

**HORIZONS OF MUSICOLOGY**

**Mikhael G. Kondratjev**

*Musical Cultures of Volga-Urals Region  
as Civilizational Unity*

The article poses the problem of segmentation of traditional musical cultures of Russia according to their musical-typological signs, which is distinct from existing ethno-linguistic and ethno-religious classification and groupings. As an example of such super-ethnic, super-linguistic and super-religious integration, the article considers common features of musical cultures of the people of the Volga-Ural historic-ethnographic area as an aggregate of constituents which form the Volga-Ural musical civilization.

**Keywords:** Integration of knowledge, classifications of musical cultures, civilizational approach, regional unity, the Volga-Ural musical civilization

**Evgenia R. Skurko**

*The Phenomenon of Canon as the Methodological Basis  
for the Study of National Musical Cultures*

The article is dedicated to the methodological problems, pertinent to the study of national musical cultures of the world. The author starts with the concept of ambivalence of a national culture as both the independent system which is organized on the basis of its individual regularities and as a part of the world cultural-historical process. Based on this premise, the author suggests the hierarchy of canons. The principles of their co-ordination on the different stages of national cultural development reflect the ways of the evolution of the composers' musical mentality and at the same time – the formation of any national culture as an integrated phenomenon.

**Keywords:** Canon, methodology, national cultures, style, folklore, academic traditions

**Galina V. Alekseyeva**

*Semantics of the Names of Popevkas  
and Their Musical Content in the Context  
of Comparative Byzantine-Russian Researches*

The author investigates the semantics of the names of *popevkas* of Russian Znamennyi chant in the context of comparison with the Greek etymology of meanings of Byzantine monody, on the material of the Russian 17th-century *Azbuka* from the Library of Russian Academy of Sciences, manuscript number 32.16.18. The author uses methodology of comparative linguistics, musical comparative studies, and semiotics of art, philosophy and medieval culture aesthetics. Comparative research demonstrates such approaches of terminological self-determination in Znamennyi chant as 1) transposition, 2) "mentalization" of etymology of the Greek singing patterns, 3) tracing of such patterns using E. Vereschagin's methodology, 4) visualization of signs, 5) creation of terms in Russian tradition proper. The received results suggest new approaches in comparative studies, allowing to revise the mechanisms of adaptation of the Byzantine tradition into Russia.

**Keywords:** semantics of popevkas, mechanisms of adaptation of the Byzantine art in Russia

**Irina V. Bakhmutova, Vladimir D. Gusev,  
Tatyana N. Titkova**

*Computerized Search for the Invariant Structural  
Elements of Znamennyi Chant*

The article provides the description of the system of neumatic structural units – *ichos-specific invariants (II)* found in a given selection of hymns. These are *repeated unambiguously-interpretable neumatic chains of different lengths in particular glases (ichoses)* (in some sense, they are "isles of reliability"). On the basis of three dvoeyznamenniks (hymnals, in which the texts

are presented in notes and neumes in parallel) the sets of *II* were constructed, their characteristics studied, the cover estimations by these chains of the control group of texts (without special sign-markings – *pometas*) has been received. Dictionaries may be applied in any methods of deciphering the neumatic notation without *pometas*.

**Keywords:** dvoeyznamenniks, hymns, neumes, *pometas*, interglas (*ichos-specific*) invariants, deciphering of the neumes notation without *pometas*

**TRADITIONS OF CHANT IN ANCIENT RUSSIA**

**Elena L. Plavskaya**

*Old-Believers' Azbukas of the Urals-Siberia Region  
(on the Materials of Siberian Regional Manuscript  
Collections)*

The article evaluates the materials of handwritten manuals for singers (*azbukas*) of the Siberian regional manuscript collections. The goal of research is to identify the features of their structure and content in comparison with the Old-Russian musical-theoretical manuals. As this study shows, music-theoretical manuals of Old Believers period of the Ural-Siberian region inherited the features of Old-Russian tradition and, at the same time, have their own distinctive characteristics, while remaining within the conservative singing canon. Thus, the musical-theoretical knowledge of the Old Believer period confirms the continuity of early and late periods of existence of Old-Russian art of singing.

