the aid of which the composition was created. Such kinds of examples of new musicological manufactured articles already exist: French scientists have published

Example No. 2

Karlheinz Stockhausen. *Expo für 3*

The image displays a complex musical score for three voices (I, II, III) from Karlheinz Stockhausen's 'Expo für 3'. The score is written on three staves and includes various musical notations such as notes, rests, and dynamic markings. The score is annotated with red brackets and green numbers 1 through 7, highlighting specific sections. There are also two 'insert' labels: 'insert 1' and 'insert 2'.

books titled *Contemporary Compositional Techniques and OpenMusic* [3] or *Unsayable Music: Six Reflections on Musical Semiotics, Electroacoustic and Digital Music* [4]. The principle of approach here remains quite comprehensible and very familiar — if you wish to find out how something is constructed, — replicate it, but this means that knowledge of computer compositional technologies must come into the life of the musicologist, and this requires great efforts and a qualitatively different preparation.

Several independent sections were devoted to analysis of popular music. Jazz harmony became the topic of a separate discussion, as did various approaches to the analysis of popular music, in general. What becomes especially significant is not only the incorporation of jazz harmony into the overall context (this has already been done in Kholopov’s textbook⁵), but the development of entire “grammar books” — individual harmonic systems intrinsic to any particular outstanding musician, whether it be Charlie Parker, or Wayne Shorter.

⁵ Kholopov Yu. N. *Garmoniia. Prakticheskii kurs: uchebnik dlya spetsial'nykh kursov konservatorii (muzykovedcheskie i kompozitorskie otdeleniia). V. 2 ch. Ch. 2. Garmoniia XX veka [Harmony. A Practical Course: A Textbook for Specialized Courses of Conservatories (Musicology and Composition Departments). In 2 Vols. Vol. 2. 20th Century Harmony]*. Moscow: Kompozitor, 2003. 624 p.

Traditional academic music was also not passed over. One of the questions was formulated the following way: what do we analyze? Naturally, the answer varied, depending on what musical direction was meant? While in the music of the super-sophisticated variety (such as the works of Ferneyhough, for example), the musical text proper could have been examined through “telescopic” optics, the works of the opposite trends (for example, minimalism) call for a closer proximity, similar to a microscope. The combination of such “optical” strata transform the analyst into a sort of “universal surgeon” capable of unclosing the regularities of both a micro- and a macro-level of a musical composition.

Contemporary Music and the Current State of Affairs

The subsequent steps regarding the questions of interpreting what comprises contemporary music and the methods of its analysis belong to the “cumulative sense” of the subsequent congresses of the Societies for Music Theory. Let us follow them in contour through published materials.

In 2017 EuroMAC was organized in Strasbourg: Le 9^{me} Congrès européen d’analyse musicale (EuroMAC 9). It started with a plenary presentation, where the directors of the French Society for Analysis, Marie-Noëlle Masson and Jean-Pierre Bartoli expressed their collective opinion concerning contemporary analysis, and also made the attempt of classifying the existent approaches. By the title of their plenary presentation “Is Analysis an Autonomous Subject? The Formal, Theoretical and Computer Models in the Analysis of Popular Music” they highlighted the vector of the development of this discipline — *corpus studies*, and also accentuated the means of action within the framework of this important direction — group research projects (both American

and French scholars worked together during the course of the aforementioned project). [5]

At the present day, the 10th European Music Analysis Conference, which took place in Moscow in 2021, has remained “at the forefront” in the research of analysis as a discipline. How was contemporary music presented at this grandiose musicological forum? To analyze this, let us make use of the published materials of the Congress. [6]

For the beginning, let us note that the “gigantism” intrinsic to all the EuroMacs was especially perceptible here. 55 sections — such a large quantity was not known to any of the congresses. Were there any sections devoted to analysis of contemporary music? Inevitably, they were there, and the modes of its research cause us to ponder about what direction is chosen by the present-day analyst along the way of study of the newest kinds of music? Here are several observations.

If we take as a basis the directedness of the plenary presentations as a vector in the development of Russian musicology, then in their enumeration we shall see the following:

- The Post-Scriptum as a Mode of Expression of a Composer (Alexander Sokolov, Moscow State Tchaikovsky Conservatory; Society for Theory of Music, Russia);

- What Analysis Does to Musical Works (Moderator of the Round Table — Jean-Marc Chouvel, Sorbonne University; French Society for Music Analysis);

- Analyzing Fragmentary Evidence: Revealing the Remnants of a Medieval Motet Book in Stockholm (Catherine A. Bradley, University of Oslo; Society for Music Analysis, UK);

- L’abduction dans la pensée de Schenker [On the Impact of Schenker’s Musical Thinking] (Pedro Purroy (Zaragoza) and Josep Margarit, Barcelona; Associació de Teoria i Anàlisi Musicals [Association of Musical Theory and Analysis]);

– Nikša Gligo's Criteria of Evaluation of New Music of the 20th Century: A Retrospective (Sanja Kiš Žuvela, Academy of Music, University of Zagreb, Croatia; Croatian Society of Music Theorists);

– Li Bai, Set to Music by European Composers. On the Relations between Music, Words and the Cultivation of Strangeness (Gesine Schröder, Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy," Leipzig, and Universität für Musik und darstellende Kunst, Wien; The Society of German-Speaking Music Theory);

– Music Notation as Analysis (Nicolas Meeùs, Sorbonne University; Belgian Society for Music Analysis);

– Engaging Beethoven Today (Panel discussion, participants: John Koslovsky, Conservatorium van Amsterdam / Utrecht University; Cecilia Oinas, Sibelius Academy / University of the Arts Helsinki; Lea Fink, Max Planck 9 Institute for Empirical Aesthetics; Yannis Rammos, École Polytechnique Fédérale de Lausanne, Switzerland; Dutch-Flemish Society for Music Theory);

– The Dark Side of the Soul. A Topical Approach to Scriabin on the Example of the *Sixth Piano Sonata* (Marcin Trzęsiok, The Karol Szymanowski Academy of Music in Katowice, Poland; Polish Society for Music Analysis);

– Analysis of Post-Dodecaphonic Languages. In Memoriam Bruno Maderna (1920–2020) (Mario Baroni, Università di Bologna; Italian Society for Music Analysis and Music Theory);

– Beyond the Pitch/Pitch-Class Dichotomy: Register, Altered Octaves and the Harmonic Imagination in Twentieth-Century Modernism (José Oliveira Martins, University of Coimbra; Sociedade Portuguesa de Investigação em Música [Portuguese Society for Music Research]);

– SATMUS: The First Year of Activities (Cristóbal García, Conservatorio Superior

de Málaga (High Conservatory of Malaga) and José Luis Besada, Complutense University of Madrid; Sociedad de Análisis y Teoría Musical [Society for Music Analysis and Theory]);

– Theoretical and Analytical Aspects of Musical Interpretation: Approach to Acoustic Dynamics (Zoran Bozanic, Faculty of Music in Belgrade; Srpsko društvo za muzičku teoriju [Serbian Society for Music Theory]);

– North-American Schenkeriana, Schoenbergiana, Stravinskiana, Riemanniana and Cageana (L. Poundie Burstein, Hunter College and CUNY; Severine Neff, University of North Carolina, Chapel Hill; Pieter van den Toorn, University of California, Santa Barbara; Alexander Rehding, Harvard University; and David W. Bernstein, Mills College; plenary session moderators: Michael Beckerman, New York University, and Ildar Khannanov, Peabody Institute, Johns Hopkins University; North-American Theory Welcome Session).

From these directions indicated by the collective reasons of the various societies (14 presentations!) we can arrive at the conclusion that, on the one hand, the interest towards contemporary music remains at a constant level: this is testified by such "vectors" indicated at the plenary presentations as Schenker (one of the significant European publications about Schenker in recent years is an article by French researcher Nicolas Meeùs [7]), post-dodecaphony, topoi in contemporary music (among the latest works on this subject see James Donaldson's article: [8]), American corpus studies (among the recent works, see: [9]) in regard to a whole set of figures of 20th century music; most intriguing was the "entry" into the non-pitch realms of dynamics and registers, as well as into the sphere of evaluating music. But the sensation arises that notwithstanding the twenty-odd years that have passed since the advent of the 21st century, nothing principally new in music theory and analysis

has appeared, and on the surface of music theory scholarship there have not yet appeared any fundamental research works about the latest few decades or any breakthrough theories. Let us emphasize, however, the directive that is

essential for this thought — *on the surface*, and express the cautiously optimistic opinion: very likely, somewhere in the depths of our discipline there are processes unnoticed by us, and we are standing on the threshold of new discoveries...

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Martin Romberg's Choral Music: Stylistic Features

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Abstract. Contemporary choral music from Scandinavia increasingly attracts the attention of performing groups both abroad and in Russia due to its deep originality and distinctiveness. The article examines the choral work of the contemporary Norwegian composer Martin Romberg, whose work is characterised by Neo-Romantic poetics and style. Three of his choral cycles are subjected to detailed analysis: *Aradia* (2012), *Rúnatal* (2012), and *Requiem of Runes* (2022). The themes of the works reflect the Norwegian composer's interest in mysticism and mythology, as well as in archetypal motifs and plots. The relationship between words and music in his choral compositions is structured according to traditional concepts. The features of the modal-intonation sphere and the structural organisation of the works are determined both by the general artistic concept and by the phonetic properties of the language of the poetic sources, including the specifics of their verse organisation (for example, alliterative versification). Along with a general reliance on a Romantic tonal idiom, Romberg's musical language reveals elements of medieval modal archaism, jazz, and Russian song, which are intertwined in an organic unity. The compositions of the 2010s use elements of phonemic composition techniques and Klangfarbenmelodie ["sound-colour melody"], along with various phonic approaches. In the later work (*Requiem*), the choral writing is simplified, but the interest in timbral experiments remains, as manifested in the unusually low tessitura of the sound of all the voices, which is conditioned by ideas of "depth" and "ascension" of register.

Keywords: Martin Romberg, Norwegian music, 21st century choral music, *Aradia*, *Rúnatal*, *Requiem of Runes*

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Introduction

Choral music holds one of the leading positions in the musical culture of the Northern European countries due to its accessible democratic nature and fidelity to traditions, as well as its openness to new musical trends. Choral music is understood in Scandinavian countries as an integral component of cultural identity on account of the deeply rooted connections of the choral tradition both with folklore and with sacred music.

Choral performance and compositional creativity experienced particularly rapid development in Northern Europe in the second half of the 20th and early 21st centuries. This period is marked by new creative figures and compositions of significant artistic merit. The popularity and demand for Scandinavian choral music is evidenced by its increasing inclusion in the repertoires of Russian choral groups.¹ At the same time, this area is not currently well represented in Russian musicology. However, we can mention a number of works by Marianne Glusberg on Swedish choral culture and musical education of the second half of the 20th century. [1; 2; 3] The present article, which partially addresses this gap, focuses on the choral work of contemporary Norwegian composer Martin Romberg (b. 1978). The novelty of the research consists in its presentation of the first Russian scholarly appraisal of these compositions.

Romberg belongs to a generation of composers whose creative development took place in the postmodern era, which is

marked by the rejection of any canons and levelling of the boundaries between elite and mass art. Postmodernism implies an awareness of the multidimensionality of artistic space and consequent mixing of styles and genres, as well as immersion in an absent reality due to a new perception of time according to which the idea of a linear chronological sequence is less privileged. [4; 5] At the same time, Romberg's period of creative maturity coincides with the formation of a new discursive practice and cultural logic referred to under the rubric of *metamodernism*, which is characterised by a fusion of mass and elitist culture along with a new approach to feeling that is not ashamed to express seriousness, emotionality, sincerity, even sentimentality. [6; 7] All this, along with elements of cosmopolitanism — itself a result of the open borders between European countries² — has left a corresponding imprint on Romberg's creative universe.

While his oeuvre is inextricably linked with Neo-Romantic stylistics, Romberg's artistic imagination is equally nourished by folk legends, ancient mythology, modern fantasy literature, and painting. One of the leading genres in his work is the symphonic poem. In fact, all of the composer's works (orchestral and chamber) are programmatic, although Romberg relies on both programmatic and pictorial plot types. Examples of the former include the *Tale of Taliesin* concerto for saxophone and orchestra (2007) and the *Tale of Slaine* saxophone quartet (2010), while pictorial cycles include *Tableaux Fantastiques* (*Fantastic Pictures*, 2008) based on images

¹ The contemporary choral music ensemble *Altro coro* is known for its frequent presentation of Russian premieres of choral works by Knut Nystedt, Ola Gjeilo, and Martin Romberg.

² Born in Norway in 1978, Martin Romberg studied at the University of Music and Performing Arts Vienna (Austria) from 1997 to 2005, participating in the composition class of Michael Jarrell, as well as studying film music with Klaus Peter Sattler. He currently lives and works in France and Norway, where he is the director of the art museum *Nerdrum*. Fluent in Norwegian, French, English and German, Romberg refers to himself as a "European citizen."

by Jacek Yerka,³ *Tableaux Kitsch* (*Kitsch Pictures*, 2014) inspired by the paintings of Odd Nerdrum,⁴ and *Tableaux d'or* (*Golden Pictures*, 2022) which responds to the canvases by Gustav Klimt. In addition, Romberg's work showcases his particular interest in the mythopoetic universe of J. R. R. Tolkien. The book *The Silmarillion* inspired the composer to create a number of musical works including the symphonic poems *Quendi*⁵ (2008), *Telperion and Laurelin*⁶ (2013) and *Fëanor*⁷ (2017), a string quartet *Moriquendi*⁸ (2022), piano pieces *Valaquentia*⁹ (2009) and *Valaquentia II* (2020), and other assorted works.

By now, Romberg has written six choral works: *Eldarinwë Liri* for female choir (2010), *Aradia* for mixed choir (2012), *Rúnatal* for mixed choir (2012), *Streghe* for female choir (2012), *Varangian Lied* for mixed choir and accordion (2021), *Requiem of Runes* for mixed choir and accordion (2022). We will examine these works in varying degrees of detail.

Poetic Texts and Their Themes

The selection of poetic texts for the choral opuses demonstrates the Norwegian composer's

strong interest in the most ancient layers of human culture. Thus, with the exception of the early choral work *Eldarinwë Liri* (2010), which was created around the Tolkien's verses written in the constructed Elvish language, all his other works are based in one way or another on ancient texts that reflect mythological ideas associated with pagan and Christian beliefs.

The choral composition *Rúnatal* (2012) is based on stanzas from the Old Norse poem *Hávamál* (*Words of Hávi* [the High One]), which makes up part of the *Codex Regius*¹⁰ and is drawn from the *Poetic Edda*. The poem, which is dedicated to the supreme god Odin, comprises short moralistic verses concerning the rules of life conduct, as well as stories about the origin of the runes. The poems making up the *Hávamál* are conventionally divided into five parts. The first part, *Gestapáttir*, consists of stanzas 1–80, in which the rules of hospitality are formulated. The second part (usually untitled), which encompasses stanzas 81 to 110, is devoted to the theme of love and the peculiarities of female nature. The third part, *Loddfáfnismál* (stanzas 111–137), which is

³ Jacek Yerka (b. 1952) is a contemporary Polish surrealist artist whose work was influenced by the works and techniques of Flemish painters Hieronymus Bosch, Pieter Bruegel, Jan van Eyck, and others. Winner of the World Fantasy Award.

⁴ Odd Nerdrum (b. 1944) is a Norwegian figurative artist, who presents his art as part of the kitsch painting movement. He is the author of still lifes, portraits and paintings of an apocalyptic nature. His work was influenced by Rembrandt and Caravaggio. The *Nerdrum* museum, which was established in the artist's hometown of Stavern, contains the most complete collection of his paintings and drawings. Martin Romberg is the current director of this museum.

⁵ In the works of J. R. R. Tolkien, the Quendi are one of the peoples that inhabit the fictional continent of Middle-Earth.

⁶ Telperion and Laurelin are the names of two light-emitting trees (Silver and Gold) that grow in the kingdom of Valinor.

⁷ One of the characters described in *The Silmarillion*, Fëanor is the son of King Finwë, the ruler of the Noldor tribe.

⁸ Moriquendi — Dark Elvish tribes that did not see the light of the two trees (Telperion and Laurelin).

⁹ Forming one of the parts of *The Silmarillion*, Valaquentia lists and characterises the divine beings and spirits inhabiting the universe of Eä.

¹⁰ *The Codex Regius* is an Old Icelandic manuscript dating from the second half of the 13th century.

addressed to the wandering minstrel Loddfáfnir, also contains didactic verses that form a code of conduct. The fourth part, *Rúnatal* (stanzas 138–145), tells how Odin gained the runes through self-sacrifice. The fifth part, *Ljóðatal* (stanzas 146–165), describes the miraculous powers of the supreme god. The poems in this section are made up of magical songs and spells.

Romberg took the verses of the fourth part for his choral composition. They are written in Old Icelandic using the *fornyrðislag* and *ljodahátt* verse meters, which are used in alliterative verse.

The content of *Rúnatal* is attractive, above all, for the unusual parallelism between pagan and Christian rites: the self-sacrifice of Odin, who hung on a tree for nine long nights after piercing himself with a spear, evokes clear associations with the crucifixion of Christ. Such semantic echoes are important for Romberg since testifying to the timeless nature of the plot-forming motifs. Like the American mythologist Joseph Campbell,¹¹ with whose books the composer is well acquainted (for example: [8]), Romberg believes that the spiritual history of mankind has a common foundation.¹²

The choral cycle *Aradia, or The Gospel of the Witches* (2012), which is also called *Witch Mass* in the foreign press, is based on the texts of spells collected in the book of the same name by the American folklorist Charles Godfrey Leland (1824–1903). The collection, published in 1899, was the result of many years of studying the folklore of the province of Tuscany. It contained rituals and spells

of an ancient witchcraft cult allegedly dating back to the Etruscans and practiced by pagan witches. According to Leland, he received the manuscript from a follower of this cult, an Italian woman named Maddalena. The manuscript was entitled *Vangelo (Gospel)*.¹³ As well as translating it into English from Italian and editing it, Leland provided a preface and an appendix in which he attempted to understand the mythology of *Aradia*.

The book consisted of 15 chapters. In addition to magical rituals and spells, it included short stories about the origins of the cult and stories involving the deities revered by the witches. Although the mythology of *Aradia* bears traces of influence from both Roman and Christian religions, it is generally considered to be heretical due to its establishment of a cult of forbidden gods and consequent character as a rebellion against society. The main characters of the book are Diana, were the goddess of the Moon, presented as the “queen of the witches,” her brother, Lucifer (the sun god), their daughter Aradia (who is identified with Biblical Herodias), and the lunar deity, Cain.

Despite the existence of an English translation, Romberg relies fundamentally on the Italian original. The choral cycle consists of seven parts: 1. *Introductione (Introduction)*; 2. *La Sabba (The Sabbath)*; 3. *L'incantesimo delle Pietre (The Charm of the Stones)*; 4. *Diana e Endamone (Diana and Endymion)*; 5. *L'invocazione dell'amore (The Invocation of Love)*; 6. *Incantesimo del Vino (Incantation*

¹¹ Joseph Campbell (1904–1987) — American writer, literary scholar, author of works in the field of mythology and religious studies. In his book *The Hero with a Thousand Faces*, he substantiated the concept of the monomyth, according to which all myths have a single plot structure, defined as the “hero’s journey.”

