

**HORIZONS OF MUSICOLOGY**

**Vitaly A. Shuranov**

*Aesthetics and Hermeneutics:  
in Search of Musical Meaning*

The article points at the problem of spiritual nature of music and unfortunate lowering of its character in current theoretical and philosophical analyses. The principle of this study is based upon the comparison of typological aspects of aesthetic and hermeneutic interpretations of the artworks. The author provides the examples from music of the common practice which borrow the method from either aesthetic or hermeneutic positions.

**Keywords:** spiritual content of music, understanding of musical meaning, aesthetics, hermeneutic, analysis of musical text

**Nina P. Kolyadenko, Anna N. Melnikova**

*On Relation of Synestheticism and Intertextuality  
in Analysis of Musical Texts*

The article sheds light on the interrelation between intertextuality and synesthetic interpretation of musical texts, an approach that is becoming actual in modern musicology (synesthesia – the intersensual association). The analysis of Edison Denisov's creative work shows that integrating the two approaches results in a wider range of possible interpretations of an art text.

**Keywords:** Synesthesia, intertextuality, synesthetic interpretation, Edison Denisov's creative work

**Ljudmila N. Shaimukhametova**

*Migrating Intonational Formulae as the Phenomenon  
of Musical Thinking*

In the focus of the article lie the semantic processes appearing in the musical theme. The author demonstrates the formation of the one of the most important mechanisms of musical thinking, that of the link of migrating intonational formula with the image-representation and the consequent birth of the unique artistic image of the musical theme, the latter being the content component of the musical works of various genres and styles.

**Keywords:** semantics, semantic figures, topics, theory of sign

**Mikhail A. Fuksmann**

*Possibilities of Realization of Crescendo  
and Diminuendo by Means of MIDI and Sampling*

In this article the author undertakes an attempt of modeling of several loudness manifestations in acoustic music via technologies of Musical Instrument Digital Interface (MIDI) and sampling. The author suggest not only the theoretical description of MIDI possibilities in the sphere of performing *crescendo* and *diminuendo* but also the interpretations of loudness processes in the fragments of musical compositions. The data of these interpretations are described by means of both traditional musical notation and MIDI terms.

**Keywords:** Crescendo, diminuendo, MIDI, loudness, sample

**INTERNATIONAL DIVISION**

**Bengt Edlund**

*Shaving Schenker*

The title of the paper is explained by the fact that "Occam's razor" is applied to Schenkerian analysis. The guiding idea of this critical assessment of the methodology of tonal analysis is that several concepts in Schenkerian theory, and the analytical artifices associated with them, violate a basic principle in scientific/scholarly work: the law of parsimony. One should not increase,

beyond what is necessary, the number of postulates required to explain a phenomenon. The problem addressed by Occam's principle is of course aggravated to the point of giving rise to an evil circle if the auxiliary ideas influence, or even predetermine, the analytical results – results that are then used as evidence for the theory. Schenker's reading of the main theme of the third movement of Beethoven's Piano Sonata in D minor, Op. 31. No. 2, is chosen to demonstrate this criticism. It is first shown how ideas like "unfolding", "covering", added virtual notes, and the preference for stepwise motions, combine to produce a local fundamental structure that perfectly complies to a Schenkerian. Then, working bottom/up without preconceived notions as to how tonal music must be organized, an alternative analysis is proposed. Three subtly different structures emerge, structures that are hidden away by the standardized Schenkerian approach, and that do justice to the musical peculiarities of the theme and make it fit in better with the other themes of the movement.

**Keywords:** Schenkerian analysis, critique of Schenkerian analysis, Beethoven's keyboard sonatas, Occam's Razor, reduction, alternative tonal analysis

**Jurgen Essl**

*Sonata and Chorale: on Synthesis of Form  
in Organ Sonatas of Mendelssohn Bartholdy*

The article is dedicated to the relationship of chorale and sonata forms in the Six Sonatas for Organ by Felix Mendelssohn Bartholdy. The author discusses the transformation of chorale melodies in the context of fugue and sonata forms and creation of the genre of chorale sonata.

**Keywords:** chorale, sonata, organ, Mendelssohn Bartholdy

**Gulnar T. Alpeissova**

*To the Question of National Component  
in Musical Education of Kazakhstan*

This article analyses the ethnoculturological component of the musical education system in Kazakhstan. The author emphasizes the changes and actions that recently have taken place in the training of Kazakh national musicians including development of new disciplines, establishment of new departments in Kazakhstan universities, and other. The article is concluded by the comment that a number of problems still exist in the area which require comprehensive approach.

