

Horizons of Musicology

Valentina N. Kholopova

The Category of “Musical Content”

in the Music Theory Legacy of Yuri Nikolayevich Kholopov

This article makes the point that Yuri Nikolayevich Kholopov is best known as the author of works on harmony and musical form; at the same time, being a highly qualified musician, he perceived music in its entirety. Therefore, in many of his texts he examines the category of “content” and an entire set of important concepts connected with it: in his books on musical form and harmony, in his monographic book on Webern and his article on Boulez. The concepts dealing with content that were especially important for him were: *spiritual* (not only in the religious sense, but also in the broad humanitarian aspect), *beauty*, *imagery* and *expressivity* (on the basis of modal-harmonic analysis).

Keywords: Yuri Kholopov, musical content, *spirituality* and *beauty* in a musical composition

Marina Yu. Dubrovskaya

*Musical Shintology and the Problems
of Studying Japanese Culture*

The article is devoted to the present-day problems of studies of Japanese musical culture, related to the formation and development in the 21st century of a new field in Russian ethnomusicology – *musical Shintology* or studies of the musical tradition of the Japanese Shintoists. The development of Russian *musical Shintology* is observed in the context of the achievements of Japanese and European musicology in the research of the Shinto artistic heritage. The article specifies the direction of Russian research of the Shinto ritual complex and the Shinto influence on Japanese traditional professional arts.

Keywords: Japanese musical culture, musical Shintology, music of Shinto, *kagura*

Nina P. Kolyadenko

Visual Gestalts in the Synthetic Interpretation of Musical Texts

This article discusses one of the ways of forming an integral perception of hearing – the creation of visual gestalt of musical sound. On the basis of the experiments carried out it is revealed that the visual types of gestalt formed by engaging intersensory connections – synaesthesias – enable the comprehension of a multi-dimensional non-verbal musical semantic field.

Keywords: visual gestalt, musical sound, an integral musical image, synaesthetics in the musical text

Evgeny A. Pinchukov

Blues as a Musical Idiom

The author calls in question the hypothesis of the African origins of blues, ascertaining that it has no substantial proof either in the sum total of historical circumstances or in the structure of blues as a system of intonation. The real precursor of this system is perceived to be the “neutral mode” of the folk music of Anglo-Celtic settlers in America which was merged in the harmonic modus of blues with its mixed inflection in the “search for blues” (or the “blues feel” cultivation). Emphasis is given to the ostinato character of the blues mode, where the role of the leading tone and the dynamicism of the relationship between dominant and tonic are reduced to a minimum. Instead, the basis of the movement is formed by the oscillation of the scale degrees I–IV–I. The fluctuations of inflection which occur from the influence of the blues notes as dissonances in chords are what make up the concentration of modal means related to the “blues feel.”

Keywords: neutral mode, blues notes, harmonic modus of blues

Sacred Music

Olga A. Urvantseva

*Two Directions of Development of Russian Sacred Music
of the 20th and 21st Centuries*

The article examines two directions of development of sacred music in the 20th century – sacred music pertaining to

church genres, which possesses certain features of concert music, and secular music based on religious subjects – both of which differ in their genesis. The sacred concert music bases itself on the genre system and the musical language of church music, whereas secular religious music is genetically connected with the art of the concert hall.

Keywords: sacred concert music, secular religious music, the artistic canon of sacred concert music

Tatiana P. Balanovskaya

*The Practices of Liturgical Singing of the Old-Believers
of the Belokrinitsey Order of the Primorye Area*

The article describes the results of research of the communities of Old-Believers in Vladivostok and the village Vrangl: their history, present-day make-up and peculiarities of the practices of liturgical singing. The author demonstrates the results of comparative analysis of the chant “*Svyaty Bozhe*” (“Holy God”), which provides a perspective of the level of preservation of monody in the process of oral music traditions and reveals the similarities and differences in the manners of performance of different communities.