¹² It should be noted that this idea is also set out in Jorge Luis Borges’ famous laconic story *Four Cycles* (1972). The writer believes that all world literature from ancient times to the present day is based on four key stories: about the siege of a city, about a quest, about a return and about the suicide of God.

¹³ Currently, the authenticity of the manuscript is questioned by a number of researchers.

of the Wine); 7. *Laverna (Laverna)*. The composer selects texts from Chapters I (worship of Aradia), II (spells related to the preparation of a ritual feast), IV (spells of the Sacred Stone, Diana's amulet), VI and IX (love spells, requests for help in love affairs), VIII (spells for a rich grape harvest), and XV (rituals and spells addressed to the goddess Laverna, with the aim of returning illegitimate children who were abandoned at their birth). In many of them (especially in *The Sabbath* and *The Incantation of Wine*), there are many parallels with the Catholic Eucharist. However, in contradistinction with the sacraments of the Church, food and wine are interpreted here not as the body and blood of Christ — but of Diana.

Leland's folklore work inspired Romberg to create another cycle, *Streghe (Witches, 2012)*, written for female choir. This time the composer used the texts of hymns and magic spells that were collected by the American ethnographer in the book *Etruscan Roman Remains in Popular Tradition* (1892). The theme of the seven-part cycle was associated with the veneration of nature spirits and love spells.

The composer's interest in folk culture and witchcraft traditions is natural: on the one hand, it represents a way to get out beyond the limits or "over the edge," an opportunity to combine the real and the unreal; on the other hand, in the mixture of pagan and Christian

religions, timeless ideas of eternity once again emerge. For Romberg, the past is not something obsolete, like some kind of museum exhibit, but rather constantly brings its influence upon us, inducing us to experience and perceive cultural values in a new way.¹⁴

The composer wrote the texts for *Varangian Lied* and choral cycle *Requiem of Runes* himself.¹⁵ However, they include fragments of runic inscriptions on the so-called Varangian stones located throughout Scandinavia. These stones are memorial steles and tombstones dedicated to the Viking campaigns in the lands of Gardariki.¹⁶ While most of these monuments were erected in the 11th century (during the period of active Christianisation), some date back to earlier times. The stones were erected in honour of the Vikings who died in campaigns and battles. The inscriptions, which were engraved in Old Norse, constituted a kind of epitaph. They contained information about the social status of the deceased, his virtues and deeds. Since toponyms are frequently recorded in the inscriptions, rune stones are of particular interest for historical epigraphy and onomastics.

The *Requiem* contains three parts: *I, The Stranger, Memory, and Varangian Lied*. The first (*I, The Stranger*) was inspired by an inscription on a rock from Kårstad (see: [9, pp. 691, 695]),¹⁷ the second, by an inscription

¹⁴ It should be noted that Leland's book *Aradia* gave a powerful impetus to the formation of neo-paganism and influenced the development of the modern religion of Wicca.

¹⁵ Both compositions were written by commission of the accordionist Maria Vlasova and the contemporary choral music ensemble *Altro coro*. *Varangian Lied* was created for the anniversary of the choir in 2021. The successful Russian premiere encouraged Romberg to continue collaborating with musicians based in Moscow. In 2022, the composer decided to expand the concept expressed in the *Varangian Lied*. This is how *Requiem of Runes* came into being, which included *Varangian Lied* as its finale.

¹⁶ Scandinavian name for Kievan Rus.

¹⁷ The Kårstad rock is located in Norway. The inscription dates back to the 5th century. Only the first line can be deciphered, which is usually translated as "I, who come from an another land" or, more briefly, "I, the stranger." The runic inscription is combined with rock carvings of ships and a swastika.

on a runic buckle from Strand,¹⁸ while Odin's song, the text of the third, includes inscriptions on Varangian tombstones located in Sweden.

Despite the fact that rune stones were erected at Viking burial sites, Romberg prefers to interpret the inscriptions in a positive and even romantic way. In his introduction to the concert that opened the festival *Bayan and Bayanists XXXV*,¹⁹ at which the *Requiem* was first performed by the contemporary choral music ensemble *Altro coro* (artistic director and conductor — Alexander Ryzhinsky; accordion — Maria Vlasova), the composer emphasised his view that, in their journeying to the East, the Vikings found not death but love. According to this interpretation, many neither fell in battle nor returned home but instead remained in a foreign land to be with those they had come to love.

The runic inscriptions (given in translation) are incorporated into Romberg's English-language poetic text, which, in essence, represents a poetic fantasy-reflection on the life of the Vikings, past and present. The fragmentary lines from the stones served as an initial impulse for a reconstruction of the lost part of the cultural whole. The composer uses a variety of techniques of lexical repetition:

anaphora, epiphora, anadiplosis, and symploce. These stylistic figures, which are characteristic of the poetry of ancient times, give the texts of the *Requiem* a special expressiveness and brightness, as well as incantatory features.

In addition to the runic inscriptions, signs of other eras are introduced into the verbal basis of the *Requiem*. For example, in the second part, there is mention of Gremory, a demon described in the magical spell book *Lemegeton*,²⁰ which was compiled in the 17th century. Gremory has always been portrayed as appearing in the form of a seductive woman possessing knowledge of the past, present and future, who uses this knowledge to help men win love. The appearance of this figure is not accidental. As already mentioned, Romberg offers his own interpretation of the Varangian campaigns and the story of the Vikings' failure to return.

In general, in the texts of the *Requiem*, the past and the present are closely intertwined. This is achieved not only through the inclusion of fragments of runic inscriptions that resound in the modern language of global communication, but also thanks to the use of the recursive "mise en abyme" technique.²¹ Thus, the second part of the composition contains the following lines:

¹⁸ The buckle was found at the Strand farm in Åfjord in Trøndelag county. Dating back to the 8th century. The runic inscription is interpreted by researchers as symbolising protection from ghosts and the dead. In a letter to the authors of the present article, Romberg points out that in ancient Scandinavian culture, people sought to protect themselves from spirits at the same time as viewing them as a source of energy and knowledge about another world. According to the composer, he tried to reflect both of these aspects in his music.

¹⁹ The concert took place on December 13, 2023 at the Gnesin Russian Academy of Music. The premiere of *Requiem* took place in Petrozavodsk on March 15, 2024, as part of the All-Russian Day of Bayan, Accordion and Harmonica. The composition was performed by the chamber choir of the Petrozavodsk Conservatory under the direction of Olga Shmakova, with the accordion part performed by Ksenia Egorova.

²⁰ Also known as the *Lesser Key of Solomon*. As well as representing collection of texts on magic, the book presents information about Christian demonology and goetia.

²¹ A special case of self-reference, realised in the form of "text within a text," "film within a film," "image within an image," etc.

Memories of those you loved
 are hidden in the runes
 The requiem of the runes
 are sounding though the tunes

 Ghosts sing the requiem,
 the requiem of the runes

Here the effect of metonymic reproduction of the figure within itself arises since what the ghosts sing is nothing other than Romberg's *Requiem*.

The Norwegian composer arranges the texts in a special sequence. In the verses of the first part, the dominant position is occupied by the first-person singular and plural pronouns (I and we). In the text of the second part, the emphasis is on the second-person personal pronoun (you). The verbal basis of the third part is based entirely on third person singular and plural pronouns (he, she, they). As a result, the semantic space is characterised by a constant change in narrative point of view, switching from the narrators of the story to the characters to whom it is narrated. The change in narrative perspective — transition from internal to external focalisation, from a shared view to an external view — determines the semantic stereophony of the work and simultaneously facilitates the interpretation of all events beyond the passage of time. By thus recreating the model of an ancient text, Romberg acts simultaneously as a restorer and a mystifier, both filling in lost meanings and introducing new ones.

The analysis of the poetic sources underlying Romberg's choral works demonstrates that a significant part of the composer's creative consciousness is made up of a deep archaism that rehearses connections with mythological and neo-mythological traditions. The artistic world of his choral works is based on a special chronotope in which the boundaries between different times and spaces are erased. The combination of different languages and cultures, traditions and beliefs in this world

endows it with magical properties, in which the real and the fantastic, the spiritual and the demonic, are combined. The choice of texts demonstrates Romberg's gravitation towards subjects and motifs that can reflect universal and timeless themes.

Features of Musical Stylistics

We will discuss features of the musical style of Romberg's choral works in more detail on the example of his three choral opuses: *Aradia*, *Rúnatal* and *Requiem of Runes*.

In *Aradia*, the composer attempts to recreate ancient ritual music. In order to express his vision of ancient art, he uses a whole panoply of artistic means. Just as Leland's book combined pagan (Etruscan) and Christian beliefs, so the musical language of this choral cycle intertwines various intonational spheres: diatonicism, reminiscent of medieval Gregorian chants and organa, and chromaticism, referring both to the music of Ancient Greece and to the style of Western European romanticism.

The severe and strict colouring of the sound is largely determined by the peculiarities of the choral texture including use of the harmonic vertical, in which parallelism of intervals (primarily fifths, fourths, thirds) and triads prevails. Choral voices often move mono-rhythmically.

Analysis of the interaction of the parts indicates that the composer largely proceeds from the principles of medieval diaphony. At the same time, he manifests it rather diversely in the context of polyphony. For example, in No. 2 (*The Sabbath*), all the voices are often divided into two layers: the leading melodic line is entrusted to the soprano, to which the altos join in parallel fifths a little later; the remaining voices (tenors and basses) perform a background function (Example No. 1).

In No. 3 (*The Charm of the Stones*) the soprano is contrasted with the monolith

Example No. 1

Martin Romberg. *Aradia*. No. 2, mm. 49–53²²

49

sei il cor - po nos - tro sen - za di te non pot - trem - mo vi - ve - re tu che pri - ma di di - ve - ni - re fa - ri - na,

pp

non pot - trem - mo vi - ve - re tu che pri - ma di di - ve - ni - re fa - ri - na, *pp*

cor tro za Scon -

sei cor - po nos - tro sen - za di te non pot - trem - mo vi - ve - re tu che pri - ma di di - ve - ni - re fa - ri - na, Scon -

sei nos sen te trem re pri ni - re fa - ri - na,

Example No. 2

Martin Romberg. *Aradia*. No. 3, mm. 180–191

180

na Di - a - - - na Di - a - na

che tu non ab - bia_ né pa - ce né be - ne che tu po - sa vi - ve - re in pe - na,

che tu non ab - bia_ né pa - ce né be - ne che tu po - sa vi - ve - re in pe - na,

che tu non ab - bia_ né pa - ce né be - ne che tu po - sa vi - ve - re in pe - na,

of the lower voices not only by its rhythmic pattern, but also by its intonational chromaticism (Example No. 2).

The imitative type of exposition is used extremely rarely in *Aradia*. In particular, imitative echoes are found only in No. 2 (*The Sabbath*) and No. 4 (*Diana and Endymion*).

The main principle of intonation is syllabic. While chants also occasionally, appear, but, as a rule, they include no more than four sounds. In addition to the orientation towards ancient medieval monody, the preference for the syllabic style seems to have been influenced by the works of Igor Stravinsky (*Oedipus Rex*)

²² From here on the fragments of musical examples are taken from the scores provided to the authors by Martin Romberg. In the score of *Aradia*, all movements have continuous bar numbering.

and Carl Orff (*Carmina Burana*), the ancient Latin text of which is intoned in precisely this way. The creation of a quasi-archaic style is also facilitated by the non-vibrato style of singing. According to the composer, *Aradia* should be performed with a “clean” and even sound, practically devoid of expression.

The melodic lines of the choral voices often have a smooth character, based on chants with a limited range. In this regard, the beginning of No. 1 (*Introduction*) is already indicative, opening with a two-part choral melody: against the background of the sustained sound of the tenors, a gradual melodic line of the altos moves (Example No. 3).

The variation of diatonicism (Aeolian and Phrygian *E-flat*) into which elements of chromaticism of the ancient Greek type (containing an augmented second, Example No. 4) are later introduced, creates a fantastical sound profile.

In the numbers dedicated to the theme of love, the diatonicism of Gregorian chant is combined with the chromaticism typical of Western European romanticism. The most characteristic in this respect is No. 5 (*The Invocation of Love*), the beginning of which is written in *C Aeolian*, while the culmination is oriented towards the chromatic style of Wagner’s *Tristan und Isolde* (Example No. 5).

The contoured two-part tone of the altos and basses in bars 383–384 is identical to Wagner’s leitmotif of yearning (transposed a minor second down). The triple beat and the stop on the dominant seventh chord in bar 384 reinforce the association. The appearance of the *Tristan* allusion correlates with the text: at this moment the soprano sings the lines “And may I then make love to her until / Our souls with joy are fully satisfied,” and the rest of the choir sings virtually every letter in the word “l’amore” (love). In private correspondence

Example No. 3

Martin Romberg. *Aradia*. No. 1, mm. 1–5

Misterioso ♩ = 50

S.
A.
T.
B.
B.

Quan-do_ i-o sa-rò par-ti-ta daques-to mon-do... qual-un-que co-sa di cui av-re-te bi-so-gno_ U-na

Quan-do qual un - que U-na U-na

Example No. 4

Martin Romberg. *Aradia*. No. 1, mm. 17–20, soprano part

pp

Vi rit-tro-ver - e-te in u-na sel-va tut-te in-si-me ad a-do-ra-re lo spi-ri-to po-ten-te di mi-a.

Example No. 5

Martin Romberg, *Aradia*. No. 5, mm. 379–384

379

bel-la come e-ra pri-ma e co-si po-tre-mo fa-re al-l'a mo-re fi-no a sod-dis-fa-re le nos-tre a-ni-me in-fi-ne per

- a l'a - - m - - - - - o - - - re

- a l'a - - m - - - - - o - - - re

- a l'a - - m - - - - - o - - - re

- a l'a - - m - - - - - o - - - re

with the authors of this article, the composer, however, insists that the similarity to Wagner's leitmotif is unintentional. He considers this coincidence to be a natural consequence of the language of tonal music, whose vocabulary has been enriched with many stable lexemes over the centuries of its existence.

The chromatic "distortion" of polyphony, which is clearly oriented toward the medieval parallel organum, appears in *Aradia* as a kind of musical analogue of the "distorted" rites of witches, which, as noted above, contain a clear echo of the sacraments of the Catholic Church.

In the Witches' Mass, Romberg also uses innovative techniques of choral writing, in particular, he resorts to elements of the technique of phonemic composition and *Klangfarbenmelodie*, which ensure "active interaction of musical sounds simultaneously in horizontal, vertical and depth dimensions." [10, p. 87] Thus, a specific timbre-texture effect is created in No. 2 thanks to a special verbal disposition: while the text is fully developed in the soprano and first bass parts, only its individual syllables and vowel sounds are intoned by the second basses and tenors (see Example No. 1).

At the end of No. 4 (*Diana and Endymion*), in the words *innamorato* and *mi*, the composer separates the sonorant consonant "m," voicing it separately in the bass part. A special acoustic effect is created by the alternation of *solo* and *tutti* in the soprano part and the imitation of the solo replica by the altos. At the same time, the tenors perform the final syllables of the words *innamorato*, *sconguirerà*, *correrò*, to "illuminate" these words timbrally (Example No. 6).

The characteristic sound image of No. 6 (*Incantation of the Wine*) is defined by the technique of *glissando*, which is carried out both within fairly narrow intervals (minor and major seconds) and wider ones (fourths and fifths). Romberg combines it with elements of phonemic technique. Thus, the number begins with a full choral sound (only the second bass part is absent). However, the altos and sopranos enter with a slight delay (a sixteenth and an eighth note, respectively). In the words *bevo*, *che*, and *vino* the initial consonants are cut off, which are voiced only by male voices, while *glissando* is directed in the opposite direction (descending versus ascending in tenors). The culmination of this technique is the word *trasformato* (transformed). It is fully intoned only in basses, while in other voices it is only

Example No. 6

Martin Romberg. *Aradia*. No. 4, mm. 301–311

301 *pp* solo tutti solo

ques-to cuo - re chi un - que si - a inn - a - mo - ra - to se mi

ques-to cuo - re chi un - que si - inn - a - mo - ra - to

ques-to cuo - re ra - to

ques-to cuo - re m mo - ra - to m - i

ques-to cuo - re m mo - ra - to m - i

partially intoned (Example No. 7): in the tenors the initial consonants disappear (...*asformato*), in the sopranos and altos the entire first syllable disappears (...*formato*). All this contributes to a special iridescent sound, reflecting the main image — the transformation of wine into Diana’s blood. The sliding motion also creates a slightly dizzying effect.

Aradia’s magical sound is greatly aided by a variety of speech techniques. In No. 5 (*The Invocation of Love*), the rhythmic

speech in the soprano part is accompanied by the phonemic material of the remaining voices of the choir, alternating the consonant “m” and the vowel “a.” No. 7 (*Laverna*) opens with an ostinato second figure in the basses, against which background the sopranos and altos whisper the text.

As the cycle unfolds, the number of specific techniques increases. In the same way, the intonational sphere gradually becomes more complex. In this regard, a comparison

Example No. 7

Martin Romberg. *Aradia*. No. 6, mm. 426–430

426

a - na, e da i - no_ si è for - ma - to

a - na, e da i - no_ si è for - ma - to

a - na, che da vi - no_ si è as - for - ma - to

a - na, che da vi - no_ si è tras - for - ma - to

of the first and last numbers of the cycle is especially indicative. The *Introduction* was written in *E-flat minor*, based on variant diatonics (alternation of the 2nd and its lower degree, as well as the natural and harmonic 7th) with a minimal inclusion of chromatic harmonies (rare appearances of hemiola tetrachords and semitone consonances). In *Laverna*, the main theme is based on a diminished mode (the octatonic scale) (Example No. 8).

The choral works *Rúnatal* and *Streghe* were created in the same year as *Aradia*. Their musical language is close to the “witches’ mass.” The similarity is ensured by related intonation patterns: narrow-ranged chants falling seconds, and chanting of sounds. In *Streghe*, solo parts are also introduced. A significant role is also played by the commonality of individual textural techniques such as parallelisms of fourths, fifths, and sixths. Sometimes there are repeated elements present. For example, the opening invocation of *Rúnatal* is reminiscent of the introduction to No. 2 of *Aradia*. In both cases, a small-interval juxtaposition of the triad and the fifth-octave chord with a grace note in the soprano part arises.

At the same time, the harmonic vertical in *Rúnatal* is more astringent, being permeated

with a large number of dissonances. In addition, this composition differs from the “witch” cycles in terms of its rhythm. The choir uses alternations and simultaneous combinations of duplets and triplets, as well as reversed dotted rhythms; there is frequent metrical variability. All these features seem to reflect the linguistic specificity of the text and its verse meter, which, we recall, was originally written in Old Icelandic.

The predominant type of textural writing in *Rúnatal* is the homophonic-harmonic style of presentation. This is evidenced by the clear functional distribution of voices: the basses often play the role of the harmonic foundation (their part is either based on a sustained sound or creates motion on intervals of fourths or fifths that make up the the scale degrees of I, IV and V of the resultant scale); in cases where they do not duplicate the main melodic voice, the middle voices perform the function of harmonic support, while the leading melodic line, as a rule, is entrusted to the soprano (see Example No. 9).