**Keywords:** music education of Old-Believers, the musical-theoretical manuals

**Anna V. Chernova**

*The Study of Adaptation of Christian Singing Tradition  
in Eastern and the Western Europe in the Middle Ages*

The author investigates the ways of studying the adaptation of the Byzantine art by ancient Russia from the point of view of a direct connection of this cultural phenomenon with the Western European cultural paradigm. The basic tendencies of the named cultures were generated practically simultaneously, connected by the same genesis, as both interference and opposition. The distinction of paradigms, on the other hand, has influenced the terminological vocabulary and its semantic content in the Western and Byzantine-Russian theories of music. In particular, the article describes the opposition of binary and ternary metric rhythmic systems in the Eastern and Western Europe, from the point of view of coexistence of cultural paradigms.

The author supports her study on the results of research of culturologists and the medieval musicologists, as well as and on the materials of author's Master's thesis, dedicated to Latin of musical-theoretical sources of the 13th century.

**Keywords:** the Byzantine art, old-Russian vocal art, cultural paradigms of the East and the West, ternary and binary rhythm

**Izabella I. Krylovskaya**

*Vocal Pedagogy in Medieval Russia:  
the Essay on Reconstruction of Knowledge*

The present article is devoted to the study of approaches and methods of training of singers in Russia in the Middle Ages. The basic problem of this study is that knowledge was transferred by an oral tradition and was not reflected in writing; therefore Russian musicology today has no sufficient data in this interesting area. The author makes an attempt at reconstruction of knowledge by means of research in the field of paleography, musical aesthetics and history of musical culture of Ancient Russia. Available data is interpreted from the standpoint of contemporary vocal pedagogy, which enables the author to reveal the approaches and methods of training of singers in Russia in the Middle Ages.

**Keywords:** vocal pedagogy, Music of the Middle Ages in Russia

**MUSICAL LIFE OF RUSSIA IN 19th-20th CENTURIES****Elena M. Shabshaevich***Management of Imperial Theaters  
and Musical Life of Moscow in the 19th Century*

The paper deals with the function of Management of Imperial Theaters, which was one of the most negative influences on Moscow concert life the 19th century. The article traces the evolution of monopoly of Management; some directions in its activity, including administrative, fiscal (regulation of permissions to a concert of visitors of performers and restriction on performances of own actors), and financial are brought to light. The function of Management of Imperial Theaters obstructed the development of theater and concert life, and its disbandment in 1892 and consequent lifting of the private initiative has led to a surge of activity at the turn of the 19th century.

**Keywords:** musical life of Moscow, Imperial Theaters

**Idris M. Gaziev***The Work of Kamil Mutyga in the Context of Forming  
the Stage Professionalism in Vocal Art of Tatars*

The article considers the art of famous Tatar singer of the early 20th century, Kamil Mutyga, in the context of forming the stage professionalism in the vocal art of Tatars. The author analyzes the concert repertoire, the manner of singing, based on the gramophone recordings and recollections of singer's contemporaries.

**Keywords:** Music of Tatarstan, stage professionalism, vocal art, gramophone recordings

**Irina V. Vinkevich***The Work of M. P. Frolov in the Context of Time  
(1892-1944)*

The article written by I. Vinkevich is devoted to M. P. Frolov who was the founder and the first Rector of the Ural State Conservatory named after M. P. Mussorgsky. M. P. Frolov was a talented composer; he had profound understanding of the traditions of Russian music, developed them in his own works and became the founder of the Urals composer's school. In this article, the author attempts to present a panorama of creative quests of 1920s-1930s, variety of genres, and the evolution of style which is the reflection of one of the most difficult periods of Russian history of the 20th century.