**Keywords:** ethnos, musical education, Kazakh national music

**MUSIC IN THE SYSTEM OF CULTURE**

**Alexander I. Demchenko**

*Regularities of Artistic-Historical Evolution*

The author provides distinct criteria for such definitions of essential chronological measurements of artistic-historical evolution as *stage*, *period*, *epoch* and *era*. Evolutional process is investigated in detail within each epoch in regard to some characteristic features of constituent periods; their inevitable changes being proved both by the natural movement from the origin to disappearance and by the interaction of the two determinative ways of artistic thinking (*romanticism* and *realism*, that respond to the notions of *classicism* and *positivism*). On the basis of the revealed development stages, the author makes a conclusion about the gradual acceleration of the artistic-historical process and rhythmical interchange of its phases that can be metaphorically called *light* and *shadow*. Hence, possibilities to make predictions are stated; these can be applied to general historical evolution as a whole.

**Keywords:** essential constituents of the artistic-historical process

**Irina M. Krivoshey**

*Biblical Topoi in the System of Image-Bearing Means  
in Poetics of Russian Arts Song*

The article is devoted to the role of biblical images, motifs and subjects in forming of poetics of Russian chamber vocal music. The difficult crossing of author's and biblical context is examined in the aspect of value-semantic orientations of the Russian culture.

**Keywords:** chamber vocal music, Russian romance, biblical words and phrases, biblical names and subjects

**Galina N. Dombrauskene**

*The Scheme as an Instrument of Analysis of Musical-Semantic Structures of German Protestant Chorale*

The article focuses on protestant chorale, the genre which has become an important channel of communication of religious experience in the period of Reformation. Especially remarkable in this respect is the role of melodies-symbols. The author analyses the chorale «Aus tiefer Not schrei ich zu dir» by Martin Luther as it has been implemented in some works of J. S. Bach. The author uses the schematic depiction of the theme of chorale, as well as of thematicism of the parts in the Art of Fugue, in the prelude and fugue in E flat minor from the WTC/I and explains the principle of unveiling of musical-semantic construction of the hymn, formation of the symbol, and transmission to the musical work its hidden meanings and contexts.

**Keywords:** Protestant chorale, symbolic of the protestant chorale, J. S. Bach and the protestant chorale, musical symbology

**Antonina S. Maximova**

*«Zefir and Flora»:*

*European Debut of Vladimir Dukelsky  
in the Ballets Russes of S. Dyagilev*

The paper deals with a ballet *Zephyr and Flora* (1925) by V. Dukelsky in the context of Sergey Dyagilev "Ballets Russes." The analysis of its stylistic components, details of creation and history of perception reveals the complex of the features of ballet, which gives a reason to include it into the context of Russian national musical tradition. The paper provided with musical examples and illustrations.

**Keywords:** Russian music, Russian music abroad, V. Dukelsky, Sergei Diaghilev «Russian Ballets», «Zephyr and Flora»

**Anna A. Zondereger**

*Prokofiev and Shostakovich: To the Problem  
of Creative Parallels*

The article provides a comparison of biographies and work of two outstanding masters of the 20th century on an example of the First Piano Concerto of Dm. Shostakovich and Classical Symphony of S. Prokofiev. Through analogies between these compositions, seen in different planes (a positive emotional tone of both works, biographies, social and cultural contexts, style projections and creativity evolution), the author emphasizes the deep differences between the two composers.

**Keywords:** First Piano Concerto of D. Shostakovich, Classical Symphony of S. Prokofiev, Viennese classicism

**Ludmila E. Kumekhova**

*Urban Culture and Ethnomusic*

The work outlines the problems of higher education training of young specialists in the sphere of culture under existing conditions of post folklore extension. The organizational experience for the major «Amateur and Folk Arts» specialty with national and regional richness of content which is being offered at North-Caucasian State Institute of Arts shows the definite, clear-cut ways for overcoming the existing problems in the sphere of ethno cultural education.