In the given example, the archaism of the sound is provided by the quartal doubling of the altos and tenors, as well as the reliance on the Phrygian mode in *D*, whose diatonicism is infringed by the intervallic parallelism

Example No. 8

Martin Romberg. *Aradia*. No. 7, mm. 482–486

The musical score for Example No. 8 consists of five staves. The top staff is the soprano line, followed by alto and tenor lines (which are quartally doubled), and two bass lines. The lyrics are: "pos - sa por - ta - re a me mi - o fig - lio, e che pos - sa guar - dar - mi da qua - lun - pe - ri - co - lo. che". The score includes dynamic markings *p* and *pp*. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The measure number 482 is indicated at the beginning of the first staff.

Example No. 9

Martin Romberg. *Rúnatal*, mm. 58–60

58

fræ - vask ok fró - ðr ve - ra ok va - xa ok vel ha - fask,
 fræ - vask ok fró - ðr ve - ra ok va - xa ok vel ha - fask,
 fræ - vask ok fró - ðr ve - ra ok va - xa ok vel ha - fask,
 ok va - xa ok vel ha - fask,

of the middle voices, which introduce “conflicting” sounds into the harmonic vertical.

The appeal to the homophonic type of writing is natural, given the generic reference of the choral subtitle to the runic song of Odin.

Runic songs, as it is well known, were based on dialogic form, performed alternately either by two singers sitting opposite from each other and holding hands, or by the leading singer and the chorus. The structure of the chant often had a question-and-answer character, which was due to the alliteration and parallelism typical of runic poetry. A peculiar refraction of these patterns is revealed in the compositional structure of *Rúnatal*. The chorus is dominated by the syllabic type of intonation, with the melodic lines outlining the third, fourth and fifth modal frames. In fact, each stanza of the text (let us recall that Romberg took stanzas 138–145 from *Words of Hávi* [*the High One*] for the chorus) is musically constructed from two similar melodic links that differ in their clausal constructions (Example No. 10).

From Example No. 10, it becomes clear that the melodic repetition is determined mainly, albeit not always, by the text (in stanza 140 similar melodic lines are performed with different texts). The musical material of the stanzas is related to itself. Thus, the beginning

of stanzas 138 and 139 represents a kind of melodic anaphora, while the incipit of stanza 140 coincides with the final refrain of stanza 139. Such intonational correspondences form a kind of analogue of the sound feature of alliterative verse.


Stanzas 141–143 repeat musically the material of stanzas 138–140, but with tonal-harmonic changes, consisting at a larger level in the form of two varied couplets (in essence, it projects the two-link form of melostrophe). This unification is due to the semantic echo: thus, stanza 138 tells of the sacrifice of Odin the man to Odin the god, while its semantic parallel may be found in stanza 141, which presents the consequences of this sacrifice (initiation, the acquisition of knowledge and wisdom, as if equivalent to a new birth); meanwhile, stanzas 139 and 142 are united by the image of the runes (in one case, Odin’s suffering for the sake of acquiring the runes is described, while the other indicates that the supreme god comprehended the image and meaning of the runes); stanzas 140 and 143 are connected by an abundance of anthroponyms (the mythological characters Böllþorn, Bestla, Dáinn, Dvalinn, and Ásviðr are mentioned).

Stanza 144 is based on the introductory musical material of stanza 138. On the one

Example No. 10

Martin Romberg. *Rúnatal*. Stanzas 138 (soprano part),
139 (alto and soprano parts) and 140 (soprano part)

Строфа 138



Строфа 139

A.



Строфа 140

S.



hand, their unification is achieved by means of alliteration: the first lines of each stanza begin with the same sounds (“**Veit** ek at ek hekk” and “**Veistu**, hvé rísta skal?”). However, stanza 144 also represents a kind of summary of the whole story (Odin’s sacrifice and his discovery of the runes). Here the eight actions are listed that must be mastered in order to learn how to cast spells with the runes (the ability to cut them, paint them, comprehend their meaning,

divine with them, talk to the gods through them, create spells and neutralise them).

The reappearance of the initial musical material provides the compositional structure with the features of a frame. However, the form of *Rúnatal* remains open, since the final stanza, which functions as a kind of coda, introduces new material: the composition ends with a chorale. The change in the genre profile occurs in connection with the text. Stanza 145 first

warns against excesses in making sacrifices²³ and then narrates about Odin's return home and rise to prominence. It is significant that Romberg shifts the tonal foundation in this section: while beginning in *D Phrygian*, the stanza ends in *G# Phrygian*. In this case, the tritone polarity acts both as a sign of another existence and a symbol of exultative transformation.

Following *Rúnatal* and *Streghe*, there was a significant break in Romberg's choral work, which lasted for almost a decade. His latest choral opus, the *Requiem of Runes*, is sufficiently different from his works composed during the 2010s to mark the beginning of a new period in Romberg's choral music.

First of all, we observe that a solo accordion is introduced into the three-part choral cycle. While this unusual format is primarily due to the circumstances of its commission, for Romberg it served as a factor in his inspiration. Thus, the accordion in the *Requiem* becomes, as it were, the soul or voice of the musical narration. Sometimes its lines are contrasted with the choir, while at others the voices are duplicated; the choral sound is additionally coloured with improvisational and sometimes quite virtuosic passages.

The musical language of the *Requiem* is based on the idioms of romantic harmony with the inclusion of elements of jazz (an abundance of chords with added sixths, the repeated appearance of II_7-V_7 and dominant seventh chord chains, as well as the appearance of "blue notes" at the end of the composition). At the same time, virtually all themes are based on trichordal chants, including the interval of a fourth, and are often harmonised by plagal chord progression. These features, together with the frequent repetition of motifs, bring them closer to the style of Russian folk songs.

In the first part of the *Requiem* there is even a fleeting allusion to Glinka's song *The Lark*. In one of the verses, the composer transforms the initial motif of the main theme (Example No. 11a), replacing the ascending third to the second degree with descending stepwise motion and aligning the dotted line with quarter notes (see measures 48–49 of Example No. 11b). Not only the melodic line coincides with Glinka's song, but also the tonality, harmonisation and — in part — texture do (see the accordion part).

According to Romberg, this allusion, as in the case of Wagner's leitmotif in *Aradia*, is unintentional. The composer nevertheless confirms that the music of the *Requiem* possesses "a character and emotional depth that resonates with the Russian 'spirit'."²⁴ Be that as it may, the intonational proximity to Russian songs correlates with the content of the composition, dedicated as it is to the Viking campaigns in Ancient Rus.

In the *Requiem* possesses, the composer turns to simpler forms, such as the couplet-variation (often with a verse-chorus structure). Due to the work's reliance on harmonic structure, homophonic texture becomes dominant. However, the choral writing features of the Romberg's earlier works can also be found here. The most indicative in this regard is the second movement (*Memory*). Its opening exclamatory gesture, both in its rhythmic and harmonic form, evokes distinct associations with the introduction of *Rúnatal* and the beginning of the *Sabbath* from *Aradia*. The following narrow theme, moving in doubled fourths in soprano and alto against the sustained background of the lower voices using closed-mouth singing, recalls the quasi-archaic style of the composer's early choral works (Example No. 12).

²³ "Tis better not to pray / than too much offer; / a gift ever looks to a return. / Tis better not to send / than too much consume" (trans. by Benjamin Thorpe).

²⁴ From a letter to the authors of the present article, dated June 19, 2024.

Example No. 11a

Martin Romberg. *Requiem of Runes*. First Movement, main theme, first verse, mm. 1–7

Grave ♩ = 62

pp

Soprano
I, the stran-ger I, the ran-ger I found friend-ship in the runes Though they hurt me Though they blurt me I did seek them

Alto
I, the stran-ger I, the ran-ger I found friend-ship in the runes Though they hurt me Though they blurt me I seek

Tenor
I, the stran-ger I, the ran-ger I found friend-ship in runes Though they hurt me Though they blurt me I seek

Baryton/Bass
I, the stran-ger I, the ran-ger I found the runes Though they hurt me Though they blurt me I seek

Accordion

Example No. 11b

Martin Romberg. *Requiem of Runes*. First Movement, main theme, third verse, bars 48–52

47

p

Ah Ah Ah Ah

p

Ah Ah Ah Ah

p

Ah Ah Ah Ah

p

Ah Ah Ah Ah

f

Example No. 12

Martin Romberg. *Requiem of Runes*. Second Movement, mm. 13–23

13 **E** *p*

Ghosts are the me-mo-ry of me-mo-ry of runes They are the Gre-mo-ry of Gre-mo-ry of runes You are the cas-ter of the cas-ter of the

Ghosts are the me-mo-ry of me-mo-ry of runes They are the Gre-mo-ry of Gre-mo-ry of runes You are the cas-ter of the cas-ter of the

p

Me - mo - ry

M M M

The composer's attention to registers and tessitura comprises an essentially new element in his work. Romberg may sometimes be accused of forcing performers to step outside their singing comfort zones. In particular, the composition often uses a fairly low range of sound for all the voices (see, for example, the beginning of the first and third movements²⁵). The low tessitura seems to be intended to create the effect of "profundity": on the one hand, the depth or abyss of the times separating us from the Viking Age, and on the other, the depth of the human soul, in which there is room for both sorrow and hope. In some cases, Romberg resorts to voice-crossing between the altos and the tenors, violating the tessitura between the voices, which leads to a more strained sound (see, for example, mm. 22–23, 60 in the first movement, mm. 112–113 in the second movement). In the latter movement, this technique also contributes to timbre variation: in mm. 57–64, with the repetition of the same harmonic progression, the harmonic vertical construction is timbrally renewed through a comparison of the natural and the artificial ensemble.

An analysis of the register development and tessitura position of the voices of the third movement of the *Requiem* provides a useful background for understanding the dramatic idea that the composer is developing. This idea can be described in terms of "ascent." The outer sections (the first and fourth verses) both begin in a low register. The melody, initially assigned to the tenors and basses, gradually shifts to the first and then to the second octave. The elevation of register is accompanied by modal and intonational changes in the melody: the perfect fourth expands to a perfect fifth, the tritone is replaced by a perfect fourth, and *D minor* turns into *B-flat major*. The accompanying mood of "enlightenment"

is determined by the semantic direction of the text, in which the transition from death to love and hope takes place, reflecting the general artistic concept of the work:

They went to the East
They served in the East

Varangian lied

They fell in the East
They died in the East

Varangian lied
Varangian creed

They met in the East
They loved in the East
They yearned in the East

Varangian seed
Varangian lied

Despite the presence of apparently heterogeneous intonational and harmonic elements — Russian song, romantic harmonic language, elements of jazz and the archaism of parallel organum — Romberg's style does not give the impression of being eclectic or polystylistic. On the contrary, the indicated components appear to be melted down into some kind of organic whole.

Conclusion

The study reveals that, despite the diversity of poetic sources they draw upon, Romberg's choral works are united by an interest in antiquity, mysticism, fantasy, and mythology. The composer's attraction to archetypal plots and images, including the eternal themes associated with life, death and love is due to their universality and ability to overcome the boundaries of historical time and space. In his various interviews, Romberg argues that European civilisation has lost its mystical and metaphysical view of reality as a result of its striving for rationalism. According to

²⁵ The rather slow tempo also contributes to the challenges posed by the work to its vocal performers.

the Norwegian Neo-Romantic composer, in order to reveal their creative potential, contemporary human beings must open themselves to the experience of longing for the “other world.” Following a similar line of thought to that of the French anthropologist Claude Lévi-Strauss, Romberg is convinced that there is an ontological kinship between music and myth due to their unique ability to overcome the antinomies of historical time.

The texts that Romberg chooses for his choral works blend Christian and pagan cults with old and new mythology. While the works of the 2010s display a clear interest in linguistic experiments (e.g., Tolkien’s Elvish language), the phonetics of language and the peculiarities of verse organisation (most indicatively in *Rúnatal*), the verbal series of his latest choral oeuvre was created by Romberg himself by using the language of international communication to integrate ancient runic inscriptions into his own (Neo-Romantic) vision of the history of the Varangian campaigns. The composer thereby strives to create a special international atmosphere, both on a verbal and a musical level. The proclamation of the victory of love over death, friendship over enmity, and the value of human life during military campaigns testifies to the humanistic orientation of his work.

The interaction of words and music in the Norwegian composer’s choral works of the is ultimately anchored in tradition due to its basis on the parallel development of these two elements. In this way, the initially bizarre mixture of paganism and Christianity embodied in the texts of *Aradia* is reflected in the modal-intonational sphere, which unites the diatonicism of medieval polyphony with the chromaticism

of late Romanticism in both hemiolic and symmetrical modes. In the *Requiem*, which is dedicated to “those who fell in the East,” elements of Russian song emerge, which are organically intertwined with archaic and jazz elements. Happily, this multi-component nature does not create an impression of excessive stylistic variegation. The composer’s musical style is quite organic and holistic. Like the artists Jacek Yerka and Odd Nerdrum, who inspired him to create the so-called “picture” cycles of works, Romberg acknowledges his debt to the tonal techniques of the “old masters,” which have proven their relevance and viability and remain unsurpassed by other methods of composition. The language of tonal music should be based, in his opinion, on structures that are “immediately recognizable by anyone without introduction and translation”: in this respect, like mythological archetypes, tonal music should be considered as a “pre-verbal pathways of communication.”²⁶ In doing so, the Norwegian composer strives to offer the audience “a musical reality that is regenerative, not moralistic or attacking.”²⁷ Placing the central emphasis on the communicative function of music, he deliberately uses the language of pure feeling, which should be understandable to the majority of listeners.

Of course, one can see elements of kitsch in such an attitude. But Romberg is not afraid of this line of criticism. “To not embrace kitsch is rooted in the fear of being like everyone else,” the composer believes. “It is the fear of being you, because ‘you’ share the same wishes, dreams and sentiments as does everyone else on this planet.”²⁸

²⁶ From a letter to the authors of the present article, dated June 19, 2024.

²⁷ See: Rokkones O. A. *Bastionene for Fall*. URL: <https://web.archive.org/web/20180418093001/https://www.minervanett.no/bastionene-for-fall/> (accessed: 10.07.2024).

²⁸ Nerdrum B. S. *Meet the Norwegian Composer Martin Romberg. Word Wide Kitsch*. URL: <https://worldwidekitsch.com/news-articles/the-kitsch-interview-martin-romberg/> (accessed: 10.07.2024).

Presently, it is still too early to draw any conclusions about the overall contribution of Romberg's compositional work; after all, it is still in its active phase, enabling the composer to engage in collaborations with many musical groups in Europe and

delighting fans with new compositions every year. Nevertheless, as this appraisal of his choral work demonstrates, he has already clearly managed to find his own unique niche within the framework of the contemporary metamodernist paradigm of art.

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Musical Scholarship of the “Golden Age” of the Qing Dynasty Based on 17th and 18th Century Books and Treatises

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Abstract. In 1772, by the order of the Emperor Qiánlóng, work began on the compilation and copying of the collection of classical Chinese works known as the *Sikù Quánshū*, which included books on musical philosophy, aesthetics, drama, palace ceremonies, as well as treatises on European music theory written at that period of time in China. The detailed review of some of these works presented in the article is aimed at introducing new information about the content of music theory sources from the times of the reign of Kāngxī and Qiánlóng into the corpus of Russian musical scholarship. The authentic documents of the era demonstrate that the “Golden Age” of the musical culture of the Qīng court possessed its own stylistic characteristic features, as reflected in the diverse scholarly interests of Chinese scholars in the 17th and the 18th centuries. As part of the new cultural and political reality, classical Chinese musicology was inculcated with a number of transformative aspects, from the revolutionary theoretical expositions of Emperor Kāngxī to his active implementation of Western European musical knowledge. On the other hand, the strict fixation in the treatises of the musical aspect of the ceremonial events of the palace confirms the intention of the Qīng emperors to preserve traditional rituals as the foundation of their own political stability, explicitly demonstrating a continuity of the art of music of previous dynasties.

Keywords: *Sikù Quánshū*, Kāngxī, Qiánlóng, music theory treatise, musical culture of the court

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Introduction

The musical and historical sources of the Qīng dynasty of the “Golden Age” period bring together the results of a summation of Chinese musical scholarship, which included philosophy of music, aesthetics, musical drama, etc. A significant number of the musical treatises are of both a scholarly and a practical orientation in which the knowledge of the types of the music in the court is set out, along with a systematisation of the rules of court ceremonies and the constituencies of the orchestras accompanying them, including vocal and instrumental scores for performance during the mandatory holidays, sacrifices, banquets, etc., in general, describing all the musical components of the events of the imperial palace. As documents of their era, they are conducive to recreating an authentic perspective of the musical life of the *Gùgōng* (palace), where within the format of traditional ceremonies music was performed not only by the numerous peoples subordinate to the Manchus, but also by Western Europeans, which brought a special flavour to the sound space of the “Forbidden City.”¹

Many of the books and treatises on music have been included in the full-length *Sikù Quánshū* (Complete Collection of Books from the Four Treasuries). The work of assembling the library, which lasted from 1772 to 1782, brought together almost 3,500 books and about 80 scrolls created by Chinese scholars up to the middle of the 18th century pertaining to various branches of science, technology, philosophy and art. While noting “some shortcomings in the principles of material selection, editorial

work and copying,” modern researchers argue that “these shortcomings do not reduce its [the anthology’s. — F. X.] highly significant role in the collection, fixation and unification of ancient texts.” [1, p. 14]

The Book (*Yùzhi*) *Lùlǚ Zhèngyì* as a Stimulus for Ideas of Traditional and New Music Scholarship

An important place in the *Sikù Quánshū* is occupied by the four-volume edition (*Yùzhi*) *Lùlǚ Zhèngyì* (御制律吕正义 — *The Fundamentals of Music Written by the Emperor*², which was written by Emperors Kāngxī and Qiánlóng. Of all the works created during the “Golden Age” of the Qīng era, this work is the most voluminous. The book formulates Emperor Kāngxī’s perceptions of music theory, a description of court instruments and the music performed in the imperial palace, records of ceremonial works, information about European music theory, etc. It is no coincidence that in Chinese literature it is often referred to as the “musical encyclopaedia of court life.”

The official date of publication of the three-volume work with the foreword of the Yōngzhèng Emperor is considered to be 1723. However, the fourth volume was published only in 1746 (in the 11th year of the reign of Emperor Qiánlóng). The fact that the last volume did not see the light of day until 23 years after Kāngxī’s death does not reflect the long period of work on it. The desire to complete the great work of his grandfather led Qiánlóng to the idea of creating the fourth volume known as *Hòu Biān* (后编 — *The Last Volume*), which was entirely devoted to the five

¹ The Forbidden City, or *Gùgōng*, is an ancient palace in Beijing.