Keywords: Old-Believers, practice of liturgical singing, *znamenny chant*

Yuliya M. Lemyaseva

On the Singing Tradition of the Uspensky Convent in Pjuhtica

The article is devoted to the contemporary monastic tradition of singing on the example of the Uspensky Orthodox Christian Convent in Pjuhtica, which was established in 1891 in Estonia. The practice of singing in the monastery and its relationship with the specific features of monastic life is examined.

Keywords: convent, monastic singing tradition, church singing, choir, monastic obedience

Musical Genre and Style

Marina N. Tchebourkina

The “Noël” in French Baroque Organ Music

This article is devoted to analysis of the genre of the Noël in French Baroque organ music. The author presents the musical sources of this genre and traces its evolution. The conclusion is made, based upon the analysis of the particularities of this style, as well as the documentary evidence of the time, of the secularization of this religious genre and an increase of its manifestation in public concerts towards the end of the 18th century.

Keywords: Noël, Organ, France, Baroque, Daquin, Balbastre, Beauvarlet-Charpentier

Olga V. Begicheva

*The Category of Irrational Fear
in the Romantic Horror Ballad*

The article discusses the topic of semiosis of fear in the musical ballad of the era of Romanticism. Among the basic issues disclosed are the musical ballad complex of «catastrophism» and the ballad chronotope. Special attention is given to analysis of the cause for such an extraordinary popularity of the theme of fear in Romanticist art. The author cites as examples for her research Robert Schumann’s “Ballade von Heideknaben” set to the text of Christian Friedrich Hebbel and Franz Schubert’s “Der Erlkönig” set to the text of Johann Wolfgang von Goethe, as well as compositions of Liszt, Grieg, Wagner, Frank, Respighi and others.

Keywords: romantic ballad, semiosis of the theme of fear, catastrophism, ballad chronotope

Anastasiya A. Vasilenko

*The Canticle in the Music of Benjamin Britten:
The Aesthetic and Theoretical Aspects*

The article is devoted to the analysis of the genre of the canticle in the musical output of English composer Benjamin Britten. The author examines the aesthetic basis of the canticles and the relevant issues of the theory of the musical language and the composer’s techniques in this genre. The processes of drama,

* Translated by Dr. Anton Rovner.

opera and the influence of instrumental music on the composer's approach vocal music are analyzed in detail. The appeal to the everlasting themes compels Britten to turn to various stylistic allusions: Baroque, Classical, Romantic and others, which is presents a distinctive feature of his creative process.

Keywords: Benjamin Britten, canticle, divine, theory, aesthetics

Musical Theater

Irina E. Goryunova

Interpretation of an Operatic Work.

Concerning the Problem of the Conception of Production

The article addresses the problems connected with the process of producing opera existing at the turn of the 20th and 21st centuries. Attention is focused on the sphere of stage direction, since this is where the main innovative features are concentrated which have exerted an influence on the development of musical theater in the world. The author considers the question of choosing the right conception of stage direction for a performance to be the most crucial and determining the path of contemporary opera production. The various methods of production are traced, including the narrative, the illustrative, the poetical, the conceptual synthesis and the "provocative." The latter is examined in detail as being the result of the increasing commercialization of the theater, on the examples of opera performances by the greatest opera groups in Russia and other countries and the creative approach of well-known opera producers and conductors. The topical question of bringing in "a contemporary appearance" to opera classics is touched upon. This problem is examined from the point of view of the appropriateness of the music and dramaturgy to the stage solution, the correspondence of the innovations to the composer's initial conception, as well as the contemporary language of the theater.

Keywords: contemporary opera, opera production, operatic dramaturgy, conception of the production of a performance, the producer's "provocation," the Bolshoi Theater of Russia

Music in the System of Mass Communications

Alexei V. Krasnoskulov

The Internet as a Means of Musical Expressivity

In the article it is stressed that in the present day we are faced with the emergence of a new milieu of interaction in virtual space which offers new perspectives for musical activity. The author demonstrates that musical performance by means of the web alters to a considerable degree not only the functional correlation of composer-performer-improviser, but also the very principles of working with musical material. In correspondence to how researchers and musicians accept the "rules of the game" of the global web, the article formulates three various approaches, realized in various degrees in contemporary musical practice, to solving the arising "acoustic" and "instrumental" problems.