**Keywords:** North Caucasus, higher education, folklore, post-folk condition, urban culture, youth folklore movements

**Alexsandra Krylova**

*Advertisement of Artistic Events*

In this article the issues of art events' advertising, its peculiarities and aesthetic value are discussed. The author examines the leading advertising genres used for art projects' promotion, which include announcement, review, bill, musical advertising video, and others. The author also suggests that the understanding of the specificity of these genres contributes to the successful promotion of the objects of high art including academic music.

**Keywords:** Academic music, audio-visual communication, bill, musical advertising video

**Yelena V. Smirnikova**

*The Phenomenon of Rock Music  
in Yegor Letov's Interpretation*

The article is devoted to creative work and philosophical outlooks of Yegor Letov. Letov is a leader of Siberian punk-rock. The article describes main ideas of his creative work.

**Keywords:** Russian rock-music, Siberian punk-rock, Yegor Letov

**Galina Ye. Kaloshina**

*Theological Concepts in the Work  
of Olivier Messiaen*

The article considers the impact of neo-catholic theosophy on worldview and artistic concepts of the twentieth century of Messiaen compositions (G. Marsel, Th. de Chardin, H. Beck and other theologists). The author demonstrates that Messiaen positions himself as a proponent of ideas, doctrines and the miracles of the Christian faith, "the man" of the Tradition by presenting the concept of religious-philosophical tragedy with the area of Divine Enlightenment in the final movement. The leading level of his compositional dramaturgy is philosophical-symbolic. It reveals the signs and symbols of Christian faith. For its evocation the author uses both canonical and non-canonical resources. Catholic paradigm of the neo-Thomism admits such a complex synthesis of the expressive resources of different millennia for the sake of Faith concept and Christian Church-Love triumph.

**Keywords:** Christen Tradition in music, transcendence, liturgy, symbol в музыке, mystery

**ON THE HISTORY OF RUSSIAN MUSIC**

**Izabella I. Krylovskaya**

*Chanter's Terminology at the Turn  
of the 17th Century: Azbuka  
of Monk Khristophor «Kljuch Znamennyi»*

Studying the singing terminology in the *Azbuka Kluch Znamennyi* by monk Khristophor gives the chance to realize the depth of professionalism in the art of Church singing at the turn of the 17th century. Despite the diversity of terminology, there is strict differentiation by functional principle. The comparative analysis of the *Azbuka* of Khristophor allowed establishing the presence of core vocabulary of melodic structures. There is also the evidence of its constant replenishment. This allows the author to make a conclusion about continuous creative process in singing art of medieval Russia.

**Keywords:** monk Khristophor, *Azbuka*, *Znamennyi Chant*, *Kluch Znamennyi*, Russian medieval music, Russian Church singing

**Svetlana M. Filaretova**

*Orchestral Performances in Corps de Cadets  
of the Emperor's Russia*

The article is devoted to performing arts in Corps de cadets, namely, the performance on wind and stringed instruments. Based on archival sources and materials of the pre-revolutionary period the author discusses the enrollment requirements in musical classes, types of exercises and requirements for technical equipment. The author provides the analysis of repertoire for the Cadet Orchestra: suggests its main directions and draws parallels with the repertoires of the regimental bands of the Imperial Army.

Keywords: Corps de cadets, a brass band, a string band

**MUSICAL CULTURES OF RUSSIA**

**Beslan G. Ashkhotov**

*Popular Creative Activity as a Part  
of Contemporary System of Education*

The author addresses the issue of ever accelerating globalization leading to the integration of political, social-economic, and cultural spheres and thus making more and more complicated the folk music existence. The author underlines the urgency of preparation of the experts of new type, ready to adapt to the phenomena of postindustrial period. The author describes the work of North Caucasus Institute of Arts in this direction.

Keywords: musical education, popular creative activity, folklore of the North Caucasus

**Lada L. Pylneva**

*Investigation of the Work of Buryat, Tuva  
and Yakutia Composers*

The article is dedicated to the work of national composer's of Buryatia, Tuva and Yakutia as a part of art of Russia. The study of nonlinear processes in history of Siberian culture require choosing the context-dependent method. This method gives a possibility to determined national, regional and all-Russian specificity in Siberian composer's music. The author refers to the works of Russian researchers of art and culture and to a rich the factual material.