² 御制律吕正义. 海南出版社, (清) 允祉 等, 著, 2000, 共四编, 2429 页 [(*Yùzhi*) *Lùlǚ Zhèngyì* = *The Fundamentals of Music Written by the Emperor*. Hainan Publishing House, (Qing Dynasty) Yunzhi et al. Vols I–IV, 2000, 2429 p.]. Library of the Forbidden City. *Putong Guji* [Facsimile]. No. 00000034-9/52.

types of music at the palace and the traditions of the court ceremonial. In an earlier article, we argued that combining the fourth volume with the first three seems rather arbitrary. Apparently, Qiánlóng “did not even read the previous three volumes, but immediately began to create the fourth, which eventually became a grandiose project and contained an abundance of information about the organisation of musical life in the Forbidden City.” [2, p. 44]

The first volume *Shàng Biān* (上 编 — *The Upper Volume*) expounded the foundations of Kāngxī’s 14 Lǜ theory. There exists the point of view that in creating this new theory, the emperor was guided by a vain desire to surpass Zhū Zàiyù, the famous philosopher of the Míng era, who entered the history of Chinese music as the first inventor of equal temperament. The eminent Chinese music historian Yáng Yīnlíú spoke critically about Kāngxī’s ideas, writing that “his [the emperor’s. — F. S.] spontaneous creativity violated the logic of the traditional twelve-tone system.” [3, p. 1012] However, recent research suggests that Kāngxī’s theory continues to excite the minds of music scholars. In contrast to Yáng Yīnlíú, Hú Zhǔqīng writes in his dissertation that “the Qing’s reform to musical tuning, despite its apparent narrowness, potentially reflected the much broader transformation that took place on a global scale, or what I call the ‘Phonological Revolution’.” [4, p. 15] We shall add on behalf of ourselves that, while expressing his own thoughts about the new musical system, Kāngxī in no way rejected the previous achievements; indeed, he devoted 8 of the 16 sections of the first volume to the 12 Lǜ theory, the origins of the Huángzhōng tone and the essence of the Sānfēn Sǔnyì theory. Given the emperor’s views on the role of music in establishing world harmony and its universal

relationship with the factual political system, 14 Lǜ could not avoid possessing analogies with the state system, its internal hierarchy, etc. Taking this into account, the study of Kāngxī’s theory in a new cultural and historical context becomes absolutely appropriate.

While the second volume (*Yùzhì*) *Lǜlǚ Zhèngyì* seems very traditional in its presentation of information about musical instruments, the third volume was based on parts of the *Lǜlǚ Zuǎnyào* (律呂纂要 — *Collection of the Fundamentals of Music*) treatise³, whose title has been translated as *A Compilation of the Essentials of Music*, which was created earlier, during the period between 1680 and 1707. Its authorship is attributed to Tomás Pereira, an Italian Jesuit missionary who played an extremely significant role in the spread of European musical theory and practice among the ruling Chinese elites. This fact is very important and testifies, on the one hand, about the genuine interest in European music theory on the part of the Kāngxī emperor, and, on the other hand, to the service in the Imperial Palace of qualified foreign specialists, due to whose efforts, Western music became a part of the Chinese court musical repertoire.

The value of the treatise per se was not called to question by either Kāngxī or Qiánlóng. The latter, by his own command, incorporated *Lǜlǚ Zuǎnyào* into the *Sìkù Quánshū* (四库全书 — *The Complete Collection of Books from the Four Repositories*) collection, recognising the importance of that historically significant treatise with the following comment: “This book is a copy of the imperial treatise of the Qīng dynasty, without any indication of the author’s name, and without any introduction or afterword. The book is comprised of two distinct parts. The first part is based on

³ 律呂纂要 [*Lǜlǚ Zuǎnyào* = *Collection of the Fundamentals of Music*]: Copy of the manuscript. National Library of China. *Pǔtōng Gǔjī*. No. 15252. 119 p.

the study of pitch. The second part is the study of durations.” (Cit. ex: [5, p. 68])

The treatise *Lùlǚ Zuǎnyào* presents the foundations of Western European music theory. It is notable for the unique manner of its presentation, which is characterised by the use of the ideographic properties of Chinese hieroglyphic writing to translate musical concepts. The work is divided into two parts, each of which is in turn divided into 13 sections. Each of the sections is devoted to a separate topic.

The treatise contains information about Kōng (空), a musical staff with five lines and four intervals, as well as keys and vocal registers. Interestingly, in the description of chord voices, the emphasis is shifted from the register to the timbre of the voice; thus, the soprano voice is referred to as a child’s voice, the alto and the tenor voices are referred to as the voices of young men, while the bass voice is described as the voice of an old man. Such a generalised approach involving symbolic interpretation of musical terms by means of the Chinese language is also manifested in the widespread use of the characters Gāng (刚) and Róu (柔), used to describe the signs of alteration (sharp and flat), as well as to denote registers (the high and the low) and music in general. The fourth section of *Gāng Róu Lè Shuō* (刚柔乐说 — *About Strong and Weak Music*) is devoted to these issues. The Gāng and Róu characters return in the seventh section *Fá Bàn yīn Shuō* (乏半音说 — *About the Semitone*), which describes the importance of the semitone: “If there is no semitone in the work,” the author writes, “it is impossible to understand the work as the music of Róu or Gāng.” [Ibid., p. 72] The same Gāng and Róu appear in the twelfth section, which describes the practical use of accidental alteration signs if there is a need to expand the semitone.

The section titled *Lè Míng Xù Shuō* (乐名序说 — *About the Names of the Steps*), introduces the reader to the ascending and

descending motion along the seven degrees of the scale, each of which is provided with its own name: the first step being called Míng Lè Shū, the second — Lā Míng Lè, the third — Fǎ Míng, the fourth — Shō Fā Wǔ, the fifth — La Shō Le, the sixth — La Míng, the seventh — Fa Wu Yin. Particular attention is paid to the intervals between the steps. This is the subject of the final thirteenth section *Shěn Yòng Yuèyīn Shuō* (审用乐音说 — *About the Definition of Tones and Semitones*). The author focuses the reader’s attention on the fact that musicians must accurately determine all the tones and semitones in the major and minor scales, since an error in one interval would entail an error in another.

The movement of melodic voices, conjunct and disjunct, as well as their correct resolution, are described in the sixth section *Pái Yuèyīn Shuō* (排乐音说 — *About Counterpoint*), in which the elementary rules of counterpoint and connection of four chord voices are also mentioned. The tenth section entitled *Zhǎngzhōng Yuè Míng Xù Shuō* (掌中乐名序说 — *About the Guidonian Hand*) contains information about the Guidonian hand, a technique for memorising the scale degrees, which confirms its use at court when teaching the imperial eunuchs to sing.

While a number of sections from the first part of *Lùlǚ Zuǎnyào* have not been included in the third volume of *Lùlǚ Jīngyì* (the third, sixth, eighth, tenth, twelfth and thirteenth sections), the content of the second part of the treatise has been included in full. As noted above, the second part of the work is devoted to the description of the note durations. A significant departure from *Lùlǚ Jīngyì* can be noted only in the use of the names of the durations, which, nonetheless, are given in both cases in accordance with the traditional understanding of note duration by Chinese musicians: Zuì Zhǎng (最长 — is the longest), Duǎn (短 — is short), Duǎn Zhī Bàn (短之半 — is half short), Xiǎo (小 — is small), Xiǎo Zhī Bàn (小之半 — is half

small), Sù (速 — is fast), while Zuisù (最速 — is the fastest).

Unlike the European designation system, where all the durations fit within a set of parts comprising a whole, Chinese names mix different qualitative characteristics of size (long, small) and tempo (fast). Thus, the question of finding the correct equivalents when translating the terms of Western music theory into Chinese turned out to be quite difficult. Moreover, there was the problem of explaining such phenomena that did not exist in Chinese music in principle — for example, counterpoint and polyphony. “By focusing on how Pereira and his Chinese readers selected and transformed European theories, we can see that they were not passive translators or learners, but active, collaborative creators of knowledge.” [6, p. 78]

Here we note that, while the *Lùlǚ Zuǎnyào* may have been the first scholarly work documenting Chinese music and its relationship to Western musical theory, it was not the only one of its kind. Another treatise is known to date from about the same period, *Lùlǚ Jiéyào* (律呂節要 — *A Summary of the Essentials of Music*). The latter, which consists of five parts, reflects on the acoustic properties of sound, as well as on the causes of consonances and dissonances. Despite its remarkable qualities, this work was not widely distributed and never became a topic of interest on the part of the Chinese scholarly community. Although smaller in scale than the *Lùlǚ Jiéyào*, and having a more theoretical than practical content, it is undoubtedly of interest for studying the process of incorporating Western European music theory within a new cultural context.

Continuation and Criticism of the Tradition

Along with the new trends brought to China by European Jesuit missionaries, the traditional type of music scholarship continued to strengthen and develop. In 1678, the two-volume work

on the theory and history of music *Gǔ Yuè Shū* (古乐书 — *The History of Ancient Music*) was published. Despite the fact that there are no scholarly works devoted to it in contemporary musicology in China, it was appreciated by contemporaries and immediate descendants, who included a copy of *Gǔ Yuè Shū* in the 18th-century *Sikù Quánshū* book collection. The lack of in-depth present-day studies of this work only testifies to the fact that, like all other works on music, the manuscript has been hidden in the library archives until recently.

Since the *Sikù Quánshū* included copies of valuable manuscripts, they were usually provided with some comments from the editors. The fact that the Introduction to *Gǔ Yuè Shū* was written much later is confirmed by the date placed under it – September 1784 (the forty-ninth year of the reign of Emperor Qiánlóng). In addition, the names of three editors are mentioned: 纪昀 (Ji Yun, 1724–1805), 卢希熊 (Lù Xīxióng (1734–1795), 孙希仪 (Sūn Xīyì (1720–1796) — and the chief proof-reader 卢凤池 (?–1790).

The introduction to *Gǔ Yuè Shū* sets out the general content of the work, as well as some brief information about the author: “The author of this book is a scholar of our Yīng Huīqiān dynasty, who was born in the city of Hángzhōu.” [7, p. 1] The brief summary provided by the editors is as follows. The first volume explains the origin and essence of the theory of the twelve Lùlǚ, wherein the author refers the reader to the work *Lùlǚ Xīnshū* (律吕新书 — *A New Presentation of the Fundamentals of Music*) written by scholar Cài Yuándìng (1135–1198) from the Sòng dynasty, as well as to the musical ideas of the thinker of the same historical period Zhū Xī (1130–1200). As well as describing traditional musical instruments, the second volume presents an analysis of the content of the work on music theory *Lǐ Shū* (礼书 — *A Book on Etiquette*) by the Sòng scholar Chén Xiāngdào. Here the author discusses the book *Pàn Gōng Lǐ Yuè*

Shū (類宮禮樂疏—*A Book on Ceremonial and Music*), written by writer Lǐ Zhīzǎo (1566–1630) from the Ming era.

All references to the works of the luminaries of Chinese music scholarship who lived 500 years before the appearance of Yīng Huīqiān's book testify to the fact that the brilliance of their ideas and postulates did not fade at all with the passage of time, but only played more brightly in the new cultural and socio-political conditions of the final quarter of the 17th century.

Another scholarly direction was related to the collection and commentaries of works of musical drama, including the *Kūnqǔ* dramatic form. The latter flourished at the royal court during the “Golden Age.” Qiánlóng, a well-educated emperor with an intricate artistic taste, greatly appreciated the grace and skill of musical performers. However, following the departure of the sixth Qīng ruler, the popularity of *Kūnqǔ* would decline, with new varieties of Chinese drama taking its place. In this sense, the book *Jiǔgōng Dàchéng Nánběi Cí Gōngpǔ* (九宮大成南北詞宮譜)⁴ serves as a “mirror” of its era and provides genuine and very valuable information about the admiration for the drama *Kūnqǔ* by the palace court elites.

The book *Jiǔgōng Dàchéng*, published in 1746, comprised a collection of musical scores with commentaries. Its author and compiler was Yǔn Lù, Prince Zhuāng (1695–1767), the sixteenth son of Emperor Kāngxī. Zhōu Xiányǔ, Zōu Jīnshēng, Xú Xīnghuá, Wáng Wénlù and other officials responsible for the Qīng court music took part in the compilation of this collection. It took five years from 1741 to 1746 to create this anthology.

A free translation of the title of this collection, which comprises 81 volumes, may sound something like *The Works of the Southern and Northern Yuán Drama Theatre, Collected by the Imperial Palace*.

The book contains 4446 *Qǔpái* melodies, each of which has a name, is represented by three hieroglyphs and requires particular knowledge for its decoding. When creating a new work, musicians would often choose a famous *Qǔpái* and only then add the texts of new dramas in accordance with the fixed melodic and rhythmic scheme, which was determined by the *Gélǜ* (格律—*The Norms of Chinese Prosody*), the Chinese norms of verse. The main parameters of the *Gélǜ* were the ratio of tones, the rhymes, poetic meter, and metric-compositional structure.

An integral part of the Yuán theatrical performing tradition was the unique phenomenon of the *Gōngdiào*. The “*Gōngdiào*,” as prominent Chinese researcher Liú Wénfēng writes, “refers to the addition of song arias and recitations to typical melodies. The *Gōngdiào* make the content of the play more accessible to the public, expanding and explaining the original song arias and allowing the actor to convey the character and his feelings in more detail.” [8, p. 78]

These same feelings were revealed through the 17 modes of expression known as the *Gōngdiào Shēngqíng* (宮調聲情, literally “the feeling of voices”), and were divided according to the style, expressed feeling, and nature of the melody of the dramas into six *Gǔn* and eleven *Diào*. The founder of this theory of performance in the Chinese musical drama was the scholar from the Yuán dynasty (1271–

⁴ 允祿 等. 九宮大成南北詞宮譜, 1746, 共81卷 [Yun Lu et. al. *Jiǔgōng Dàchéng Nánběi Cí Gōngpǔ* = *Works of the Southern and Northern Yuán Drama Theatre, Collected by the Imperial Palace*, 1746. 81 Vols]. Library of the Forbidden City. *Putong Guji* [Facsimile]. No. 00001201-1/48.

1368), Zhì An, who described the essence of this phenomenon in 1341 in his book *Chàng Lùn* (唱论 — *The Theory of Singing*). All of the 17 *Gōngdiào* have received their names, such as, for example, *Xiān Lǚ Gōng* (仙吕宫 — *The Voice of a Female Deity*) — a clean, clear, soft and iridescent melody; *Nán Lǚ Gōng* (南吕宫 — *The Voice of a Woman from the Southern Part of the Country*) — expressing a sense of grief by its compassionate and sensitive melody; *Zhōng Lǚ Gōng* (中吕宫 — *The Voice of a Woman from the Central Part of the Country*) — a sharp shift in mood, a change of feelings, etc.

The authors of *Jiǔgōng Dàchéng* carried out an immense amount of work of analysing the history of Chinese drama from the time of the Táng Dynasty to the middle of the 18th century. They compiled notes about each drama, explaining the origins of their texts and the *Qǔpái* melodies, as well as analysing the expressiveness in terms of *Gōngdiào Shēngqǐng* and singing methods, having pronounced a fair share of critical comments of the previous interpreters of the work. Indeed, in the pages of the book it is clearly stated that the authors “do not agree with the interpretation of some dramas given in earlier books and give their own explanations for some of them.” (Cit. ex: [9, p. 56]) For example, at the end of the section on the drama *Dà Hóng Páo* (大红袍 — *Big Red Robe*), we find the following commentary: “This drama was created not during the Yuán Dynasty, as stated in other books, but during the Míng Dynasty, since during the Yuán Dynasty the *Dà Hóng Páo Qǔpái* had not yet existed. This drama has a clear, soft and iridescent melody, so the *Gōngdiào* of this drama is *Dà Hóng Páo*.” [Ibid.]

In the section devoted to the northern drama, the authors write that the rhythm and pattern of the *Qǔpái* melody in the drama can be adapted for a new text. Moreover,

inserted words and melodic turns added to the original text of the drama were tolerated for the sake of rhythmic and melodic diversity. The authors stated their understanding of the role of the inserted words the following way: “The inserted words simply help to express better the text in writing down the drama, they play a supporting role and cannot relate to the main part of the text of the drama. In some of the old books, the inserted words are not clearly marked, which makes them difficult to be recognised in the main text. What would we do, if future generations mistakenly perceive the inserted words as an integral part of the main text of the drama and thereby disseminate the wrong text? Therefore, in order to highlight them in the texts of the dramas, we made the characters of the inserted words smaller.” (Cit. ex: [10, p. 39])

Conclusion

To sum up, we must note that the era of the Qīng “Golden Age” was characterised by great productivity and diversity in the field of musical-theoretical thought. Several of the above-mentioned works only outline the chief areas of interest of the musical researchers, among which the emperors themselves were often involved. The relevance and topicality of such books and treatises is confirmed by their inclusion in the *Sikù Quánshū*, China’s largest cultural project of the 18th century, which provided a comprehensive overview of the system of knowledge about classical Chinese culture, including information about music. The diversity of the subjects of these works confirms not only the variety of interests of the servants and masters of the Forbidden City, but also the depth of their immersion into the subject of research.

The study of the treatises on music theory from the aforementioned period confirms the idea that China, on the one hand, still

maintained an active position regarding the preservation of its millennia-long heritage of music history. On the other hand, as evidenced by the carefully preserved treatises on Western European music theory, the country opened the door to new trends in Western European music, which, albeit with difficulty, penetrated into the sound space of the palace. At the same time, there was a process of assimilation of classical theories with new ideas related to

the acoustic foundations of Chinese music — the 12 and 14 Lǜ systems.

The practical significance of translating and studying the treatises of the “Golden Age” is also very clear. The information gleaned from them clarifies many issues related to the musical life of the imperial palace, the artistic tastes of the aristocracy, the degree of adherence to tradition, the relevance of Western European music science, and much more.

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Piano Arrangements as a Universal Principle of Adaptation of European Artistic Values to the Peculiarities of Chinese Musical Culture

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Abstract. The article examines the role of arrangements for piano in the development of the Chinese piano school. The dynamic development of the latter is shown in the context of the influence of Western art and the ability of Chinese music to refract this influence through its own cultural lenses. The authors trace the development of piano arrangements in connection with the evolution of compositional thinking and adaptation to European standards and emphasise the role of the Russian musical culture in the process of interaction between the representatives of the binary opposition of “East vs. West.” The article examines methods of manifestation of Chinese national coloration by means of textural, registral, and technical capabilities intrinsic to the piano instrumentation for revealing the parallels with the principles of working with original sources in the context of Western European musical art. Particular attention is paid to the significance of the timbres (timbral forms) of Chinese traditional folk instruments, allusions to which have often appeared in the works of contemporary Chinese composers. In this connection, the authors draw analogies to the arrangements of folk melodies in the works of Western European (Joseph Haydn, Ludwig van Beethoven) and Russian (Mily Balakirev, Anatoly Lyadov) composers. The main vectors of national traditions and their refraction in the mainstream of 20th century composition techniques are outlined in the article, and parallels are revealed connecting the aesthetics of musical impressionism with the conditions under which it acquires a unique sound on the basis of Chinese culture.