Keywords: mass media, internet-media, web music, web musical performance

Creative Profiles of Musicologists

Evgeny B. Trembovsky

Iosif Ignatievich Dubovsky (1892–1969)

The article recreates the portrait of the outstanding Soviet musicologist, Professor Iosif Dubovsky (1892–1969). The author combines his personal reminiscences of his teacher with a characterization of his unique principles of instruction, with reference to his musical compositions and an overview of his main research works in music theory and textbooks in harmony, polyphony, solfege, Russian and Kazakh folk music. Among the nine "commandments" given by Professor Dubovsky to perspective musicologists, emphasis is placed on those which emphasize the scholarly aspect of their activities, the priority of music over theory and the necessity of a practical mastery of the technique of musical compositions.

Keywords: Dubovsky, harmony

Musical Performance and Pedagogy

Alexei V. Gvozdev

Certain Problems of Shaping a Violinist's Performing Skills

The article examines some separate essential factors of nurturing performing skills in the process of formation and development of a violinist's performance technique. The general psychological norms of upbringing these skills are extrapolated onto the sphere of violin performance and pedagogy. The direction of the development is concretized and its stages are specified. Some of the elements which obstruct this development as well as the means for overcoming them are revealed.

Keywords: musical psychology, violin performance and pedagogy, violin technique

Nadezhda N. Pokrovskaya

Diatonicism or Individual Temperament

(The Problems of Tuning the Harp)

The author of the article presents her discourse on the problems of tuning the harp connected with its diatonic scale and the demands of temperament when it is played in the orchestra. Analysis is given to tuning schemes and checkups of the purity of temperament used in the Schools and Methods of the 18th-19th centuries. The author touches upon the psychological and the technical causes for complicating the tuning of the harp.

Keywords: harp, temperament, schemes of tuning the harp

Elena G. Maltseva

Concerning Alexander Siloti's Pedagogical Activities

The focus of the article lies in the pedagogical methods of Alexander Siloti, which held a significant position among his versatile activities. The article defines the basic personal qualities of Siloti the musician that enabled the artistic interaction between the teacher and his students. Some particular facts concerning the American period of Siloti's life are cited in a Russian publication for the first time.

Keywords: Alexander Siloti, Siloti the teacher, Moscow Conservatory, piano pedagogy, Siloti's pupils

Ekaterina E. Bakhtiyarova

Formation of Violin Performance in 18th Century Russia

The article is devoted to examining the processes of formation of professional violin performance in Russia. The author examines this issue in interrelation with the overall cultural tendencies of that time period. It is emphasized that the young Russian musical culture was absorbing into itself the achievements of the European violin schools, directing itself towards the mastery of the best violinists-composers of that time who represented various national traditions. The advancement of Russian musicians bore witness to the formation of the Russian school violin performance during these years.

Keywords: Russian violin performance, Western European violinists in Russia, concert life in Russia, influence of foreign schools

Alsyu G. Akhtyamova

*The Tradition of Violin Performance in Ufa
in the Context of the Formation of the City's Culture
(in the 18th and 19th Centuries)*

The article examines the position of violin performance within the system of the city culture of Ufa from the first centuries of the city's existence up to the early 20th century. The basis for this research is provided by archival materials, newspaper reports and scholarly publications of different years, as well as reminiscences of contemporaries.

Keywords: the musical culture of the southern Ural region, amateur music-making in Ufa, violin performance

Olga V. Shepshelyova

*The Semantic Potential of Choral Sound
in Contemporary Music*

The article deals with the issues of experiments in the choral music of the second half of the 20th century, particularly with the

domain of sound expression. The rich substantial possibilities of the acoustic features of choral sound are examined, as are its spatial and temporal coordinates. By comprehending in a creative way the construction of the overtone series, the formant, mass, density, attack, duration and cessation of sound, composers are able to enrich their means of expression, the uniqueness and diversity of which is able to produce a large number of original musical images and artistic ideas.