Keywords: music culture of Buryatia, Tuva and Yakutia; composers of Siberia

**Zarina M. Tlekhuray**

*Folk Sources of Piano Music of Adyghe Composers  
(on the Example of Music of Umar Tkhabisimov)*

The article is devoted to the research of folklore sources of piano music of Adyghe composers. On the basis of the analysis of piano works of Adyghe composers of «an amateur stage», on the example of U. Tkhabisimov's, the author reveals the basic folklore sources of their piano music, have tracked interrelation of national and professional traditions.

Keywords: Adyghe composers, Adyghe folk music, piano music

**MUSICAL LANGUAGE IN ITS HISTORIC EVOLUTION**

**Eygenij A. Pinchukov**

*The Problem of Minor Mode: a Historical Approach*

Phenomenon of (major-minor) inflection has been considered for a long time a feature of sonorous material in music, therefore minor was regarded as the issue of acoustic research aimed at explanation of minor triad. In fact, the sense of inflection is a function of musical mentality which emerges during the evolution; thus, a reasonable approach to this issue should be the research of its origin. In the modal harmony of the 16th century a minor was formed as a precursor of classic tonal minor.

Keywords: musical-theoretical systems, minor, plagality

**Irina M. Shabunova**

*The Orchestration in the Content Structure  
of a Musical Work*

This article is devoted to the orchestral dramaturgic concept and orchestral coloring as the main principles of orchestration that influence the content of the composition.

Keywords: orchestra, orchestration, dramatic concept, coloring, instrumental theatre

**MUSICAL GENRE AND STYLE**

**Ljudmila P. Kazantseva**

*«Russian Passions» of Alexey Larin:  
To the Problem of Genre*

The article is dedicated to an original interpretation of the genre of passions by contemporary Moscow composers Alexey Larin in his oratorio «Russian Passions» for soloists, choir and percussion instruments with organ on the texts from the New Testament, Russian folk and church texts (1993-1994). While underlying the fundamentals of the genre of Passion (passions), composer refracts them through the prism of the traditions of Russian music. Continuing the line of M. Mussorgsky, going through the choral creations of G. Sviridov and V. Gavrilin, Y. Butsko and V. Kalistratov, A. Larin goes on a fruitful path of evolution of the genre and the Russian sacred music. Inscribed in Russian musical culture, combining domestic orthodox, folk and theatrical traditions, «Russian passions» helped the composer to treat the Evangelical events as a part of a great sacred culture of Man.

Keywords: Alexey Larin, Russian Passion, genre, chorus, theatricality, action

**Natalya V. Petkus**

*On the Border of Periods and Styles:  
the «Stylistic Modulation» in Early Music of O. Eiges*

There has been a sharp change of artistic styles at the turn of the 20th century. This applies to both European and Russian traditions. The aesthetic principles of the epoch of Romanticism and its symbolist concept of art have given an impetus to avant-garde and a neopositivistic aesthetics. Article is devoted to the study of influence of this general process on evolution of creativity of the Moscow composer of O. Eiges (1905-1992). In the center of author's attention lies harmony of his early piano sonatas.

Keywords: harmony in music at the turn of the 20<sup>th</sup> century, sonatas for piano, Oleg Eiges

**CREATIVE PROFILES OF THE SCHOLARS**

**Olga A. Skrynnikova, Anna V. Ukrainskaya**

*Eygenij Trembovelsky*

Dr. Trembovelsky is the author of several monographs and numerous articles dedicated to the questions of music theory and aesthetics, symphonicism and musical texture, connections between folk and academic music, metropolitan and provincial cultures, stable and improvisatory components of music, the problems of style in music of Mussorgsky, Brusilovsky, Zhubanova, Zaichikov and other composers. The article contains both biographical information and the evaluation of his work as a critic, lecturer, public figure, teacher, organizer of numerous cultural projects, such as festivals, conferences, meetings and competitions. The combination of all these facets of his activity provide an example of a fruitful professional career.

Keywords: Yevgeny Trembovelsky, Russian musicologists, musical culture of Voronezh

## MUSICAL TEXT AND ITS PERFORMER

**Evelina E. Chernysh**

### *Articulation Signs as the Form of Instrumental Specificity of Keyboard Sonatas of Haydn*

This article is devoted to the instrumental specificity of articulation markings of Joseph Haydn's keyboard sonatas. Study of articulation markings and peculiarities of its use by the composer can point the way to solve one of the topical problems of modern musical science – choosing the keyboard instrument. Based on theoretical treatises of the 18th century and modern scientific research, the author proved that some kind of articulation markings in specific contexts can be realized only on the touch-sensitive instruments like Clavichord and Fortepiano.