Keywords: Chinese piano school, arrangements, interaction of cultures, national colour, reflection of national traditions, Chinese impressionism

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Introduction

The dialogic character of the interaction between Western and Eastern cultures has become an increasingly important element in the sociocultural milieu of the current century, giving rise to the striking phenomena of artistic creativity on the part of composers and performers on the basis of mutual penetration, development and enrichment. Despite the apparent openness of these processes, participants in the East–West “cultural opposition” proceed according due to their internal heterogeneity on the basis of stable concepts already established in art history — and, in particular, musicology — by virtue of their “combination of many different cultures that intersect and complement each other.” [1, p. 12] Nevertheless, the influence of the participants in the East–West “opposition” on each other is not linear or symmetrical due to the depth of influence of one on the other being determined not only by the peculiarities of historical and political processes, but also according to the characteristics of their geographic location. In this regard, the dialogue between Russian and Chinese cultures functions as a bridge to connect China with the major creative achievements of the West associated primarily with classical music. It was only a little more than a hundred years ago that European artistic values became the object of close attention of a new culture for China, where they continue to form the standard and main centre of attraction. However, serious successes in its development are due not only to the need for “the search for new amazing syntheses characteristic of the 20th century, overcoming the boundaries of the established stylistic and genre space,” [2, p. 18] or “the talent of the people, their exceptional diligence, the ability to ‘grasp’ the algorithm of a new system,” [3, p. 14] but also to the enormous influence of the creative dialogue with Russian culture — and through it, with the culture of the West.

The reverse processes, involving an appeal to Chinese traditional music, found expression in the achievements of musical orientalism, representing an artistic movement in both Western European and Russian culture that refracted ideas about the East through the prism of its own mentality.

On Intercultural Dialogue

The result of intercultural dialogue finds expression not only in the system of artistic coordinates of two parts of the world at the global level, which reveals “the ‘social ciphers’ and ‘codes’ of other cultures that remain largely closed today,” [1, p. 12] but also which discovers its numerous manifestations in various fields of activity, such as musical performance and compositional creativity. Each of them contains its own sublevels, which are related to different types of activity as determined in musical performance by the instrumental or vocal principle, while in terms of compositional creativity, they can be subdivided as belonging to the symphonic or piano school.

At the same time, the degree of interpenetration and mutual influence of cultures has certain limitations, which arise due to the complexity — and sometimes the impossibility — of comprehending “cultural codes.” For example, in the field of vocal performance, the establishment of such connections becomes limited by “historically informed performance” due to the well-known performance problem that arises as a result of the introduction of the European artistic genotype with all its encoded features into the intonational space of the East at all levels — modal, auditory, phonetic, etc. For this reason, the recreation of a stylistically authentic interpretation of European vocal music is better understood in terms of attempts at an authentic reconstruction of a soundscape that is consonant with the cultural code of a European nation. After all, if we imagine the reverse process —

the authentic performance of Chinese, Korean, Mongolian, Indian music — then the European performer will also need to base him- or herself on completely different physiological, muscular, modal and auditory singing foundations, upon which fundament impeccable cantilena, sound filigree, virtuoso coloratura, and an emotionally rich beautiful singing tone — qualities inherent in the traditional *bel canto* Italian school — will be inappropriate developments. Therefore, while the requirements of stylistically precise performance are universal in nature, they are always subject to historical traditions, the peculiarities of the national mentality, and the cultural and national codes of the region irrespective of its geographic coordinates.

The course of development of world artistic culture, along with the “unified continuum and flexibility that have become generally accepted conditions of virtually all forms of life, taking into account their variability and fluidity,” [4, p. 15] reveals a deep pattern of interrelations. Such interrelations often become the basis for rethinking, transforming, and adapting the norms of national art. Nevertheless, “one cannot fail to recognise that the integration processes inevitable for the modern era require the readiness of representatives of a particular culture to make certain compromises.” [5, p. 8] In this respect, as witnessed in its synthesis of national characteristics and innovations in 20th century composition techniques already common in the West, the Chinese school of piano composition was no exception.

Piano Arrangements

The piano is a relatively new instrument in Chinese musical culture, having been first introduced in the country a little over a hundred years ago. Its appearance in the country was associated with the process of Europeanisation, which was initiated at the beginning of the 20th century by the New Culture Movement, as a means of “transforming and

improving traditional folk music.” [6, p. 86] However, despite these powerful influences absorbed by the traditional musical culture, it has never lost its connection with the basic values and principles of Chinese philosophy. For this reason, the ethnic component in piano music could hardly fail to produce a surprisingly original and distinctive interpretation based on the European composition techniques of the 20th century.

The beginning of the intensive development of piano art in China was overlaid with the appearance in the country’s musical space of simple arrangements for an instrument of Western European origin, which had a powerful influence on subsequent creative processes. These touched, in particular, on the musical thinking itself, which was monophonic in genesis and pentatonic in modal terms. This circumstance became a well-known obstacle to the development of European polyphony, “which did not allow Chinese musicians to understand and accept Western music in a short period of time.” [7, p. 14] However, the uniqueness of the Chinese mentality lies in its remarkable ability to absorb any external influences, which, through the process of assimilation and transformation, become “their own” without sacrificing their national identity. The same phenomenon could be observed with European polyphony, which came to Chinese cultural soil on the basis of the piano to be embodied in original forms in compositional practice.

The peculiarities of national thinking left a unique imprint on the principles and norms of working with the original musical source — known in the European musical consciousness as “arrangement” — along with related concepts in the sphere of transcription (see more details: [8]). In the present context, these concepts also have acquired new shades and meanings, which have been uniquely refracted into the compositional practice

of China. This should not be understood in terms of copying the well-known techniques for transforming an original source, but rather in terms of their new interpretation and organic fusion with European compositional techniques of the 20th century. As the flow of musical history shows, “each period establishes its own patterns in relation to transformation methods, and their evolution inevitably gives rise to approaches to the prototype that are infinite in their multiplicity.” [9, p. 10]¹

In the process of their formation, the arrangement methods that have developed in Chinese musical practice came to reflect the evolution of the country’s musical culture in the 20th century, intensively absorbing the achievements of Western European art, albeit, transforming them in accordance with its own mental concepts. Thus, the path that took the European art of arrangement over three hundred years to develop was traversed by the Chinese piano school in a compressed form over the course of a mere century, leaving a historical trace of the original forms in which the musical source was embodied.

In the very first experiments, folk songs, opera melodies and simple melodies originally intended for national instruments were used as models for early piano arrangements. In other words, composers tended to use material that was primarily associated in the minds of Chinese listeners with traditional culture, thus “smoothing out” the foreignness

of the elements of Western art brought in by the piano. For this reason, the arrangements of the first third of the 20th century are typically dominated by folklore material, coloured by the expressive possibilities of a polyphonic instrument, which to a large extent had to emphasise the characteristic features of folk art through national intonation and imitation of the sound of folk instruments. During this period, folklore sources predominated, receiving various versions of performance on national instruments, such as the Chinese dizi [笛子] or pipe, the zheng [箏] or zither, as well as other types of string and wind instruments. This approach was consonant with one of the methods of European art, dating back to medieval traditions and the early Renaissance, when any melody suitable for the voice could also be performed on a musical instrument that happened to be “at hand.” However, the European piano quickly became the dominant instrument in China. Zhao Yuanren’s first attempt at arranging a folk song called *The Eighth Liberation Army and the Waves of Xinjiang* was instrumental in opening the way to this direction in Chinese piano art.

Subsequent periods of its development were marked by an ever-increasing integration of European-type composers’ instruments into the process of creating piano arrangements, which was largely facilitated in the 1930s by the activities of Alexander Cherepnin,

¹ The problems of the transcription sphere are also considered in a number of studies: Prokina N. V. *Fortepiannaya transkriptsiya. Problemy teorii i istorii zhanra: dis. ... kand. iskusstvovedeniya: 17.00.02* [*Piano Transcription. Problems of the Theory and History of the Genre: Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02*]. Moscow, 1988. 198 p.; Borodin B. B. *Fenomen fortepiannoi transkriptsii: opyt kompleksnogo issledovaniya: dis. ... d-ra iskusstvovedeniya: 17.00.02* [*The Phenomenon of Piano Transcription: An Experience of a Comprehensive Study: Dissertation for the Degree of Dr.Sci. (Arts): 17.00.02*]. Moscow, 2006. 434 p.; Ivanchei N. P. *Fortepiannaya transkriptsiya v russkoi muzykal'noi kul'ture XIX veka: dis. ... kand. iskusstvovedeniya: 17.00.02* [*Piano Transcription in Russian Musical Culture of the 19th Century: Dissertation for the Degree of Cand.Sci. (Arts): 17.00.02*]. Rostov-on-Don, 2009. 325 p.

which aimed to identify works having a clearly expressed national identity in the Chinese composer community. Its coloration, which emphasises the poeticality of traditional music, permeates such works by Jiang Wenbin as *Landscapes of Jiangnan* and *Evening Moon in Xunyang*, which are marked by a higher level of compositional technique.

The 1960s and 1970s can be considered as the most intensive period for the evolution of piano arrangement in China. At a time when it had become one of the only ways for Chinese musicians to achieve creative self-realisation against the backdrop of the events of the Cultural Revolution, many new composers emerged, whose works have already firmly cemented the connections of national Chinese traditions, both in terms of utilisation of the expressive possibilities of the piano and the development of new compositional techniques.

In general, Chinese piano culture throughout the 20th century is characterised by the heterogeneity of the processes of “Europeanisation” in compositional approaches brought about by the introduction of the instrument, which arose as a consequence of the assimilation of Western art by representatives of different generations. Along this path, arrangement became the primary route to adapting European achievements in the field of compositional techniques to the national culture of China. The first composers who touched on this method — Wang Jianzhong, Chu Wanhua, Li Yinghai, Zhao Xiaosheng and others — comprehended European methods of composition through “perception of the rigour and logic of the German piano school, the expressiveness and melodiousness of Russian music, the picturesqueness and sophistication of French musical culture,” [7, p. 10] while maintaining a bright national flavour.

Musicians of the second half of the 20th century, including Tan Dun, Chen Qigang and

Jia Daqun unhesitatingly include folk melodies in the context of a fully-fledged compositional process, which relies not only on the logic of the classical-romantic tradition, but also on the principles embodied in the work of Sergei Prokofiev, Paul Hindemith, Arnold Schoenberg, Anton Webern and Olivier Messiaen. For piano works of this period, polyphonic texture, polytonality and serial technique have already become the norm. Thus, Chinese composers have striven to preserve national colour using the entire palette of achievements of the 20th century. Let us consider several vectors in the development of this trend that determine the parameters of adaptation of traditional values to the capabilities of the piano.

The Role of Timbre and Some Principles of Working with Folklore Sources

In Chinese traditional culture, a special role is accorded to timbre (timbral form), which we may consider as a deep structure of musical space. [10, p. 73] Thus from the very first attempts at arrangement, *imitation of the timbres of folk instruments* became the object of close attention on the part of Chinese composers. While reproducing the sound of Chinese ethnic instruments, which differ noticeably from their European counterparts, would be impossible due to their unique features and artistic means, Chinese composers have used the textural, register and the technical capabilities inherent in the piano to embody their specific colour and timbral features. Similar processes can be observed in the works of 19th-century European composers. For example, the first attempts to find coloristic discoveries may be found in the arrangements of Celtic melodies made by Joseph Haydn in the late period of his work, e.g., connected with the imitation of the sound of the bagpipes by introducing a droning pedal point in the violin on the dominant and in the thoroughbass part on the tonic

(*Wauking o' the Fauld*). Beethoven used this technique more consistently, conveying the sound of the national Scottish instrument through the pedal point in various textural combinations, coloured by the emptiness of perfect consonances and “random” polyharmonic combinations (*The Fox's Sleep, She's Fair and Fause*). Along with imitating the bagpipes, the composer sometimes imitates the sound of an even more ancient folk instrument, the harp, which is achieved by characteristic arpeggiated “strummings” (*Peggy Bawn*). In the arrangements of Mily Balakirev, there are instrumental techniques that imitate the sound of the balalaika (e.g., ostinato fifth and octave consonances, presented as pedal sounds or depicting “strumming”), fifth drones of the Russian and Ukrainian hurdy-gurdy and Russian horn, quart or quart-quint drones of the old Russian balalaika tunes and song accompaniments, and other devices. Anatoly Lyadov also used folk instrument imitation techniques in the spirit of a typical balalaika texture or reproduction of other certain sounds such as the horn.

While composers of the European school sporadically used techniques for imitating the sound of national instruments in their arrangements of folk songs, the implementation of the traditions of instrumental performance becomes a key principle in the piano arrangements of the Chinese school. The traditional musical culture of China is extremely rich in the diversity of its ethnic brass-, plucked-, string- and percussion instruments, all of which are endowed with a unique coloration. Paradoxically then, it was the Chinese composers who managed to breathe new life into an instrument of European origin, skilfully manipulating its timbre and other specific techniques of textural presentation.

For example, the piano version of the now classic melody *One Hundred Birds Bow Down*

Before the Phoenix, which is traditionally performed on the zurna, embodies the imitation of birdsong. It is difficult to imagine that the sound of a wind instrument with its numerous techniques of exhalation and sound extraction can be conveyed on a keyboard string instrument. However, in the piano arrangement by Wang Jianzhong, the techniques of zurna players are imitated with surprising accuracy thanks to the special architectonics of the textural components, abundantly “encrusted” with melismatics and “quasi-chaotic” accumulation of chord structures, which flow from the structure of the melody itself. In this same piece there is an imitation of the sound of the Chinese sheng [笙] mouth organ, imitating its ability to quickly change registers. With the imitation in the popular arrangement of *Thunder Without Rain* by Chen Peixun of the yangqin [扬琴], a cymbal-like chordophone that vaguely resembles the sound of a piano, the coloration of the sound is achieved by contrasting juxtapositions of dissonant sonorities in dynamics, tempo, and rhythm, depicting the peals of thunder against the backdrop of a sunny day. Despite the complexity of conveying the sound of the banhu [板胡], a bowed string instrument, Chu Wanhua's piano arrangement of *Renewal of Life* makes extensive use of melismatic technique, relying on the dissonance of seconds to emphasise the rather harsh character of the instrument's sound. While the imitation of percussion instruments such as gongs and drums on the piano is more straightforward, Jiang Wenye's arrangement of *Poem about the Celebration in the Native Land* skilfully “plays” with a non-third type of chord, which shimmers with different facets against the background of contrasting dynamics to express a sublime festive mood.

Of course, the examples provided cannot fully represent the possibilities of transforming the sound of ethnic timbres on the piano,

whose richness is determined by the desire to convey not only the characteristic features of the instruments, but also the poetics of endlessly changing musical images. However, these and other transformation approaches not mentioned here partially fit into the system of techniques for recreating the original proposed by Boris Borodin, in which “*adaptation* is understood as modification based on the technical and acoustic capabilities of the addressee instrument, *amplification* characterises the complication and expansion of texture, and sometimes the form of the work, while *conversion* presupposes the transmission of orchestral sounds with the help of piano instrumentation [author’s italics. — A. P., A. A.]” [11, p. 119]

In terms of reflecting national traditions, the *performance* of folk songs on the piano also became an important vector. The linearity of thinking associated with the pentatonic continuum, representing an organic property of Chinese monody, certainly presented an obstacle to its integration into the system of European polyphony opened up by the piano, especially at the beginning of the path. Here, while the methods of working with a song source are based both on its direct citation and on the transformation of its melody, the methods used when transforming the source material can be quite diverse. In some arrangements, composers use variational development with elements of detailed exposition of motifs (Chinese Melody by Zhang Chao). Contrapuntal technique, imitation against the background of repeated performance of the main melody, original metro-rhythmic discoveries (Chu Wanhua’s *Serenade*), elements of polyphonic development, a complex harmonic plan (Wang Jianzhong’s *Liuyang River*), variations in rhythmic and intonational transformations of the theme, original textural and register solutions (Zhu Jian’er’s *Southern Impression*) — these and other techniques

outline the range of means typical for working with song material, as well as the directions of “Europeanisation” of compositional thinking embodied in piano arrangements.

On “Chinese Impressionism”

Another important feature that establishes parallels with Western culture is the impressionistic coloration of the sound; however, we are not talking here about the direct influence of this artistic movement. Neither does the departure in the last quarter of the 20th century from direct quotation or indirect forms of reference to folklore sources imply that Chinese composers have broken away from the roots that have always nourished their creativity. On the contrary, thanks to the inclusion of traditional intonations at the level of reminiscences and allusions, the sound material acquires a completely new quality, which is related to the aesthetics of musical impressionism. Thus, the concept of “Chinese impressionism” has recently become a stable definition not so much as a result of European influences as due to a striving for picturesqueness, watercolour tones, and the visibility of images, which are already manifested in the early piano arrangements. In terms of their genesis, the techniques of sound painting that occupy an increasingly strong place in contemporary art of piano playing stem from poetic imagery, contemplation, philosophy, spatiality, associativity, mental unity with nature, and “Chinese impressionism.” Thus, they may be applied irrespective of the instrument on which they are used, whether ethnic or imported. Drawing parallels with the musical style of Claude Debussy, it is noted that “the musical sound in his works has a number of properties that make it akin to ‘non-specific’ substances that appeal to the extra-musical experience of listeners.” [12, p. 16] These same properties, which are based on the “convergence of extra-musical and musical content,” [Ibid.] find

expression in the piano cycle *Eight Memories in Watercolour* by Tan Dun, whose works “cover the principles of Chinese and Western music, reducing the gap between classical Western creativity and Asian traditional culture.” [13, p. 52] Impressionist parallels here appeal to the means of enhancing coloration typical of Debussy’s work. Its striking parallelisms, which arise as a result of the thickening of the melodic voice due to the duplication of similar intervals or chords, are reflected in the cycle in the form of movement by dissonant intervals, giving the sound space a coloristic effect. A comparison of the methods used by the two composers reveals that in the work by Tan Dun, the forms of sound organisation (in contrast to those found in Debussy) are closely connected with the folklore component. This defines a special approach to sound production on the piano, where “intonation as a process” becomes the organising factor in the correspondence of sound to the characteristic ideas about the melodic, harmonic, rhythmic and textural features of Chinese folk music. Extending the parallels, we may note the nuances in the interpretation of a programme component in its general sense, which is typically defined by means of naming. In Claude Debussy’s *Preludes*, where the composer uses harmony as a timbre to create a special atmosphere for each pictorial image, all the titles are given at the very end of the pieces and in brackets (for example, *Voiles* [*Sails*], *Des pas sur la neige* [*Footsteps in the Snow*], *Les sons et parfums tournent dans l’air du soir* [*The Sounds and Fragrances Swirl Through the Evening Air*]), as if leaving the listener, who might be unfamiliar with these “hints,” a chance to independently “listen to the end” and construct his or her own associative series. However, in Tan Dun’s piano cycle, the programmatic character is more straightforward, appealing to specific figurative-associative connections at the level of everyday sketches from life. The musical

language of the pieces is built on a combination of elements borrowed from the European tradition, but polyphonically transformed in the context of traditional art. In this case, polyphony becomes not so much a principle of organising multi-voiced sound material, but a broader philosophical and aesthetic concept, interpreted by Mikhail Bakhtin as “a method of cognition, a concept of the world and man, a way of relationships between people, worldviews and cultures.” [14, p. 385]

Conclusion

The results of the presented study lead to the following conclusions. In a remarkably short period of time, Chinese piano art has assimilated the experience of European schools to creating a unique fusion of Western and national traditions. Along the way, a decisive role was played by piano arrangements as a universal method of transforming the influence of elements having a supranational character to incorporate them in the sound space of traditional Chinese culture. Early experiments demonstrate the unconditional priority of ethnic traditions, which are employed to smooth out the “dissonance” of foreign influences brought in by the piano. The subsequent process of “Europeanisation” of piano art lies in the plane of symbiosis of folklore and compositional creativity, as well as a strengthening of the principle of authorship, which echoes the processes that began in Western European art more than three hundred years ago. The main techniques of arrangement that characterise the early stage of the formation of the piano school become the imitation of the timbres of folk instruments and the transformation of folk song tunes. However, subsequent developments show that arrangement as a whole has fulfilled its mission, since in recent decades “‘folklore transcription’ has become a thing of the past, when direct or slightly veiled quotation of folk themes, developed by

the classical method of intonational, harmonic and textural variation, was put at the forefront <...> While this style still exists, it is increasingly being supplanted by new trends.” [15, p. 133] The properties of the piano arrangement that form an integral part of it, which were

determined by the direct inclusion of ethnic intonation components, gradually gave way to a completely new quality of sound material that resulted from a complex synthesis of national traditions and principles of European thinking.