**Keywords:** music of Russia, composers of Urals region

**Andrei I. Bogatkin***On the Creative Work of S. G. Eidinov (1911-1983)*

The article provides the evaluation of the performing, pedagogic, managerial and cultural impact of the work of Semyon Grigoryevich Eidinov (1911-1983). His name is associated with the birth and formation of the musical art in Magnitogorsk, a new city in the Southern Ural Mountains area. Special attention is given to the history of the Academic Choral *cappella*, which was created and lead by Mr. Eidinov.

**Keywords:** music of Russia, musical culture of the Ural Mountains, choral music, choral *cappella*

**MUSICAL CULTURES OF RUSSIA****Vera A. Shvetsova***Wedding Genres of Karelian Coast  
of the White Sea*

The article deals with wedding genres of musical folklore of *Viena karels* in the context of traditional rite. The author's attention is focused on the circumstances of performance and functions of musical-poetic texts of ritual genres – laments and wedding runes. The author briefly touches upon the so-called

“third sounding layer of rite” – the music of merrymaking of the youth, as well as wedding-eve genre of *jojku*.

The author emphasizes the differences between the musical content of a wedding in the bride's home and a wedding in the groom's house.

**Keywords:** wedding musical genres, wedding of *Viena karels*, wedding laments, wedding runes

**Svetlana V. Kosyreva***The Specificity of Articulation in the Musical Folklore  
of Vyatka Mari*

The article is devoted to the comprehensive study of the traditional musical folklore of Vyatka Mari (Mari who settled along the river Vyatka). It is offered to study and elicit the typology of final and specifically-vocalized continuous *intonational* forms, which is one of the most powerful aspects of Vyatka Mari timbral singing.

**Keywords:** timbral intoning, marked finalises, articulation typology, the acoustic-phonologic analysis, unison heterophon, tone-cluster heterophon

**Boskha Kh. Borlykova***From the History of the Study  
of Kalmyk Musical Terminology*

The article discusses the Kalmyk musical terminology. The author makes an attempt to distinguish the principal stages in its development. A wide range of dictionaries as well as ethnographical and belles-lettres literature are used as the resources of the analyzed material.

**Keywords:** music language, terminology, borrowed word

**Aminat S. Mishayeva***Little-Known Facts from the Musical Chronicle  
of Kabardino-Balkaria  
(Compositions on the Lyrics of B. Kuashev)*

The article deals with the beginning stage of Kabardino-Balkaria professional art formation. It introduces musical and poetical material of the works for choir from the 1940s-50s. Through the poetic works by B. Kuashev, which reflected social and political situation of the postwar years, the article investigates the musical language of the first choral compositions in Kabardino-Balkaria.

**Keywords:** Kabardino-Balkaria, choral genres, musical style, national compositional school

**MUSICAL LANGUAGE IN ITS HISTORIC EVOLUTION****Zoya I. Gljadeshkina***The Birth of Tonality in the French Music Theory  
of the Second Half of the 16th-17th Centuries*

The article discusses the primary parameters of tonality in French music of the 1550s-1700s from the standpoint of modern history of music theory. The article contains the evaluation of 21 French treatises on the topic of the signs of emerging tonality. In the conclusion, there is a review of theoretical ideas which have lead to the theoretical concept of tonality of J.-F. Rameau.

**Keywords:** tonality, modality, cadence, the order of clefs, harmony, tone, major key, minor key

**Tatyana G. Goncharenko***The Role of a Subdominant  
in the Tune-Harmonic Thinking of R. Schumann*

This article examines how philosophical and aesthetic concepts of Romanticism were realized on the melodic-harmonic level in the compositions by R. Schumann. The main assumptions of the author are the view of the world as contradiction and the contemplation of a transitional moment. The object of the

research is the subdominant of a conflicting essence. The role of a subdominant is examined in the beginnings of themes, at final cadences and at culminations, since the stylistic aspect of these sections of musical composition are the most significant.