**Keywords:** Joseph Haydn, keyboard sonata, Harpsichord, Clavichord, articulation markings, *Tragen der Töne*

**Kseniya N. Morein**

### *Acoustic Images of Musical Instruments in Keyboard Sonatas of D. Scarlatti*

In this article the keyboard sonatas of D. Scarlatti are studied in the context of ensemble music-making traditions of the Baroque. The composer's Urtexts are analyzed from positions of quasi-score properties of keyboard compositions of the 17-18th centuries. The author reviews the instrumental clichés, fixed in 2-stave clavier notation of D. Scarlatti's sonatas. Also, the author presents those possibilities for development of contemporary performing which are offered by a transformation of the Baroque keyboard music into ensemble and orchestra scores.

**Keywords:** D. Scarlatti, Baroque keyboard music, score, sonata, ensemble music-making traditions of the 17th century

**Artur A. Mingazhev**

### *The Signs of Quasi-Orchestral Score in the Keyboard Music of Beethoven*

This article addresses the issues of study of a semantics of musical text organization of piano pieces by Beethoven and describes the attributes of the quasi-score: the acoustic images of the orchestral instruments, the grammatical structure – the dialogue of orchestral etymology and their semantic functions.

**Keywords:** musical semantics, quasi-orchestral indications of keyboard composition, piano pieces by Beethoven

**Sergey Y. Vartanov**

### *Five Aphorisms by A. Schnittke: the Conceptual Interpretation of the Cycle*

The article investigates the ways of integration of conception in the interpretation of piano cycle of the "Five aphorisms" – composition of A. Schnittke of the late period. The author suggests that main idea for the performer in this case should be an associative plot, which allows him or her to point out the major spheres of the vocabulary of the text. Schnittke suggests the changes of genres, which produce abrupt shifts in the musical language. The role of forming of the whole method of "fall down" is in the focus of this article. The main idea is the contrast of all means of expression on the basis of contradiction of dynamic levels.

**Keywords:** piano interpretation, conceptual integration, associative plot, motive-plastic signs, fall down

**Vladimir F. Tretjachenko**

### *Musical Textbooks and Their Role in Forming the Foundations of Violin Performance*

The author considers the phenomenon of musical text from the standpoint of musical pedagogy. Specific *intonational* structures comprise the field of musical meanings, perception

of which leads to performer's realization of the operational and technical plastic component of a musical work. Thus, the musical text is interpreted in this article as an important constituent of learning process.

**Keywords:** musical text, inflexion lexicon, violin, scholastic-creative discussion

## MUSICAL PERFORMANCE: ITS HISTORY AND CURRENT STATE

**Sergey A. Aizenshtadt**

### *Stylistic Quest in the Piano Performance in the Countries of Far-Eastern Region*

The main stylistic features of piano playing in China, Japan and Korea are considered in connection with national cultural traditions. The great attention is paid to adaptation of the model of European art of piano playing to the cultural ground of the Far East. The work displays some typological characteristics of Far Eastern piano schools.

**Keywords:** the Far East, piano

**Anton N. Pavlovsky**

### *Dedicated to Natalya Shakhovskaya*

Article is devoted to the anniversary of outstanding famous cellist Natalya Shakhovskaya (autumn-2010) and musical works for cello and orchestra which were created specially for her by Russian composers Lev Knipper, Sofia Gubaidulina and Sergey Berinsky in 1960-1990s.

**Keywords:** cello concerto, Natalya Shakhovskaya, Lev Knipper, Sofia Gubaidulina, Sergey Berinsky

**Larisa E. Slutskaya**

### *On Formation of Channels of Communication Between Musician-Performer and Audience*

The article is dedicated to the questions of the role of professional musical education in the development of a musician-performer in preparation for the realization of his or her professional activities in the modern socio-cultural sphere. The author analyses the relationship between the artist and the audience at present and examines different types of public perception, grounds the necessity of professional training for musicians, which makes it possible to open the communication channels between the artist and the audience.