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Music Score Publishing Companies in the Second Half of the 19th and Early 20th Centuries: The Price Lists of the "P. Jurgenson" Music Sales Company (From the Collection of the Russian State Library)

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Abstract: This article is a continuation of research related to the activities of Russian music score publishing companies from the second half of the 19th and early 20th centuries in the field of the production and sale of musical instruments. This particular segment of industry demonstrates a number of features which are most clearly reflected in the price lists of the leading manufacturers, as well as a number of official commercial representatives. The advertising mechanisms and technologies are connected with the design of print copies, thematic publications, as well as structural and organisational features. Each of these embodies a marketing policy by way of commercial tool designed to demonstrate the best and highest quality aspects of a given enterprise designed significantly to increase cash turnover of the profiled range of goods. One of the most significant market players was "P. Jurgenson," a company which operated in conditions of fierce rivalry while searching for its own individual business image. The facets of this image consisted of an objective complex of features formed by the development of capitalist relations and personal qualities, as well as the totality of cultural notions and possibilities. In each case, this was a demonstration of both general and specific aspects, the latter of which reveal the inimitable features of entrepreneurship, its system and potential. The opportunity to comprehend and assess the scale arose thanks to materials in the collection of the Russian State Library, which now for the first time have been introduced into academic studies.

Keywords: catalogue, price lists, Piotr Ivanovich Jurgenson, musical instruments, advertising, trade

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Introduction

Music score publishing in the second half of the 19th and beginning of the 20th centuries was a most vivid cultural phenomenon. It was a reflection of the commercial strategies of its time, the trends and directions of contemporary art, the combining of tradition and innovation as a synthesis of the material and spiritual, the moral principles inherent in the system of industrial relations, as well as tried and tested algorithms of sales, all of which contributed to the intensive and effective sale of manufactured and sold products.

The success of a given enterprise depended directly on the personality of the owner and manager, his individual qualities, acumen and intuition. There were many examples of this. “Just in the same way in which A. F. Smirdin, the owner of a commercial publishing company began to print Pushkin and derived considerable income from this, so Bessel ‘took a surefire risk’, and his personal taste helped him to correctly identify and maintain the best in new Russian music. It is this best that has always been in great demand,” wrote Mikhail Kunin.¹

The sphere of interests of the largest manufacturers was not only limited to the

production and sale of scores, educational and methodological literature. A significant volume of earned income derived from the sales of musical instruments and accessories which was the main content of the *price lists* on offer to buyers. It was not only manufacturers who occupied leading positions in this process, but also intermediaries who were direct representatives of a number of domestic Russian and foreign firms. These included Piotr Ivanovich Jurgenson who was one of the first to organise a distinct advertising campaign for a musical performance range, successfully combined with “a sincere desire to serve the cause of distributing good, real music in Russia.”²

Pricelists of the P. Jurgenson Music Score Company: Sales and Product Range

This particular trend can be established by an examination of special sources dedicated to Piotr Jurgenson. The works of Sergei Belov³ [1], Boris Volman, Mikhail Kunin, Natalia Logacheva⁴ [2] and others, describe matters related to his *commercial* activities, without always examining them in detail.⁵ Such matters include sales technologies, organisational and material aspects.

¹ Kunin M. E. *Iz istorii notopechataniya. Kratkii ocherk* [From the History of Music Score Printing. A Brief Sketch]. Moscow: Sovetskii kompozitor, 1963. P. 48.

² Tchaikovsky M. I. *Zhizn' Petra Il'icha Chaikovskogo: po dokumentam, khranyashchimsya v Arkhive imeni pokoinogo kompozitora v Klinu: v 3-kh t.: s prilozheniem portretov, snimkov i faksimile, ispolnennykh fototsinkograficheskim sposobom* [The Life of Piotr Ilyich Tchaikovsky: Based on Documents from the Archive of the Late Composer in Klin: In 3 Vols: with Addendum of Portraits, Photographs and Photo-zinc Plate Facsimiles]. Moscow; Leipzig, 1896. Vol. 1, pp. 215–216.

³ Sergei Belov, in particular, notes that “Jurgenson’s company as also an intermediary for the sale of musical instruments in Russia and had a large warehouse of them.” [1, p. 86]

⁴ Natalia Logacheva refers to the *Russkaya muzykal'naya gazeta* [Russian Musical Gazette] (1864–1901) and the work *Muzykal'noe izdatel'stvo P. Yurgensona v Moskve: 1861–1911* [P. Jurgenson’s Musical Publishing House in Moscow: 1861–1911], which mentions the sale of musical instruments.

⁵ An important document related to the establishment in the 1880s of the “Tovarishchestvo muzykal'noi trgovli i notopechatni P. Yurgensona” [“Partnership for Musical Trade and Music Score of P. Jurgenson”] is also quoted by Sergei Belov. A memorandum of the Minister of Finance to the Minister of Internal Affairs of August 27, 1884 lists

The fact that price lists for trading in musical instruments and accessories exist indicates a serious volume of cash transactions which require appropriate content and design. These examples in themselves are very different from the “eponymous” catalogues, primarily in terms of their appearance. They show a range of marketing mechanisms which make effective use of the potential resources of the enterprise itself, also indicating the high quality of the products on sale. In essence, the aim of establishing the advertising image is to implement a clear plan of action. This is akin to a creative process constrained within the rigid framework of commercial technologies.

The company's price lists represent an information system aimed at actively advertising the company's products and outstanding achievements. They are fundamentally different from its catalogues of music scores, and the availability and price of commercially available literature. The only exceptions are the last pages and the cover where a variety of announcements are printed.

In his price lists, Jurgenson pays particular attention to the history of the company and its awards. They also contain illustrative material indicating its leading status. To one degree or another similar marketing ploys were used by almost all the closest rivals in the music score publishing sector. The process was methodical and persistent.

The 1887 pricelist begins with a preface reminding⁶ customers of the leading role

of the publisher in the printing services market and its primary professional achievements: reduced prices of the music scores, publication of the complete collections of works by Mendelssohn, Schumann, Chopin, among others, as well as works by Russian domestic composers.

Special attention is also given to the warehouses which provided customers with the ability to purchase “all publications in general, both Russian and foreign, in order to be able to meet all the requirements of music lovers.”⁷ This is also reported in the Jurgenson catalogues. The last pages offer information about strings, metronomes, tuning forks produced by the best manufactories, as well as various types of score sheets lined in their own electrical publishing facility, among others. The question of their location, storage and existing volume still remains unanswered. A specific answer can be found in the same price list which sets out that “together with sales of music scores, on the second floor of the same premises⁸ there was an extensive warehouse of various instruments at all prices. As a result of their relations with the best Russian and foreign factories, the sales department is able to guarantee the high quality of the goods on offer and set reasonable prices.”⁹

The same publication also provides many interesting facts concerning, in particular, the range of goods on sale, including traditional names: symphony orchestra instruments (string and wind), pianos and grand pianos,

the main assets of the company related to “1) wholesale and retail trade in music scores, 2) *warehouse for musical instruments* [mine italics. — O. R.], 3) steam-powered music score printing, metallography, lithography, printing and binding...” See: Russian State History Archive. Fund 1287. List 7. Portfolio 1799.

⁶ The text of the preface is duplicated in other advertising brochures of the company.

⁷ *Illyustrirovannyi preiskurant sklada instrumentov muzykal'noi trgovli P. Yurgensona* [*Illustrated Price List of the P. Jurgenson Warehouse of Musical Instruments*]. Moscow: Parovaya skoropechatnya not P. Yurgensona [Steam-Powered High-Speed Score Printing of P. Jurgenson], 1887. P. 2.

⁸ Neglinny proezd, dom 10.

⁹ *Illyustrirovannyi preiskurant...* [*Illustrated Price List...*]. Op. cit.

as well as “special ones,” which over the passage of time have become known as “self-playing music boxes,” “English concertino,” “organs (harmoniums) made by the Mason and Hemlin factory,” “American Tournaphones and Aurophones.” A separate section is devoted to the latter containing statistics about their extreme popularity, of which approximately about 30,000 units were in use. Piotr Jurgenson wrote: “The Tournaphone is a musical instrument capable of reproducing all musical compositions as majestically as an organ. The name of the instrument comes from the French ‘tourner’ — to turn and the Greek ‘phone’ — sound. Its appearance is beautiful and its finish is elegant...”¹⁰ Hence the price: 23 roubles, which, of course, was a serious obstacle to their purchase by representatives of the lower social strata.

It would be quite an overstatement to claim that the company held a leading position in this sector. For comparison, Julius Heinrich Zimmermann offered its customers such a large volume of similar products that some of Jurgenson’s items were simply not stated in this publication. This is more likely to be a matter of “commercial strategies in the formation of the product range.” [3, p. 196] Jurgenson offered practically no mechanical musical instruments while in the 1901 Zimmermann catalogue, they took up 39 pages. Denis Lomtev emphasises that “most of the models on offer were supplied from Leipzig. Since the 1880s, enterprises specialised in the production of automatophones of various types began to spring up here one after another.” [4, p. 49] The catalogue also features examples by American manufacturers. Thus, in 1887, Jurgenson was selling products made by overseas manufacturers without particularly intersecting the goods offered by his direct competitors.

Whether this was intentional or accidental is an unanswered question. It may possibly have been a matter of certain contractual obligations.

This edition also retains the practice of including articles of an advertising character in such publications. However, they relate to a completely different topic. Jurgenson’s music score catalogues offer no mention of the history of the company, or the history of its establishment, as set out in the 1911 biographical brochure, created for the 50th anniversary. A similar approach is also characteristic of Jurgenson’s 1887 and 1890 price lists. Zimmermann, on the other hand, restrict themselves to illustrative material depicting the process of making musical instruments. From edition to edition, the drawings remain the same and they are occasionally even transferred to the catalogues of printed products in the form of inserts, along with information about individual commercial offers.

In the 1887 price list, it cannot be said that Jurgenson was beginning actively to illustrate his exceptional historical mission. It is more likely that he was adopting “a more pragmatic function.” [5, p. 128] Here he demonstrates the most striking industrial achievements or “Innovation in the music score printing business in Russia”: “1) Steam-powered machinery. 2) A lathe cutter for metal plates. 3) Stone grinder machine. 4) Brochure binding machine. 5) Reducing apparatus. 6) Double paper Hollander (paper pulper). 7) Improved engraving, printing and paper. 8) Price reduction of scores from 50 to 60%. 9) Everything was produced in their own print shop with their own resources, ranging from the forming of plates to artistic title drawings in 10 or more colours. In 1886, the printing house produced music scores and title pages totalling 9 million or more than (2,500,000) sheets of music.

¹⁰ Ibid. P. 50.

A further 5500 metal score plates were cast and engraved.”¹¹ The study entitled *P. Jurgenson Music Publishing House in Moscow. 1861–1911* indicates the following: “The annual production of music scores: 18 engravers produce about 8,000 plates every year. The company prints: 12 million prints by the lithographic method. Typographically — 6.”¹²

The structure of the price list is not only limited to such announcements. Jurgenson goes further. He accompanies them with detailed illustrations where “visual images prevail.” [6, p. 60] They depict the following: a high speed printing machine for potassium printing (six, three of which are double); a high speed printing machine for printing from a typeset plate or stereotype; a steam-powered stone grinder with dual movement; a double steam Hollander for glazing sheet paper; a steam-powered lathe cutter machine for cutting metal engraving plates; a steam-powered binding machine for brochure binding using steel wire; a cutting table; a cutting machine; a machine for manual stone printing (five); a press for finished music scores; a intaglio machine for printing from metal plates (two).¹³

This logically gives rise to the following question: why would Jurgenson include seven pages of information about his technical capabilities in his price list? The answer is obvious: the commercial capacity of his company with regards to sales of musical instruments and accessories would have constituted a serious competition to the largest players in this market segment.¹⁴ Hence the idea of “consolidating” it in this way, thus relying on the substantial interest of the potential consumer. Further to this, the price list created an additional image of Jurgenson as the owner of Russia’s largest music score publishing house and contributed to the promotion of available goods. For added volume, a short list of *Teaching Books for a Range of Instruments* was also included here, as well as *Special Catalogues* for all branches of music for sale only. The most expensive catalogue was that of works for a single piano, priced at 80 kopecks. The cheapest was the catalogue of Russian songs, choirs, spiritual works, among others priced at 10 kopecks. Only the catalogues of Jurgenson’s cheap publications were free of charge. Publication of these began in 1884.¹⁵ For comparison,

¹¹ Ibid. P. 55.

¹² Here we also find detailed information about the technical facilities of the music score publishing house, formed over 50 years of its history, as well as about achievements in the field of rationalisation. See: *Muzykal'noe izdatel'stvo P. Yurgensona v Moskve. 1861–1911: Kratkii obzor deyatel'nosti firmy: Obzor deyatel'nosti notopechatni P. Yurgensona* [*Music Publishers P. Jurgenson in Moscow. 1861–1911: Short Overview of Company's Activities: Overview of the Activities of P. Jurgenson Music Score Printing*]. Moscow: Notopechatnya Yurgensona v Moskve, 1911. P. 22.

¹³ Note that some of the machines bear the trademark LIPSIA, R. H. Swiderski, Leipzig. The technical facilities of “P. I. Jurgenson” were equipped with the best modern examples of printing equipment. In the 1911 jubilee edition, the drawings were replaced with photographs of the industrial facility itself, as well as its workshops. See: *Illyustrirovannyi preiskurant... [Illustrated Price List...]*, pp. 56–62.

¹⁴ At that time, they included the company “Julius Heinrich Zimmerman.”

¹⁵ This is reported by the jubilee brochure: “In 1884, the first list of ‘Cheap Edition in Volumes’ was published, edited by the best musical authorities. These editions compete in terms of price and quality with the well-known German cheap editions by Peters, Litolf, and others.” See: *Muzykal'noe izdatel'stvo P. Yurgensona v Moskve. 1861–1911... [Music Publishers P. Jurgenson in Moscow. 1861–1911...]*. P. 12. It should be noted that the 1887 and 1890 price lists were also distributed free of charge.

almost all similar publications by Zimmermann were priced at 40 kopecks each.

There was another detail typical of Jurgenson's price lists: the presentation of awards granted to the company since its foundation, in the context of "the wider distribution of advertisements in periodicals of the late 19th century." [7, p. 28] In 1887, the illustrative list did not include all the awards. The more relevant of these were (II. 1): 1872 — Moscow Polytechnic Exhibition — 1. Grand Prix Gold Medal "For special works at the exhibition"; 2. Grand Prix Gold Medal

"For the publication of printed music scores distinguished by the elegance and accuracy of printing"; 3. Grand Prix Silver Medal "For the extremely fine printing of music scores"; 1873 — Vienna World Exhibition — Honorary Diploma, and others.¹⁶

However, some discrepancies can be found here. In 1911, the list of names indicates the Honorary Diploma of the Paris World Exhibition of 1878, while in the price list of the same year, the award has a completely different status: the Grand Prix Silver Medal



II. 1. Illustrated Price List of the Premises of P. Jurgenson's Musical Instruments Sales, 1887. Distinctions and Awards. P. 53

¹⁶ Awards and distinctions granted to the company were published in the 1911 edition.

of the French National Academy. Furthermore, the Grand Prix Gold Medal of the French National Academy for Engraving and Printing

(1883) is completely absent from the list of the 1911 anniversary edition. There are also discrepancies in the 1872 awards (II. 2).

Награды, полученные фирмой П. Юргенсона.

- 1872 г. *Московская Политехническая выставка:*
1. Большая золотая медаль „За особые труды по выставкѣ“.
 2. „ „ „ „ „За изданіе печатныхъ нотъ, отличающихся изяществомъ и тщательностью печатанія“.
 3. Большая серебряная медаль „За весьма хорошее исполненіе нотнаго печатанія“.
- 1873 г. *Вѣнская всемірная выставка:*
4. Почетный дипломъ.
- 1878 г. *Парижская всемірная выставка:*
5. Почетный дипломъ.
- 1881 г. *Всемірная выставка въ Миланѣ:*
6. Большая серебряная медаль за „Edizione veramente magnifiche“.
- 1882 г. *Всероссійская выставка въ Москвѣ:*
7. Орденъ св. Станислава 3-й степени „За полезную дѣятельность на поприщѣ отечественной промышленности и особыя заслуги по выставкѣ 1882 г.“.
- 1889 г. *Всемірная выставка въ Парижѣ:*
8. Большая серебряная медаль.
- 1893 г. *Всемірная выставка въ Чикаго:*
9. Медаль и дипломъ „for an important musical publication of scores and methods for all kinds of instruments and with all the orchestral parts, and for printing of the most perfect style“.

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- 1895 г. *1-я Всероссійская выставка печатнаго дѣла:*
10. Большая золотая медаль Имп. Техническаго общества за „обширную 25-лѣтнюю издательскую дѣятельность, выразившуюся въ огромномъ количествѣ изданій музыкальныхъ произведеній, въ томъ числѣ полныхъ собраній произведеній иностранныхъ композиторовъ, а также произведеній русскихъ композиторовъ, даже начинающихъ, что поддерживаетъ духъ и энергію послѣднихъ и такимъ образомъ несомнѣнно содѣйствуетъ усиленному творчеству русскихъ, отечественныхъ композиторовъ“.
- 1896 г. *Всероссійская выставка въ Нижн. Новгородѣ:*
11. Государственный гербъ за „обширность и разнообразіе изданій и хорошее исполненіе работъ по нотопечатному дѣлу при долголѣтнемъ существованіи фирмы“.
 12. Орденъ св. Анны 3-й степени „За издательскую дѣятельность“.
- 1900 г. *Всемірная выставка въ Парижѣ:*
13. „Grand Prix“ и Золотая медаль.
 14. Орденъ „Officier de l'instruction publique“.
- 1908 г. *Берлинъ.*
15. Орденъ Прусской Короны 4-й степени (За издательскую дѣятельность).



II. 2. List of Awards Granted to Piotr Jurgenson's Company as Presented in the 1861–1911 Anniversary Edition

Thus, as a result, the illustration used as the basis was transferred in the same form to the price list of 1890. We stress that there is nothing similar to this any of the company's music score catalogues which fulfil completely different functions and collectively occupy "521 pages of 2-column print."¹⁷ Completely different mechanisms were used to advertise price lists. They were vivid and informative, aimed at attracting attention and interest among customers. The question of the standards for the design of similar materials prior to 1887 or after 1890 remains open. During the period under study here, one and the same system is used. There are only insignificant differences in the composition of the range of goods and the numerical sequence. For example, the 1887 price list contains the following brand names: "Steinway¹⁸ and Sons in New York," whose "sole agent" was Jurgenson and the Jacob Becker factory in St. Petersburg. There is absolutely no information about other piano manufacturers. They are simply referred to as "various" and offered for sale at prices ranging from 450 to 600 roubles. In 1890 they began to refer to them as "various Moscow¹⁹ and foreign" manufacturers, again without any specification of their owners.