**Keywords:** Romanticism, harmonic, subdominant, contradiction, initial tune, final cadence, culmination, transitional moment

## MUSICAL GENRE AND STYLE

**Natalia V. Ushakova**

### *On Genre Specificity of Marian Antiphons*

This article considers the genesis and nature of Marian Antiphons (MA). The author supports her arguments on the achievements of contemporary mediaevistic studies, with the methodology that rejects the so-called *opus*-culture. The features which distinguish the genre archetype of Marian Antiphons are derived from the Name of the Virgin, which becomes a primary factor which marks this part of Gregorian Chant as the duality of an image of the Mother of God—combination of its spiritual image with its earthly sensual beginning of motherhood. This duality generates the complicated nature of the genre of Marian Antiphons.

**Keywords:** Marian Antiphons, Gregorian chant, The Office Hours, image of the Mother of God, hymn

**Yulia N. Zhelnova**

### *Dramatic Serenata in the History of the Genre*

The article is devoted to the dramatic *serenata*, a typological version of vocal serenades. It is evaluated from the standpoint of individual features of the genre (the libretto, composition, drama), as well as in comparison and direct interaction with its related genres (opera, cantata, an ode to the court). *Serenata*'s dramatic role in the history of the genre is significant because it becomes a model for the formation of a new variety of the genre – the orchestral serenade.

**Keywords:** serenade, serenata, ode, cantata, general model of genre, genetical and typological models of genre

**Natalia S. Kuzmina**

### *To the Question of the Evolution of Sonata for the Russian Folk Instruments*

#### *(Sonata for Domra and Piano, A. Tsygankov)*

The genre sonata for piano and domra which appeared in the second half of the twentieth century did not immediately get the features appropriate for the best examples of its kind. Sonata by A. Tsygankov's (2003) opens a new page in its history. This article analyzed the musical composition from the historical and stylistic points of view, revealing a number of stylistic allusions with the pronounced individuality of this composer of the 21st century. With this sonata, the domra performers have received the opportunity to realize the new capacities of their instrument with respect to the academic art of European Romanticism, Russian School of the 20th-21st centuries.

**Keywords:** Music of Russia, Russian folk instruments, sonata for domra and piano, A. Tsygankov

## ORGAN AND ORGAN MUSIC

**Natalia Vl. Golfarb**

### *Metamorphoses of Baroque Models in the Organ Music of the 19th Century*

This paper covers the process of discovering new senses and ideas in the heritage which was received by 19th century organ music from previous eras (Baroque in particular). The central points of this article include the correlation between Romantic music and styles of previous eras, genre transformation, the

function of the old Baroque models in new historical conditions, and the influence of Baroque on models produced by the 19th century itself.

**Keywords:** musical style, music of Baroque, organ music, genres of Baroque

**Marina V. Voinova**

### *The Genre of Magnificat in the Organ Music of Daniel Roth*

The article studies the organ music of contemporary French organist-composer Daniel Roth on an example of a genre of Magnificat. Interpretation of this genre demonstrated in a context of history of the French organ music and specificity of composer's style. The individual traits of musical language—the products of modal harmony and sound color of organs by Cavallé-Coll, have influenced composer's aesthetics.

**Keywords:** Organ music of 20th century, Daniel Roth, Saint-Sulpice, Magnificat, Aristide Cavallé-Coll

## CONFERENCES. FESTIVALS

**Larisa A. Akhmylovskaya,  
Andriana Yu. Barysh**

### *Ethnoscenology in the Pacific Rim Region: the Results of the Festival in Chun Chon*

The article outlines the major trends revealed by the prestigious International Pacific Region Theatre Forum in Chun Chon, Republic of Korea. The authors, as translators and scholars at the Festival, have noted the specificity of cross-cultural theatre-making, its growing genre palette and its global cultural and political authority. The authors witnessed the unifying role of the Russian Far Eastern Theatre as the cultural liaison for East-West collaboration.

**Keywords:** cross-cultural collaboration, the modern theatre of Japan, musical drama, Pacific Rim new drama, Festival experience of play translation, theatre translator functions to be revised

**Andriana Yu. Barysh,  
Larisa A. Akhmylovskaya**

### *Chekhov in Modern Music and Choreography: Commentaries on Festival in Tokyo*

The article is dedicated to the specificity of cross-cultural art-projects as discussed at the International conference (June '29-30, 2010), the part of The IX International Festival at Kai Theatre, Tokyo, Japan. The authors discuss the program, including opera, choreography and drama productions and sum up the conference discussions.