Keywords: choral music, expression, sound, contemporary music, semantic aspect, timbre, acoustic features of choral sound

Tatiana K. Ovchinnikova

*Contemporary Problems of Choral Performance:
A New Course in the System of Choral Conducting Education
in Institutes for Higher Education*

The author stresses the necessity for modernizing the education of classical choral conductors and accentuates her attention to new demands made upon the choral conductors' musical upbringing. The development of communication technologies presumes the mastery over the informational and microphonic culture, including such form of performance as "choral theater." The educational course of "Contemporary Problems of Choral Performance" would allow future young specialists to acquire the indispensable basis for acquisition of new practical knowledge and skills.

Keywords: choral conducting education, choral conductor, choral theatre, microphonic culture, sound production

Composer and folklore

Natalia Yu. Zhossan

*Peculiarities of Implementing Folk Genres
into Russian Choral Music of the Second Half
of the 20th Century and the Early 21st Century*

The article is dedicated to the study of principles of implementation of folk genres into modern Russian choral music of the second half of the 20th century from the position of Phased Theory. The phased method helps identify the common tendencies during the course of an entire period of time, simultaneously enabling to disclose their individual interpretations at different segments of time, singling out two phases in the given time period. The analysis of the specific character of application of folk music sources in a composer's musical output focuses on two main aspects: the choice of the genres and methods of work with them.

Keywords: Phased method, folk genre, dichotomy "folk music idea-composer's idea," reproducing folk genre, semantic extension of the folk invariant, transformation of genre, synthesis of different folk genres, lamentation, chastushka, folklore in the perspective of postmodernism

Ethnic Folk Music

Tatiana I. Kaluzhnikova

*The Wedding Music of Miners from
the Central Ural Mountains: The Structural Aspect*

The article examines music as one of the symbolic languages (codes) of the traditional wedding ceremonies of the central Ural mining regions. The work is based on music collected from expeditions by folklore specialists from the Ural State in the 1970s–1990s. The study of the musical code of the wedding ceremony in its structural aspect is directed at describing the morphology of the musical and poetic texts (their rhythmic and melodic patterns, modal-scalar organization, texture and structural types). The range of problems touched upon in the article and the approaches to their study pertain to the areal direction of ethnomusicology.

Keywords: wedding ceremony, wedding calls, wedding songs, morphology of the musical and poetical texts, syntagmatics of the musical code of the wedding ritual

Ludmila A. Mnatsakanyan

*Concerning the Problem of Ontology of Sound
in the Context of Traditional Musical Culture*

The author examines the essence of manifestation and operation of the sound code in the rituals of the traditional musical culture of the Slavs. Special attention is given to the phenomenon of timbre and its embodiment in the pitch space of the ritual. The ontological approach to research of this subject matter makes it possible to embrace in its entirety the specificity of historical understanding of the phenomenon of sound, to elucidate its essence in certain sacred actions and to perceive this subject as a universal central idea and conception which serves as a key to comprehension of the laws of the world order.

Keywords: ethnic music of Slavs, model of timbre and acoustics, sound, timbre, timbre-form, ritual

Boskha Kh. Borlykova

*From the History of Collecting and Study
of Kalmyk Folk Music (19th and early 20th centuries)*

This article describes the history of collecting and studying the folk music of the Kalmyks, basing itself on research of both published and archival materials. The folk songs noted by I. V. Dobrovolsky, G. Balint, A. M. Listopadov, A. D. Rudnev, G. J. Ramstedt, N. O. Ochirov and V. D. Benevsky present a valuable source for research of 19th and early 20th century musical folklore of the Kalmyks.

Keywords: musical ethnography, the Kalmyk folk music, the Kalmyk song

Elmira M. Galimova

*Rituals of the Agricultural Calendar Cycle
of the Perm Tatars*

The article is devoted to the previously unexamined musical culture of the Tatars living in the vicinities of the city of Perm. The author bases her research on musical materials from an expedition undertaken by her into the Perm Region in June 2011. For the first time the attention of musical research has been directed towards the musical traditions of the rituals of the agricultural calendar, which have been in existence up to the present day among the Perm Tatars in the framework of the yearly cycle. Previously undiscovered examples of vocal and instrumental folk musical culture are given in-depth analysis.