One other important detail. The company was actively involved in the sale of harmoniums which were incredibly popular among ordinary people and enlightened music lovers. However,

at the same time, there were no harps to be found in these price lists, while "brass instruments of the Tibouville factory in Paris are available in their full range at reasonable prices," but without a detailed description or relevant illustrations.²⁰ There are a great deal of such examples. In general terms, the sales process was of a mixed character. The company not only sold goods available in the warehouse, but also accepted pre-orders, in particular for "oboes, bassoons and all other wind, wooden and copper musical instruments by all Russian and foreign factories not specifically described in the catalogue."²¹ This was most likely in order to avoid the overloading of the warehouse.

Conclusion

In this way, the price lists of the "P. Jurgenson" music score publishers show another facet of this little known and practically unresearched enterprise. In terms of their design, content and advertising mechanisms, they create a new perspective on the perception of cultural traditions, time and era, and in general — production and commercial and monetary relations. In his vision of the process of selling musical instruments, accessories and related products, Piotr Jurgenson demonstrated an outstanding entrepreneurial talent which enabled him to confidently declare his leading positions and compete with powerful players in the domestic Russian market.

¹⁷ *Muzikal'noe izdatel'stvo P. Yurgensona v Moskve...* [*P. Jurgenson Music Publishers in Moscow...*]. P. 13.

¹⁸ The company name retains the 19th century spelling.

¹⁹ Pianos and grand pianos produced in St. Petersburg other than those of the Jacob Becker factory were not indicated in these price lists. This is perhaps due to the absence of an appropriate contract.

²⁰ *Illyustrirovannyi preiskurant...* [*Illustrated Price List...*]. P. 21.

²¹ *Ibid.* P. 23.

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**Certain Trends in Instructing Musical Theory Courses Abroad****Tatiana N. Krasnikova**✉*Gnesin Russian Academy of Music,
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Abstract. This article contains an analysis of educational literature on music theory outside of Russia, forming the perceptions of the trends in teaching this subject in Western Europe and America. Using the methods of comparative studies, the author aims to characterize the traditions and innovations of historically established pedagogical styles imprinted in 20th and 21st century textbooks and tutorial manuals. The result of the analysis is the conclusion arrived at about the variability of the subject, volume, structure, and dramaturgy of the courses, as well as the differences in the interpretation of the concepts and terms contained in them. The author of the article emphasizes that the experience of teaching courses on musical and theoretical disciplines outside of Russia has not been sufficiently studied in Russia and, undoubtedly, it should be considered by musicologists in our country when creating manuals pertaining to a new generation.

Keywords: musical pedagogy, teaching experience outside of Russia, methodology, textbooks, music theory, music analysis, terminology

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Introduction

The study and development of the cumulative experience of musical-theoretical pedagogy and such a field pertaining to it as the theory of music is prospective for the practice of instruction of educational-theoretical courses in regard to the development of musical pedagogy as a discipline, as well as for the perfection of the methodologies of instruction of this subject on all the levels of the system of contemporary musical education. Being at the junction between practice and musicology, representing the “upper layer” of musicological knowledge, the methodology of Russian textbooks contains the most abundant materials on the basis of which the content of the course may be expanded, its structure and practice of teaching renewed. At the same time, the present sphere of musicology has been insufficiently researched. However, there has been a noticeable rise of interest toward it during the last decade. The articles of Lyubov Buryakova and Irina Dabaeva, [1] as well as Liudmila Varavina [2] dwell upon this subject. Comparison of Russian musical pedagogy with the European experience of instruction of professional disciplines is presented in the work of Kseniya Muslanova. [3]

Since the traces of new approaches, such as, for example, complex instruction, the creation of tutorial manuals along the lines of “small encyclopedias,” as well as courses of music theory as a composition course, have been formed already within the scope of traditional pedagogy, it is practical to study the particular

features of Russian theoretical courses in connection with the aims of music theory instruction on the contemporary level. At the basis of the present analysis lies the comparative method, making it possible to examine all the phenomena in the sphere of development of this subject in the unity of their prospection and retrospection. The focus of our analysis of textbook literature is narrowed to that of music theory courses implemented into the tutorial process in the USA and Italy. Following this subject, I shall observe that the present courses are connected, first of all, with the instruction of music theory in higher educational institutions.

The Particular Features of the Courses Abroad: the Subject Matter, the Volume and the Terminological Apparatus

Among the textbooks that present 20th and 21st century authorial methodologies, the following manuals should be highlighted: *Allgemeine Musiklehre* by Paul Schenk,¹ *Rudiments of Music* by William Lovelock,² and *Traité de théorie musicale* by Henry Lemoine,³ all of which are the predecessors of the contemporary methodological course, as well as *Material and Structure of Music* by William Christ, Richard DeLone, Vernon Kliewer, Lewis Rowell, and William Thomson.⁴

The two-volume textbook *Material and Structure of Music* represents a methodology in which the boundaries between the information from the sphere of elementary music theory are

¹ Schenk P. *Allgemeine Musiklehre*. Leipzig: Hofmeister, 1974. 201 p.

² Lovelock W. *The Rudiments of Music*. London: G. Bell, 1957. 128 p.

³ Lemoine H. *Traité de la théorie musicale*. Paris, 1952. 265 p.

⁴ Crist W., DeLone R., Kliewer V., Rowell L., Thomson W. *Material and Structure of Music*. Vols 1, 2. New Jersey: Prentice Hall, 1980.

diffused. It includes all the traditional elements of a music course: notation, rhythm, scales, modes, tonalities, melodicism with its structural characteristic features, and texture, smoothly “migrating” into harmony. The method of “terrace-like” changeovers that the authors of the textbook make use of has certain advantages that are taken into consideration in the thematic plans of the third generation (pertaining to higher education). While mastering the present method, the young musician prepares himself for a harmony course by immersing himself into the interval system, comprehending the “basic” (according to Heinrich Schenker) [4] or the “prevailing” (übergeordnete — according to Paul Hindemith) two-voiced contrapuntal progression combined with an intonational-intervallic sensation of the vertical harmony. The traditions of contour-based intonational melodic two-voice contrapuntal progressions have been firmly established on the Russian soil, having found reflection in textbooks on harmony by Yuri Tyulin and Alexei Stepanov, and have been interpreted in an original way in the works of representatives of theoretical courses in France.⁵

At the present time, the connection between harmony and theory is being realized in the conditions of modular teaching, during which the beginning sections of harmony are included into the course of music theory. It has received a peculiar type of manifestation in an experiment carried out on the basis of specialized music schools in the early 1980s, while at the present time it is presented in the tutorial manuals of Alexander Dadiomov [5], Damira Shaykhutdinova [6] and other authors. It is obvious that the “sampling” of numerical indications into a tight and the tightest dispositions while mastering the symbols

of jazz notation on music theory and jazz departments of higher educational institutions and sections of secondary specialized colleges prior to taking courses of transcribing and improvisation is becoming quite natural. This practice has already been reflected in Alexander Dadiomov’s textbook and several other manuals by contemporary authors outside of Russia, such as Svetoslav Chetrikov, Mario Fulgoni and Anna Sorrento.

The textbook *Basic Materials in Music Theory: a Programmed Course* by doctor of the Administrative Academy Paul O. Harder (California) [7], as well as the textbook *Music Fundamentals: a Performance Approach* by Phyllis A. Irwin [8] published in the USA and Canada at the end of the previous century are noteworthy examples of illustrating new types of combined courses on the fundamentals of music theory. Each of these publications reflects the particular features intrinsic to these authorial courses.

Thus, for example, Harder’s course is noted by the author’s special attention to the phenomenon of the time of music. This category becomes the core element in his conception, as well as that of sound, with which his course begins (see: Chapter 1. *Time and Sound*). The third chapter is devoted to the issues of classification of temporal structures, the fourth — to the relative nature and essence of time values, the specific features of the expression of time in meters, and syncopated rhythms. As for the intervals, modes and chords, their mastery is limited by the quantitative and qualitative level of intervallic formations, compound intervallic constructions, triads, major and minor, which is clearly insufficient. The phenomenon of enharmonic pitches is elucidated solely within

⁵ See: Dommel-Diény A. *L’Harmonie vivante: en 5 vols.* Neuchatel; Paris: Delachaux et Niestle, 1958–1963.

the framework of intervallic vertical formations. The information about all of the historical C clefs is placed between the sections dwelling on the intervals and modes. Another illustrative section of the textbook is the appendix, which contains an extensive glossary of musical terms in English, French and Italian, supplementary information about all the themes of the course and, finally, practical homework assignments.

As the author acknowledges, “the musical styles of the 20th century are based on the technical resources of traditional music,” [7, vii] What is also demonstrative is that Harder views his course as based on a program, since, in his opinion, it presents a “system of instructions” for mastering a method that results in a rapid and purposeful study of the subject by means of carrying out diverse and multitudinous assignments given at the end of each theme.

Phyllis Irwin’s textbook, *Music Fundamentals: a Performance Approach* is in keeping with the selfsame direction. It consists of two parts, one of which is devoted to the facts of music theory, and the other, titled as “Introduction to the Profession,” reveals the specific features of instruction of theory in secondary and higher educational institutions at vocal and piano departments. For example, in this book information is concentrated on vocalism and its functions, choral and solo singing articulation techniques and performance strokes that, according to the author, are especially important for instrumental performers. Examples of exercise in descant singing and vocalizes are given for vocalists. In this regard, the book can be compared to Puzyrevskii’s textbook, the author of which during his time period recommended

those who pursue a musical education not only to sing, but also “to read with their eyes, i.e., — simply to imagine any melodic progression and any chord.”⁶ This type of attitude towards the activity of the inner auditory control has acquired the character of a leading melodic principle both in Russian musical pedagogy and that in other countries.

In the section devoted to choral singing, examples of music of the time of the Middle Ages and the Renaissance are included, using all the historical C and G clefs. The appendix containing a glossary of musical terms in Italian, information about the jazz symbols, and recommendations for the solution of various tasks becomes a benign impulse for the formation of a complex approach to the development of the course connected with a multiangle mastery of it.

The author’s intentions, according to his own acknowledgment, are directed towards familiarizing the students, primarily of the elder courses, with the foundations of music and the expansion of their perceptions of it by means of the direct connection with the profession, with which the second part of the course is marked. [8, vii]

It is necessary to settle upon the methodology of the theory of pedagogy written by contemporary Italian authors Mario Fulgoni and Anna Sorrento, published in Florence in 2010 by the Italian music publishing house, “La Nota.” [9] According to the authors’ testimony, it is an inseparable part of the complex basic course developed by Fulgoni that generalized its experience of instruction. The publishing house contains courses of music, solfège, music theory and

⁶ Puzyrevskii A. *Znachenie i prakticheskii sposob izucheniya glavneishikh otdelov elementarnoi teorii muzyki* [The Importance and Practical Means of Studying the Most Primary Sections of Elementary Music Theory]. St. Petersburg, 1903. P. 3.

three compact discs. It is also noted that the present course was successfully tried out in musical practice and directed at the reform of musical education in conservatories. [9, p. 2]

In its turn, the music theory textbook consists of three parts: musical semeiography, rhythm, and the foundations of melody and harmony. It is published with the use of the latest computer technologies: multicolored outflux of the typeface is applied in its text, and numerous diagrams and tables conducive to a qualitative mastery of the material are brought in.

In the section titled “Musical Semeiography” the authors elaborate in detail on the foundations of musical notation, and dwell upon the palette of instrumental strokes and dynamics, as well as articulations with the consideration of sound-production on various instruments. The latter, as one of the most important spheres of the art of performance, are brought out to the foreground of the course as its seminal parameters. A special part of this section is devoted to agogics, which is also examined by the authors as the “emotional level,” [9, p. 8] with indications of an amplitude of pulsation according to the metronome mark and translations of the most frequently used terms into English, German and French.

The second chapter of the “Musical Semeiography” section contains a concentration of information about the varieties of ornamentations and abbreviations, as well as about phenomena of “musical stenography” presented with various melismas, along with their deciphering and abbreviations, or signs of curtailment of the musical notation.

A special section of the first part is dedicated to information about the voices and orchestral instruments with the indications of their ranges and varieties, considering such rare types of voices as the countertenor, the contralto, and the countersoprano. Next, the authors bring in diagrams of the ranges of instruments of the symphony orchestra, marking the

transposed instruments into a separate group. For this reason, the transition to the theme of the “Fundamental Principles of Transposition,” and then to the choral and orchestral scores, adheres to a certain logic underlying the present course.

Its second part is devoted to the students’ familiarization with the foundations of teaching about rhythm, making it possible to learn the more complex phenomena in this sphere, such as hemiolas, multimetry and polymetry. In the section titled “The Typology of Accents,” the authors concentrate their attention on the poetic measures that are skillfully applied to musical texts by composers; here also the classification of accentuation is carried out with the division of the accents into the metric, rhythmic, dynamic, melodic, harmonic and timbral varieties.

The following chapter, “Rhythm and Melody,” researches the laws of musical phrasing that are studied within the boundaries of such a form of statement of the theme as a parallel period, and the interaction of rhythm with the form-generating processes is ascertained. The so-called “final” rhythms are correlated by the authors with the phenomenon of cadencing. These subjects are undoubtedly connected with the art of interpretation and therefore are extremely important for performers.

The section titled “Rhythmic Transformations” examines the types of rhythmic transformations encountered in jazz compositions and works by 20th and 21st century composers. The authors also include with this category such phenomena found in early music as the durations of the *longa* and the *brevis*, as well as the French and the Lombardic rhythms, as well as various types of arbitrary division of durations, and take into consideration the interaction of rhythm with a symmetric and asymmetric articulation, and many other things connected with the techniques of “mutations of the basic rhythmic formulas.”

In the section titled “Melody and Harmony,” the authors concentrate the students’ attention, first of all, on the phenomenon of modulation and the varieties of the tonal system. In the paragraph devoted to chords, all the varieties of tertial structures and their inversions, as well as all the possible harmonic inversions of chords at the cadences. Here information is provided about jazz notation with a rather complete characterization of the jazz symbols. In addition to that, an important part of the content is comprised by the varieties of modes, such as hemitonic and anhemitonic pentatonicism, the whole-tone construction, labelled as “the Debussy scale,” the double harmonic majors and minors (i.e., the Hungarian gypsy scale), Verdi’s chromatic-enharmonic scale and, finally, the realization of chromaticism in the phenomena of dodecaphony is examined.

At the end of each of the sections, and sometimes — of each of the textbook’s chapters, valuable historical facts are provided, sometimes accompanied with illustrations of genuine autograph scores and their facsimiles, and elements of modular teaching facilitating the students’ transition to the harmony course are presented. Of special merit in this section is the dictionary of terms in English, German, French and Italian, a knowledge of which is indispensable for the majority of young musicians.

Another obvious merit of the textbook lies in its very diverse musical illustrations of a broad stylistic radius selected by the authors with great taste and aim at an organic combination of theoretical information with aural perceptions conducive for the accumulation of auditory information. They contain very rare and precious examples extracted from compositions of the baroque period, the Viennese Classicist style, Romanticism, Post-romanticism, Impressionism and 20th

century music. These are the compositions of Igor Stravinsky, Béla Bartók, George Gershwin, Alban Berg, Leonard Bernstein, and other composers, as well as illustrations of early music by d’Anuzzio, Jacob Obrecht, Carlo Gesualdo da Venosa, Nicolas Gil and Élizabeth Jacquet de la Guerre, as well as anonymous composers of the Medieval period. Facsimiles of genuine autograph scores are published in the supplements to each chapter. This illustrative side of the textbook is so vivid and diverse, that so far it does not have any analogies in either Russian pedagogy, or in that of other countries. No less striking is the abundance of diagrams, tables, and classifications as the techniques of visualization of the course carried out in an elegant and refined manner with the application of computer graphics.

Conclusion

As the result, we can arrive at the conclusion that the experience of teaching music theory courses outside of Russia has so far been insufficiently studied in Russian pedagogy, and, undoubtedly, it is necessary to take it in consideration in the work on textbooks of a new generation. It may be used in vocal and popular and jazz music departments of musical higher educational institutions, and in all of the departments of the musical secondary schools and colleges. At the same time, it must be taken into consideration that “with the exception of Fulgoni’s and Sorrento’s textbook, information about contemporary music that transforms the perceptions of the musical language are either not presented at all, or are presented very little, which is ultimately connected with an insufficient observance of the principle of having the theory follow artistic practice.” [10, p. 44]

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About Leopold Mozart's Pedagogical Principles*

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Abstract. The basis for the article has been served by a fragment of the monograph *Mozart and His Time* (2008) written by the authors of this article. The center of attention for this study lies in the principles of the pedagogical style of Leopold Mozart, who was able to create the conditions for the intensive development of his son's ingenious musical abilities. The authors highlight the broad cultural thesaurus of Mozart the elder, his knowledge of various languages, the exact sciences and the natural sciences, which made it possible for him to teach by himself the basics of the school subjects to his children. Special attention in the article is devoted to Leopold Mozart's treatise *Versuch einer gründlichen Violinschule* (1756). The present book provides a perspective not only of musical pedagogy of that time, but also of the personal qualities of the elder Mozart as an instructor. While demonstrating an exceptional pedagogical sensibility and far-sightedness, Leopold Mozart assumed that teaching music and the different sciences at the first stage is inseparable from play. Although the documents according to which it would be possible to judge of the upbringing of his son during the latter's infancy are absent, an extrinsic characterization of these methods is established in the article on the basis of his correspondence with Nannerl during the years when Leopold ended up having to provide for his grandson. The authors also examine Wolfgang Amadeus Mozart's pedagogical practice, proving the impact of his father's principles of upbringing on it.

Keywords: Leopold Mozart, Wolfgang Amadeus Mozart, musical education, musical upbringing, pedagogical principles, *Versuch einer gründlichen Violinschule* by Leopold Mozart

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Translated by Elizabeth Wilson.

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Introduction

Leopold Mozart possessed God-given gifts as a teacher, and in this perhaps, lay his greatest talent and his main life work. One may make as many judgements as one likes about his personal qualities and defects, and one may agree with Alfred Einstein that not all his features are equally attractive. [1, p. 23] But one cannot take away from Leopold the great skill in used in bringing up his son, allowing his gifts to freely flourish and to develop organically. Wolfgang was undoubtedly predisposed to be a *wunderkind*, but that he became one is very much the merit of his father.

Mozart the elder had received an university education, knew his Latin and Greek, spoke French, Italian and English and was instructed in history, maths, geometry, physics, chemistry, mineralogy, biology and astronomy, [2, p. 12] in other words he was an enlightened person. He preferred not to send his children away to school or put them into the hands of private teachers: neither Nannerl nor Wolfgang had any other teacher but their father. It was he who taught them the basis of the various sciences, and after ascertaining their musical gifts, took them away from the provincial world of Salzburg and introduced them to the wider European scene. Few of his circle would have been able to so fully acquaint their offspring with the culture and nature of different countries, achieving this through travel rather than merely from books.