**Keywords:** drama and musical play, training, art-project translator's functions, terminologist, reenactment of the score on stage

## CREATIVE WORLD OF A MUSICAL WORK

**Natalia P. Khilko**

### *Classics and Modern: «Ironic Dismantling» on the Example of Piano Cycle «Jeux» by D. Kurtág*

In this article, the author studies «Homage à ...» to the composers of the 19th century from Kurtág's piano cycle «Jeux», as well as separate variations Picasso and Dalí on the themes of paintings of Velasquez and Matisse. These are analyzes from the aspect of «ironic dismantling». The deconstruction of classical material results in creation of a cartoon, a palimpsest, and «an associative remark», in which the primary text opens new semantic and structural sides.

**Keywords:** Kurtág, Picasso, Dalí, Ironic dismantling, interpretation, game dialogue, cartoon, palimpsest



### Anastasia A. Shikherina

#### *The History of Soul*

(About the Sixth Quartet by Wilhelm Stenhammar)

The article is devoted to the Sixth string quartet, the last chamber work by the prominent Swedish composer Wilhelm Stenhammar, which is little known in Russia. The Quartet is considered as the sign of upcoming crisis. Composer's use of different styles: romanticism, baroque, symbolism, as well as the addition of musical symbols, allegories (e.g., The Dance of Death), suggests multi-layered interpretation. The author makes figurative and compositional parallels with the works of composer's contemporary, famous Swedish playwright August Strindberg (in particular, the author mentions his drama *The Dance of Death* and autobiographical novel *Alone*).

**Keywords:** Swedish music, quartet, Stenhammar, Strindberg

### Angela L. Khokhlova

#### *The Phenomenon of Play in Musicianship in Enlightenment*

The article is devoted to investigation of space-time of play problem in music of Viennese Classics. The instrumental and stage music of J. Haydn, W. A. Mozart and L. van Beethoven is discussed in the aspect of a variety of timbral «metamorphoses.» In embodying the image of the world of the Enlightenment and enriching its inherent component by the sphere of play and joke, the compositional model has shifted towards the form, technique, and musical language as a system of methods and approaches.

**Keywords:** music of Viennese Classics, instrumental theater, play in music, space-time in music

### Anna A. Manchenko

#### *Russian Poteszki by V. Bibergan and Poteszki by A. Byzov:*

#### *The Specificity of Imaginary and Dramaturgic Realization*

On the example of the analysis of two works which were written on the basis of the rare folklore genre of *poteszki* ("leisure songs") the attempt was made to determine their genre specification. The author analyzed the aspects of interpretation of the literary text, of musical *intonation*, form building, and the use of virtuosic methods of playing Russian national instruments.

**Keywords:** Russian folk instruments, Russian folklore, composers of the Urals region, *poteszki*, children's elementary musical education

## MUSICAL ART OF THE 20th CENTURY

### Maria A. Ignatova

#### *History and Myth in the Opera The Master and Margarita By S. Slonimsky*

This article is devoted to modern Russian musical theatre. On an example of operatic work of the outstanding composer of modernity, S. Slonimsky, the author outlines the appearance of new ideas in the modern Russian musical theatre, predetermined by the phenomenon of mythologization. The article sheds the light on the synthesis of history and myth in a projection onto specifically operatic contents. The article describes the new step in the interpretation of historical past in *The Master and Margarita*, shown in obvious displacement of accents from exact following of the historical facts toward revealing their deeper meanings. This is resulted from merger of history of the source of opera's content and the myth as special logic of interpretation.

**Keywords:** musical theater of Russia, contemporary opera, music and myth

### Maria I. Grineva

#### *Edison Denisov and the Soviet Musical Avant-Garde of the 1960-70*

The article is devoted to the problem of avant-garde in Russian musical art of the 20th century. The author shows the contradictory views on this phenomenon in art as a whole and in music in particular. The author stresses E. Denisov's contribution into avant-garde in Soviet music of the 1960-70s. The author is convinced that it was the artistic figure of Denisov which have made possible the introduction of the avant-garde into the Soviet Union.