**Keywords:** musical sociology, musician-performer, the creative sphere of culture, professional musical education, self-realization

**Radjap Yu. Shaikhutdinov**

### *On Evolution of Professional Art of Bayan Performance in Bashkiria*

The article addresses the early stage of development of professional bayan performance in Bashkiria. The article offers the descriptions of early performers, teachers and composers for bayan. It also raises the question of interpretation of music of T. Karimov, A. Kukubayev and N. Inyakin.

**Keywords:** bayan, music performance and pedagogy, folk instrumental art

## TECHNIQUE OF COMPOSITION OF THE 20TH CENTURY

**Yekaterina G. Okuneva**

### *The Composer-Avant-Gardist Bo Nielsen: the Forgotten «Genius from the Malmberget»*

The article presents a career of Swedish avant-garde composer Bo Nilsson which was known in 1960th, but is almost forgotten

today. The author tries to draw a portrait of the ambiguous person, analyzes some of his compositions. The article reveals mystifications which were created by the composer and also a reaction of public to his acts.

**Keywords:** Avant-garde, Darmstadt, the Swedish music, the Swedish avant-garde, Bo Nilsson, Bengt Hambraeus

**Mikhail N. Bakumenko**  
*The Questions of Theory of Pattern  
in Music of the 20<sup>th</sup> Century*

Author of this article analyzes the main statements of Russian musicologists concerning the term «pattern,» which is typical for contemporary minimalist technique. Based on stage music and theoretical position of American composer Steve Reich, the author suggests his own definition of pattern. This phenomenon is considered within its compositional and creative contexts. The new aspect which the author brings into the discussion is a view on technological style of minimalists in the light of their philosophical and aesthetic ideas.

**Keywords:** contemporary music, American composers, minimalism, pattern

**Tatyana G. Drachyova**  
*Author's Monogram in the String Quartets  
of Béla Bartók*

The article is devoted the insufficiently studied question of inclusion of the author's monogram in the pitch system used by Béla Bartók. The author traces the influence of the given sound complex on harmony and tonal structure of Bartók's string quartets. It is proved, that various and consecutive use of the monogram in all quartets promotes their association into a macrocycle.

**Keywords:** music monogram, quartets, Bela Bartok, pitch organization

**Olga V. Tytyk**  
*To the Question of Modal-Intonational Paradigm  
of the Blues Melody*

This article is devoted to the problems of the blues mode and the structure of blues melody. The article examines a number of theories of the blues mode. The author suggests a new approach by analyzing the *intonation* and mode of blues melody. The author deduces common intonation formulae of blues melody which form the basis of its generative model. The author considers a personal level of the melodic model on the examples of the blues by Muddy Waters and John Lee Hooker. The new approach to the

analysis of the blues mode enables examining it in connection with melody, harmony and the form.

**Keywords:** blues mode, generative model of blues melody, personal model of blues melody

**INNOVATIONS IN MUSICAL EDUCATION**

**Ljudmila N. Shaimukhametova**  
*Theoretical Foundations of the Concept:  
the Fdaptation to the Pracice*

The article proves the necessity of translation of the reading of musical text by the beginners from the grammatical level to the semantic level. This new concept of practical semantics makes possible the rethinking of the content of the original source and gaining the technology of its variant transformation in two directions: interpretation and arrangement.

**Keywords:** practical semantics, musical content, reading of a musical text, creative teaching, innovations in musical education

**Rimma M. Baikieva**  
*To the Development of the Category of the Hero  
in the Musical Text of the Pieces for Children*

In the center of author's attention lie the musical text as a complex polysemic structure, one of categories of which is the hero, a model of human being and anthropomorphic ideas in various realizations. The author demonstrates the methods of detection of explicit and implicit signs of presence of hero in the musical text. She uses semantic analysis of intonational lexic as an instrument of analysis.

**Keywords:** creative teaching, musical-semantic analysis, categories of musical poetics

**Yelena Yu. Tsareva**  
*Playing Together with the Teacher:  
a New Textbook for the Beginner Pianists*

The article covers the excerpts from the textbook by Yelena Tsareva, a part of the new developments in the area of creative pedagogy in the elementary level of the children's music schools. The textbook is designed for the lessons in piano and contains the assignments in arrangement and solution of core artistic problems. It is intended for the development of artistic imagination of the students. The assignments are done in the nontraditional forms of ensemble musicianship by means of unfolding the keyboard notation into a larger "meaning bearing score."

**Keywords:** role playing, piano, innovation in musical pedagogy, piano ensemble