Keywords: musical folklore in Russia, the folk music of the Perm Tatars, ritual folklore

Lilia F. Ishmurzina

Rare Bashkir Aerophones of the Oral Tradition

The article examines rare Bashkir aerophone instruments: the flute-like kamysh-kuray (the national variety of the flute of Pan), the whistle-like tashurgay (national ocarina) and the hornay of two kinds – the signaling one with a mouthpiece, and the one played with the tongue (the shalmey). Domestic performances on the kamysh-kuray were attended by the author in the Gafuriy region of Bashkortostan in 2010. All the instruments had undergone approbation in the student ensemble "Uzoritsa" organized by the Department of Folk Art of the Ufa State Zagir Ismagilov Academy of the Arts, and have been frequently used in performances at international competitions.

Keywords: Bashkir aerophones, flute of Pan, kamysh-kuray, tashurgay, shalmey, folk music ensemble

Innovations in Musical Education

Ludmila N. Shaymukhametova

*Multimedia in the Classes
of the Joseph Haydn Children's Music School*

The materials discussed in this article, which have been adapted for the practical work of teachers at the Children's Music School, are intended for performance of compositions by Joseph Haydn in the forms of intonation etudes (role playing) during piano lessons and classes of piano ensemble (sight-reading) and music literature. The methodic development contains puzzles – semantic structures

of piano music and orchestral scores, as well as a slide-show with a video sequence to the music of a “Minuet” (with a carnival-related plot); in the work on the texts of piano compositions it is proposed to use video recordings of performances of the Finale of Haydn’s Symphony N. 96 (“The Miracle”) and the Minuet of the London Symphony N. 5 (N. 93) in the classes.

Keywords: Haydn, musical text, intonation etude, role playing, semantics, Viennese carnival

Compositional Techniques of the 20th Century

Anton A. Rovner

The Microtonal Application of Boleslav Yavorsky’s Theory of Modal Rhythm in Sergei Protopopoff’s book “Elements of Construction of Musical Language”

Composer Sergei Protopopoff was a representative of the Russian modernist music of the early 20th century, a student of music theorist Boleslav Yavorsky, who created the Theory of Modal Rhythm. Protopopoff expounded Yavorsky’s theory of modal rhythm in his book “Elements of Structure of the Musical Language.” The “Yavorsky modes” are formed from various types of resolutions of “unstable” intervals into “stable” ones. The last chapter of this book Protopopoff establishes the laws of Yavorsky’s theory into microtonality. In conjunction with the “unstable” tritone, the other intervals, determined as “stable,” are adapted to the new laws of the corresponding microtonal scales. The attempt to expand Yavorsky’s theory into the domain of microtonality presents a bold gesture, very much in the spirit of the composers and music theorists of the early 20th century.

Keywords: Protopopoff, microtonality, Yavorsky modes, contemporary music, new music theory

Commemorating Anniversaries

Olga V. Shmakova

Ludmila Pavlovna Kazantseva

The article presents an artistic portrait of Ludmila Kazantseva, who is a musicologist with a Doctor of Arts degree, a professor at the Astrakhan State Conservatory and the Volgograd State Institute of the Arts and Culture, the head of the Topical Scholarly Research Laboratory of musical content, as well as an academician at the International Academy of Informatization and the Russian Academy of Natural Sciences. Being a member of the Russian Composers’ Union, a Merited Worker of Science and Education, a recipient of the honorable title of “Founder of a Research School” and the Chairman of the Regional Expert Council of the Russian Humanitarian Scholarly Fund, Ludmila Kazantseva is the author of over 20 books and brochures, scholarly articles (over 150), publications in the mainstream press and experimental educational programs. Kazantseva’s theoretical concept of musical content, expounded in several of her books, has been implemented into the process of education in Russia. The biographical information about her presented in the article is combined with characteristics of her scholarly, pedagogical and social activities.