**Keywords:** Modern music, avant-garde, modern harmony, innovations and traditions

### Olga V. Sinelnikova

#### *Rodion Shchedrin: to the Question of a Musical Language*

The article is concerned with the oeuvre of Rodion Shchedrin, one of the most recognized and outstanding modern Russian composers. The article reveals musical-linguistic models of Schedrin's works. Among them – melodic intonations related to Russian folk-song sources and Orthodox church music; individual musical lexemes; the musical material entered by means of various aspects of polystylistics in the form of musical-textual quotations, quasi-quotations, hints, genre-stylistic «inserts,» «variations on a style;» symbols and monograms.

**Keywords:** Rodion Shchedrin, the modern composer, musical genre and style, musical language, intonational models

## INTERNATIONAL DIVISION

### Severine Neff

#### *A Tonal Paradox in Sonata-Allegro Form: b1 in Schoenberg's Second String Quartet in F# Minor, Op. 10*

This essay scrutinizes composer Arnold Schoenberg's relationship to that paradoxical chromatic function  $b1$ . First I discuss Schoenberg's theoretical consideration of flat 1 in his *Theory of Harmony* (1911/1922) and in his later renowned essay, "Brahms the Progressive" from the collection *Style and Idea* (1948/1975). Ultimately, I scrutinize the role of the function  $b1$  in shaping the sonata-allegro form of the first movement of Schoenberg's Second String Quartet, Op. 10, composed in 1907. Schoenberg's liberal uses of  $b1$  in conjunction with invertible counterpoint, unexpected choices of key and harmony, and skewed presentations of formal parts strongly rule the movement's radical presentation at every step. Thus understanding the quartet's first movement in this fashion allows us a glimpse of sonata-form in Vienna, 1907 – a paradoxical schema simultaneously preserving and undermining its own tradition.

**Keywords:**  $b1$ , Schoenberg, *Theory of Harmony*, Schoenberg's Second String Quartet, sonata form in Vienna in 1907

### Mark Reybrouck

#### *Music as Experience: a Processual and Ecological Approach*

The major topic of this contribution is an experiential approach to music cognition. It conceives of music as something which is heard and enacted upon rather than being merely imagined or represented. As such, it stresses the richness of experience as against the economy of processing which is so typical for symbolic approaches to music cognition. Starting from the seminal work of Dewey and James on the distinction between 'percept' and 'concept' and the role of knowledge-by-acquaintance, it tries to bring together insights from semiotics and ecological psychology, which both stress the role of epistemic interactions with the sounds.

Central in this approach is the ecological concept of affordance which can be defined as the perceived functional

significance of something for an individual both in terms of its objective and subjective qualities. It is to be expected that this ecological concept is likely to promote further theoretical grounding and empirical research with as central topics the role of bodily resonance and emotions. Much is to be expected here from the findings of current neurobiological research.

**Keywords:** musical affordance, ecological psychology, Dewey, James, Gibson, musical experience, musical cognition

## **MUSIC IN THE SYSTEM OF CULTURE**

**Irina E. Goryunova**

### *Multimedization of the Process of Creating Audiovisual Content in Modern Performance*

This article analyzes the key problems of modern mass performances, evolutionary trends of multimedia sources of art expression, creative methods of use of new technological and technical facilities for creating the audiovisual content. Author analyzes the concepts of audio-visual image, sound atmosphere of action and editing as main director's methods of creating synthetic audiovisual multimedia product. On practical examples, the article illustrates the use of multimedia technologies in creation of various types of mass performances.