Treatise on the Fundamental Principles of Violin Playing as a Mirror of Leopold Mozart's Personality

Leopold possessed a musical and pedagogical authority of the highest order. His *Treatise on the Fundamental Principles of Violin Playing*

published in the year of his son's birth (1756),¹ stands beside the best methodological text books of the time, following Johann Joachim Quantz's *On playing the Flute* (1752) and C. P. E. Bach's *Essay on the True Art of playing Keyboard Instruments* (1753). In his labour Mozart shows himself as a true son of the 18th century; persuasive in advocating the close connection between performance technique and expression, he gives a mass of information on general musical subjects as well as more specialised advice as to the niceties of violin playing (for more about this see: [3; 4; 5]). One cannot but agree with Abert's judgement: "*The Violin School* is at the same time a school of musical thought." [6, p. 63] It is of interest not only because it allows us to form a concept of music teaching of the time, but, no less than the correspondence, it helps us reconstruct Leopold's personality, to form an image of him as instructor and teacher.

To judge by his *Treatise*, Mozart the elder had an exceptionally strong temperament, and when he wanted his way he did not stand on ceremony in expressing himself. Amongst many other such passages, this is an example:

For what can be more insipid than the playing of one who has not confidence to attack the violin boldly, but scarce touches the strings with the bow...; and makes so artificial and whispering a sound right up against the bridge of the violin that only the hissing of a note here and there is heard and the listener knows not what is meant thereby; for everything is merely like unto a dream? [7, p. 96]

A careful reader will surely discover that at certain times Mozart in his *Treatise* coincides almost word for word with the treatises of Quantz and Bach. But while Bach remains

¹ Ten years later it was translated into Dutch and published in The Hague; a Russian translation appeared in 1804.

restrained and dignified in the manner of a mentor, Leopold is vigorous and inventive in his brilliant and sometimes almost virulent characterisations. Here is Bach on virtuosi: "...a mistaken prejudice is the view that the chief virtue of piano-playing — is agility." And again: "Even the most brilliant dexterity cannot claim to have great merit in the playing of those musicians able to stimulate profound emotions." [8, p. 290–291] Such a manner of expression conveys not so much criticism but a gentle reproach, a circumstantial pedagogical aphorism. Mozart expresses himself differently: where there is no characterisation, there is an opulent image; where there is no aphorism, we are given a proverb. On violinists and lovers of the tremolo, he speaks of "performers (...) who tremble consistently on each note as if they had the palsy." [7, p. 203] Or on ineffective composers: "There exist, unfortunately, enough of such would-be composers, who themselves either will not indicate the style of a good performance, or 'put a patch by the side of the hole'."² And again: "Many a would-be composer is thrilled with delight and plumes himself anew when he hears his musical Galimatias played by good performers who know how to produce the effect (of which he himself never dreamed) in the right place." [Ibid., p. 215] Here Leopold is so scathing, that we should hardly wonder at the reason for his son's no less witty and uncompromising assessment of his colleagues.

The Principles of Leopold Mozart's Upbringing: Learning through Play

Another of his qualities was the ability to grasp precisely what was needed to educate each pupil. Leopold was convinced that a teacher

must develop the skills of a pupil gradually, and demand constant, intensive practice. This notwithstanding the view of certain parents, who were only too glad if their ward could "but scratch out a few minuets. Yea, many a time the parents or other guardians wish to hear that sort of untimely little dance at an early stage, and then think miracles have happened, and how well the money for the lessons has been spent." [Ibid., p. 61] He enthusiastically applied all these principles to the professional education of his own children, getting them used, easily and without coercion, to daily practice. He wrote about this with great pride to Lorenz Hagenauer from Munich in 1766:

God, (who has been far too good to me, a miserable sinner,) has bestowed such talents on my children that, apart from my duty as a father, they alone would spur me on to sacrifice everything to their successful development. Every moment I lose is lost for ever. And if I ever guessed how precious for youth is time, I realize it now. You know that my children are accustomed to work. But if with the excuse that one thing prevents another they were to accustom themselves to hours of idleness, my whole plan would crumble to pieces. [9, p. 232]³

Nevertheless Leopold's method and the way he applied it to his own children was far from the idea of mere banal training. Because of his lively nature and susceptibility, Wolfgang was not the kind of child who would have reacted well to a monotonous practice routine. Leopold possessed an incredibly acute awareness and sensitivity in his pedagogical approach, and at the beginning he made sure that the study of music and science was never disassociated from play.

² A tailor's expression and means a person, who does not understand his craft. The patch must be set over the hole! [7, p. 124].

³ Letter dated 15th November 1766.

Documents that would allow us to learn more about Leopold's relationship to his son in the first years of his life are sorely lacking. Almost all the sources, including the reminiscences of Nannerl, and Schatner's famous letter written at her request in 1792, begin their story with Wolfgang at the age of three. Yet there are also the letters that Leopold wrote to Nannerl in 1786–1787, when she gave him her son, Leopold (named after his grandfather) to bring up.⁴ The little Leopold spent the first two years of his life in his grandfather's house. Leopold's relationship to his grandson was in no way merely limited to a guardianship of the infant. At sixty six years of age, all the wiser for his long life experience, it would seem that he enjoyed a second youth while looking after his grandson, giving him an upbringing and teaching him⁵:

January 1786, the boy is six months old. "Leopoldl kisses you in reply, smiles, sputters, and is often so joyful. His peasant farmyard⁶ is filling up, now he has a horse and knight, with a beautiful red silk ribbon attached. There is a whistle on the horse's rump."

A week later. "Leopoldl is in great form, everybody suspects that he is teething, a little too early perhaps <...>, usually he is very jolly and plays with his old Tarot cards."

Summer of 1786, the boy is one year old. "Leopoldl is healthy, and I allowed him to be taken today to Herr Schidenhofen (after his numerous requests), where he played with the other children for two hours most

happily and with the greatest of pleasure."

Two days later. "Leopolderl played figures with the small girl with great enjoyment. Because of the doll Salome Musch,⁷ which we found in the attic, was not to his liking, he threw it away. But he warmed greatly to the little girl; and in this he is like his father and grandfather, it is a natural thing."

Two months later. "Leopoldl is sitting opposite me and playing... with his horses and his skittles, and so on and so on; he his contented and calm while I write."

End of November 1786. "Happy little Leopolderl, who is reading *bla bla bla* in his little book, and kisses you."

December 1786. "Leopoldl is well, and is singing from music."

January 1787. "Leopoldl is merry, and shouts "Mo Mo," when he sees his bowl with yellow turnip (Merren), which he likes eating best. He sends you a kiss. He can distinctly announce his *As* and *Bs*, and I play with him by teaching him letters not in their usual order, but those which are easiest for him to say. When I tell him about God and ask "Have you already prayed?", he points to the crucifix over the door and begins 'praying': *bla bla bla*."

Mid January 1787. "Leopoldl is keeping well, and is very jolly; if he holds on to something, he can stand quite freely. <...> In the evening, when he doesn't want to go to bed, I say I am going off to lie down in his bed and leave the room. Then he rushes to overtake me, and when he is tucked up in bed, he smiles with delight since he has managed to trick me."

⁴ Leopold Alios Pantaleon (1785–1840) later became a government official, and served for the most part in the Tyrol. He had a daughter (his son died soon after being christened) and two grandchildren who were born only after his death.

⁵ These facts are described most fully in the monograph by G. G Bauer. [10] We use his exposition of these facts as a basis.

⁶ A toy carved from wood.

⁷ Salome Musch was Nannerl's favourite doll, which received its exotic name in honour of the old cook who served the Mozart family.

The end of January 1787. “Leopoldl kisses you, and he can already say: Nana — Nandel, Bü — little book [Büchl], Mo — Moor [Mohren], Ge — money [Geld], Wa — carriage [Wagen].” [10, p. 23–25]

And so, the little Leopold had lots of toys, horses carved from wood, figures, dolls, whistles, skittles, balls. And besides that, a pack of Tarot cards, which, together with other cards decorated with drawings of birds witches and so forth, served in those times as a rather idiosyncratic substitute for children’s picture-books. It is quite likely that in his infancy Wolfgang too also looked at cards with images of diverse animals, birds, dancing buffoons, witches on broomsticks. Leopold gave them to his grandson when he was one and a half years old, whereas such toys are usually given to children at a later age. At 18 months the boy is “reading” a book, and is singing “from the music”! Of course, this could not be real reading or singing. But through engaging in play Leopold was able to encourage his grandson’s gradual development through imitation, “reading” and “writing” just like his Grandad. And of course, a child growing up in a musician’s house will have also been given manuscript paper. An experienced teacher, who is methodical and persistent will observe the child’s progress in pronouncing different sounds, and then in transforming them into meaningful syllables. Yet at the same time there is nothing forced, everything remains within the boundaries of a game, as if it was all “by the way.” Leopold the elder was an acute observer: Leopoldl plays with pleasure, with enjoyment, cheerfully; he is merry and happy — just like his grandfather!

Such precious evidence of this early contact between Leopold and his grandson allows us to assume that Wolfgang’s upbringing followed similar lines. Of course, Leopold in the middle of the 1750s was unable to give so much time and attention to his son as he was to his grandson,

for then he was in service and had little time left over work. But the general principles employed were, without doubt, the same. Proof of this can be found in the way Wolfgang absorbed the ABCs of various branches of knowledge, as well as his and the way he instantly absorbed music in his first piano lessons. For as strict and methodological a teacher as Leopold was while teaching more grown-up students, for children he was ready to sacrifice all his principles so as to render their musical studies as easy and joyful as possible. In the small, but always clean and tidy apartment in Hagenauer’s house, where the Mozart family lodged Wolfgang was allowed to scribble numbers to his heart’s content all over the furniture, walls and floor. The boy couldn’t wait to play in the evening, and indeed, his wishes were granted! We find in Nannerl’s notebook such comments as “Wolgangerl wrote this minuet at 9.30 this evening.” Even clearing away his toys — to the accompaniment of a March — became a fun activity, and what is more one filled with musical sense. Schachtner recalled that “any child whose hands were empty had to make up for it by either singing or playing a March on the violin.” [5, p. 64]

Thus, it was undoubtedly thanks to his father that Wolfgang found learning so easy and pleasurable. In early childhood the act of playing created a truly sound psychological basis for learning, and furthermore through play the boy was able to achieve things of great complexity at an exceptionally intense and quick rate. Otherwise, he and Nannerl would hardly have been able to gain mastery of languages, of musical theory and not only practice, to study mathematics (Wolfgang specially loved Maths, and particularly asked his sister to send to Italy a textbook with arithmetical exercises), geography, history, literature, as well as starting to read books and getting to know the theatre. And all this was against the background of long concert tours, and incessant travelling and moving from place to place.

Just as Leopold was severe, and sometimes despotic and categorical when it came to morals, ethics or matters of everyday life, so conversely in his musical instruction to Wolfgang he showed himself to be both sensitive and tactful. This is most evident in the way he taught composition to his son. More likely than not, his Wolfgang's first little compositions were simply written-down versions of his improvisations. Thereafter followed small pieces where Leopold's intervention is more obvious, a fact acknowledged by all those writing about the "early" Mozart. The way he learnt composition in its various stages is of interest in itself, but the issue of greater importance is why should Leopold have written down the first "opuses" exactly as the "author" wanted? Why, in these fragile beginnings did he not instead try to show his son how to compose "correctly"? Most probably because he thought that the child should believe in his own worth, understanding that in principle any such initiative was in itself important, and that the boy's music had the same right to be recorded as that of "real" compositions by adult composers.

Even if the legend of the four year old Wolfgang composing a concerto does not hold water, it at least deserved to be invented, since it fits in so well with Leopold's pedagogical approach, where play and imitation were the two cornerstones. Therefore, the imitation of a serious compositional work (the writing of a score), even if it somehow reminds us of Leopold's "reading" and "prayers" (*bla bla bla*), would have allowed the father to see a good indication of his son's prospective talents.

When Wolfgang had accrued sufficient experience to start learning independently and absorb the widest range of musical influence, Leopold removed himself from his role of teacher. The *London notebook* is just another

example of his wisdom (for more about this see: [11]). Of course, errors were made in the notebook, and in a series of things one could even say that Wolfgang had regressed a few steps. Nevertheless, Leopold did not retouch the sketches or interfere, he didn't make as much as one remark, allowing his son the chance to repeat the experience gained in his first pieces, but now at a completely different level — through writing down his improvisations and sketches, but now all on his own. This does not exclude the fact that Wolfgang might need his father's help in the future. But very gradually Leopold restrains his pedagogical involvement and withdraws into the shadows, exchanging the role of teacher for that of agent or manager.

From around 1768 when Wolfgang started receiving his first commissions for opera, first in Vienna and then in Italy, Leopold was only involved in the business side of these projects, following the reactions of the singers and instrumentalists, resisting intrigues and defending the interests of his son.⁸ The most difficult situation occurred in Vienna during work on the *La Finta Semplice* (*The Feigned Simpleton*) in 1768:

In order to convince the public of what it really amounts to, I decided to do some thing entirely out of the ordinary, that is, to get Wolfgang to write an opera for the theatre. Can you not imagine what a turmoil secretly arose amongst those composers? What? To-day we are to see a Gluck and to-morrow a boy of twelve seated at the harpsichord and conducting his own opera? Yes, despite all those who envy him! I have even won Gluck over to our side, though, I admit, only to this extent that, though he is not quite whole-hearted, he has decided not to let it be noticed; for our patrons are his also. In order to make our position safe in regard to the actors, who usually

⁸ About Leopold Mozart's role in organizing Wolfgang's performances in 1764–1765 see: [12].

cause the composer most annoyance, I have taken up the matter with them and one of them has given me all the suggestions for the work. But to tell you the truth, it was the Emperor himself who first gave me the idea of getting little Wolfgang to write an opera. For he asked the boy twice whether he would like to compose an opera and conduct it himself? [9, p. 257]⁹

One feels Leopold's iron grip in the organisational planning, for which he displayed an inherent talent. In the heat of the moment, he even took credit for the idea of writing an opera for Vienna, although he then curbed his instincts, and indicated Joseph II as originator of the project. Leopold had it all worked out. He won Gluck, the most influential of Mozart's potential enemies, over to his side, he made contact with all the performers, in other words he did everything that a composer usually does himself, tasks which the youthful Wolfgang was most likely unable to handle. It is true that not all his manoeuvres were crowned with success. Evil-wishers and the envious continued their attack, criticising the music and blaming Wolfgang for his poor knowledge of Italian, accusing his Father of having composed the work for him. Leopold had to energetically counteract these accusations by promoting his son's case, making use of techniques akin to today's PR:

As soon as I heard this, I made it quite clear in the most eminent quarters that Hasse, the father of music, and the great Metastasio had stated that the slanderers who spread this report should go to them and hear out of their own mouths that thirty operas have been performed in Vienna, which in no respect can touch the opera of this boy... I asked someone to take any portion of the works of Metastasio, open

the book and put before little Wolfgang the first aria which he should hit upon. Wolfgang took up his pen and with the most amazing rapidity wrote, without hesitation and in the presence of several eminent persons, the music for this aria for several instruments. [9, p. 271]¹⁰

Leopold's managerial activities display the same vivid talent and temperament as were inherent in his teaching. He always knew with certainty exactly what was essential to his son at each given moment. And in the professional sphere he rarely set a foot wrong, for he was guided by a sincere belief in Wolfgang's unique gifts:

And if it is ever to be my duty to convince the world of this miracle, it is so now, when people are ridiculing whatever is called a miracle and denying all miracles. Therefore they must be convinced. And was it not a great joy and a tremendous victory for me to hear a Voltairian say to me in amazement: "Now for once in my life I have seen a miracle; and this is the first!" [Ibid., p. 272]¹¹

The Pedagogical Practice of Wolfgang Amadeus Mozart and the Source of Its Influence

Later, in his adult years, after starting his own teaching practice, Wolfgang would continuously appeal to Leopold's experience. During his trip to Paris, he wrote — not without pride — that his advice in regard to the musical education of young daughters was listened to attentively by their fathers (Johann Andreas Stein, Christian Cannabich, Johann Karl von Branca, Joseph Konrad von Hamm and others). "She is now at least half my pupil," "in learning with me, she will be able to play well and accurately," "he now asks my advice in all matters,"

⁹ Letter dated 30 January 1768.

¹⁰ Letter dated 30 July 1768.

¹¹ Letter dated 30 July 1768.

“for an amateur she plays rather well, and that is really thanks to me” — these remarks, to be found in Mozart’s letters, leave one in no doubt that he strove to attain his father’s level in his pedagogical activity, even if he never attempted to hide how teaching heavily weighed on him. In answer to Leopold’s exhortations to set off for Paris as soon as possible, he rather accurately sums up his chances in the French capital:

I will be unable to get any employment there apart from teaching, and I was not born for such work. I have a fine example right here in Mannheim. I could have two pupils. I went to each of their homes three times; then I did not find one of them there, although he should have been waiting for me. I am very willing to give lessons out of kindness, especially when I see that genius, joyfulness and pleasure can be gained from my teaching. But when one has to appear at a house at a particular hour or wait for a pupil at home, I simply cannot bear to do it, however much I might earn. I find it absolutely intolerable. [13, p. 264]¹²

Nevertheless, Wolfgang had by necessity to take up private teaching (he was not free from this occupation for the rest of his life), and whether willingly or not he was bound to recall his father’s lessons. The act of play could be a panacea even when working with pupils far less gifted than he was himself. Teaching the daughter of Duke de Guines, a good harpist whose father wished to have her instructed in composition, Mozart attempted several different approaches:

Amongst other things it entered my head to compose a really simple Minuet and see if she could write a variation. All was in vain. Well, I thought to myself, she simply doesn’t know where to begin. So I then made a variation of the first bar, and told her to continue

in the same vein, sticking to this *idée*. At last she was able to do something. When she had completed it, I asked her if she would not like to try to start something by herself. Just the main voice, the melody. She thought about it for a whole quarter of an hour, but nothing came of it. Then I wrote 4 bars of a Minuet and told her: “Look what an ass I am: I started a Minuet and can’t even finish the first part. Please be so kind as to complete it.” [Ibid., p. 357]¹³

And so to start with, an attempt at normal instruction following the principle “Do as I do.” This task however requires independent solutions, and soon steered the pupil into a dead-end. Then Wolfgang suggests an exercise well known to all teachers — to complete an already-started composition. So as to diffuse the atmosphere after the young Duchess’ painful and evidently unsuccessful attempts to invent something on her own, Mozart facilitates the task by adding a playful twist to the situation. All this is reminiscent of the methods from Leopold’s didactic arsenal, which he used to persuade his little grandson to go off to bed. Of course, in associating with a pupil from the upper echelons of society, the jestful situation inevitably acquires a hint of conventional gallantry, but nevertheless the approach remains basically the same. It is hard to say how much Wolfgang’s negative relationship to teaching was conditioned exclusively by his inner impulses and tendencies. He willingly gave advice on teaching methods even to those who actually had not asked for it, and was passionate in his teaching of Aloysia Weber, even though he could have spent the time otherwise with the girl with whom he was in love; all this goes to prove that he indeed possessed a pedagogical talent inherited from his father. Only he was never blessed with the good fortune to have a student of his own calibre.

¹² Letter dated 7 February 1778.

¹³ Letter dated 14 May 1778.

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