**Keywords:** massive performances, modern multimedia technology, audiovisual image of the performance, noise, acoustic systems, problems of professional sound engineering

**Ljubov A. Kupets**

### *The Antique Theme in Music of the Composers of the Nordic Countries*

*(E. Grieg, J. Sibelius, D. Monrad Johansen)*

The article discusses the musical embodiment of Ancient Greek images in the works of the greatest composers of Norway and Finland: E. Grieg, J. Sibelius, and D. M. Johansen. In this process, the relationship of "their" (ethnic) and "foreign" (non-indigenous) is essential. They are analyzed in a historical and comparative-typological perspective. In all cases, the author points to the personal, biographical, cultural and historical factors which have actively influenced the specificity of the interpretation of the Antique topos.

**Keywords:** Ancient Greek images, Antiquity, Grieg, Hamsun, David Monrad Johansen, national, romances, Sibelius

**Yulia O. Tkachenko**

### *Musical-Synthetic Tendencies of Aesthetics of Symbolism in the Art of Post-Romanticism*

The main thesis of this article supports an idea of "conception of the dialogue" – dialogue between the most important cultural "concepts" of Russian art of the Silver Age and German Romantik and Fin de Siècle, which forms a definite system of mutual cooperation and connection between music, philosophy and literature. This method of "comparative art" serves us to unite absolutely unique "creative personalities" of German Romantik and Fin de Siècle and Russian Silver Age in one polylogic context of Russian-German culture. Michail Bachtin's idea of a dialogue is used in the article as a conceptual background.

**Keywords:** symbolism, Silver Age

**Elena V. Kiseyeva**

### *N. Tcherepnin and the New Russian Ballet of the Early 20th Century*

The article is devoted to the issue of the Russian ballet of the turn of the 20th century. The author emphasizes the role of the composer of a second tier, N. Tcherepnin. The author suggests, however, that in his ballets the turn from the old ballet tradition to a new was introduced and substantiated. On the basis of the analysis of Tcherepnin's earlier works the author

finds out that the main features of the new ballet is the form of one-act symphonic composition, a new type of a dance-music interaction, the *World of Art's* idea of art consolidation under the aegis of painting, the renovation of the world of images, and the means of expression as a result. All these were formed in the ballet theatre of Tcherepnin. The author also traces the line of further development of these ideas of Tcherepnin in the works of Igor Stravinsky.

**Keywords:** Russian music, Russian Ballet, the culture of the Silver Age

**Galina B. Sychenko**

### *A Mode of Existence and an Instrument of Description of the Oral Shamanic Tradition*

The author introduces and examines in detail a dichotomic correlative pair *Intoning – Text*, which is relevant for the considerable number of the oral traditions. Shamanic tradition being a subject of the author's research is an impressive example of such relevance. The author suggests the comparison between the given dichotomy and the similar one, namely, "Speech – Text" in language. The definition of each of the members of the dichotomy in respect to the shamanic tradition is also proposed. "Shamanic intoning" is comprehended as sound ritual and paratitular activity of the shaman and shamanists; "shamanic text" is interpreted as a holistic syncretic verbal-musical composition resulting of shamanic intoning. The author compares the dichotomy with a triad "Sound – Sounding – Music."

**Keywords:** Shamanic text, oral tradition

## **MUSICAL CULTURES OF THE NATIONS WORLDWIDE**

**Sergey A. Aizenshtadt**

### *Piano Schools of the Far-Eastern Countries in the World Competition Circuit*

The work represents a number of typological characteristics of Japanese, Chinese and Korean piano schools which have been discovered as a result of International Piano Competitions. They are considered the forms of the World Piano School. The work displays specific character of communication between Far-Eastern piano schools and those that represent the main traditions of European piano culture.

**Keywords:** Far Eastern Piano schools, piano school, International Competition

**Veronica A. Sedykh**

### *Turkish Maqam: About the Problem of National Self-Identity*

The article describes the formation of theory of Turkish music, in which the primary role was played by such scholars as Rauf Yekta Bey, Suphi Ezgi and Sadeddin Arel. As a result of comparison of Arabian and Turkish maqams, Turkish researchers established the difference between interval and scale systems, combination of tetrachords and pentachords, considering these factors as topical for detection of originality of Turkish maqam. The article offers the comparative analysis of theoretical systems of Turkish music and the system of the Arabic scholar Safi ad-Din al-Urmavi. The Turkish theory of music, although connected with the Arabian theory; retains its specificity and originality.

**Keywords:** turkish maqam, turkish theorists, mode, intervals, scales

**Karomatullo S. Rakhimov**

### *Epic Poem Gurguli in Tadjik Version and Traditional School of Ustod-Shogird*

The article is devoted to the study of performance traditions of Tadjik version of epic poem "Gurugly" in the context of school created by folk musician Hikmat Rizo. The data on the topic, sorted

in a scientific way, characterizes the features of performance of the epic genre.

**Keywords:** Tajik epic traditions, school of “ustod-shogird” (“teacher-student”), dutar, Hikmat Rizo

### **Shahnoza O. Mirzoyeva**

#### *The Stages of Development of the Tajik Opera*

The article is devoted to understanding of the main trends and stages of formation of the Tajik opera. The author discusses the subject-matter, genre variety, sources, trends and stages of development of opera composers of Tajikistan in the twentieth century.

**Keywords:** musical theater, Tajik opera, composers of Tajikistan

## **ANNOUNCEMENTS AND REVIEWS**

### **Ljudmila S. Pestryakova**

#### *Universalia of Art*

The author reviews the book by A. I. Demchenko “The World Artistic Culture as a Systematic Whole” (2010). This book is considered to be one of the concrete results on the path of constituting a new scholarly trend, which can be called universal or generative art theory, setting as the goal the integrated study of all types of artistic activity. Demchenko reveals a view of international smorgasbord of cultural values and their evolution until our days.

**Keywords:** world artistic culture, integrated study of all types of artistic work

### **Tamara I. Kitanina**

#### *A New Achievement in Caucasian Ethnomusicology*

The monograph Adyghe folk polyphony by B.G. Ashchotov is devoted to the problem of genesis of collective musical-poetic thinking in the Adyghe folk song tradition. The author focused his attention on the analysis of evolution of Adyghe folk music in socio-cultural context. In the same way B.G. Ashchotov suggests the hypothesis of the autochthony of solo-group form of Adyghe folk song tradition.

**Keywords:** North Caucasian music scholarship, North Caucasian polyphony, autochthonicity of Adyghe polyphonic thinking

## **MUSICAL TEXT AND ITS PERFORMER**

### **Natalia M. Smirnova**

#### *Piano Technique in the Context of Harpsichord Art (on the Example of Pieces by F. Couperin)*

The article considers piano technique as driving force and means of interpretation. Forms of its manifestation are analyzed

on the examples of the pieces for harpsichord by François Couperin.

**Keywords:** performing, pedagogy, technique, stylistic peculiarities, harpsichord, interpretation, Couperin

### **Sergey Ya. Vartanov**

#### *Conceptual Integration and the Idea of Pedalization*

The article is devoted to the research of mechanisms of integration of performing concepts into piano interpretation. The concept is worked out as a result of combining of five ontological forms of text: Author’s Notation Text, Metatext of World Culture, Plastic Text of Interpretation, Mental Text of Interpretation, and Acoustic text of Interpretation. The author of the article uses as example the slow movement of Schubert’s Sonata in B flat major, opus posthumous, D. 960, *Andante sostenuto*. The central role in the subject plays the pedalization idea which unifies the stylistic, genre and semantic context of composition.

**Keywords:** conceptual integration, pedalization idea, text of Piano Interpretation

### **Diana D. Bagdasaryan**

#### *The Klavierschule of Daniel Gottlob Turk*

The article is dedicated to the research of musical manual of a well-known German composer, teacher, scholar Daniel Gottlob Turk *Klavierschule* (1789). The author emphasizes the key positions of keyboard method which concern many problems of educating a performer. The author comes to the conclusion, that the tenets of formulated D. G. Turk’s basis of methodology did not lose the actuality even in the 21st century.

**Keywords:** German keyboard pedagogy, history of piano performance