Keywords: Ludmila Kazantseva, Russian musicologists, academic school, the musical culture of Astrakhan

Alexander I. Demchenko

About the Scholarly Potential of the Musical Institute for Higher Education. A History in Personalities. Commemorating of the centennial anniversary of the Saratov Conservatory

The article was written in honor of the centennial anniversary of the founding of the Saratov Conservatory. Upon analysis of the scholarly potential of this higher education institute an overall evaluation is given of the activities of the institutions which had laid its foundation prior to its actual opening: the Musical Classes organized by the Imperial Russian Musical Society (1873) and the Music College (1895), as well as the professional musicians whose efforts led to the creation of the first conservatory in the provincial area of Russia (after St. Petersburg and Moscow). The

article examines the main historical stages of the existence of the Conservatory and the various trends of scholarly activity, and characterizations are given of the prominent representatives of professional musical education in Russia.

Keywords: musical education in Russia, the first Russian conservatories, Russian musicologists

International Division

Ildar D. Khannanov

On National Style and on So-Called “Nationalism in Russian Music”

The problem of the term “nationalism in music” has not been yet reflected upon in the Russian musicological community. With all that, in the West, in the Anglo-Saxon literature on music, this term has been firmly established and now it is used in descriptions of many national musical traditions. This article aims at revealing the semantics of this term as it is used in the West and its connotations in the Russian perception. The author argues with those who use this term and calls for a discussion of the category of the national in music.

Keywords: nationalism in Russian music, national in music, Russian music, western views on Russian music

Alexander I. Demchenko

We and the West

In musicological editions from other countries related to art the apparent disproportion in relation to the amount of attention given to the Western world and to Russia displays the tendency of frequently ignoring what is genuinely noteworthy in the latter. The “universal responsiveness” of the Russian world, which in indispensable cases had approached the West for training in the sphere of the arts, has enriched its acquired knowledge and skills with inimitable personal qualities, spiritualizing them in a special way and elevating them to the heights of artistic perfection. One of the testimonies of this was the emergence in Russian music of the second half of the 19th century of the “Mighty Handful” composers and Tchaikovsky subsequently, in the first half of the 20th century of Rachmaninoff, Scriabin, Stravinsky, Prokofiev and Shostakovich, and at the second half of the 20th century – of Schnittke. Stravinsky represents an especially indicative symbol of “universality” of the Russian artistic genius.

Keywords: The West and Russia, literature about art, achievements of Russian music

Ludmila P. Kazantseva

“The Russian Passion” by Alexei Larin: Concerning The Issue of Genre

The author focuses her attention on the oratorio “The Russian Passion” for solo singers, chorus and percussion on texts from the Gospel, Orthodox Christian canonical and folk texts (1993–1994) by contemporary Moscow-based composer Alexei Larin. By interpreting in an original way the genre of the Passion and its profound foundations, the composer brings a certain degree variation to the prism of the traditions of Russian music. In developing the stylistic vein of Modest Mussorgsky, which was continued through the choral works of Georgy Sviridov, Valery Gavrilin, Yuri Butsko and Valery Kalistratov, Larin travels along a fruitful path of evolution of the genre and of Russian sacred music in general. Stemming organically from Russian musical culture, in their combination of Russian Orthodox, folklore and theatrical traditions, “The Russian Passion” enabled the composer to approach the events described in the Gospel as a permanent element of the great sacred culture of Man.

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

Dimitar Ninov

The Craft of Harmonization

During the past few decades, the art of harmonizing melodies in American music departments has been falling into

oblivion. This means that creativity in the study of harmony is going out of the window. The reasons for that unfortunate situation may vary anywhere from the global commercialization of society to local policies concerning the curriculum of theory studies. Whatever the reasons are, the average American undergraduate and graduate student cannot harmonize melodies because this craft is not taught extensively in the music departments. Harmony is studied under the umbrella of a uniform theory curriculum (N.1–4), and the way this sequence is structured makes it impossible to gain real mastery in the field. Buried under diverse material that has to be covered in a short period of time, students are not given the opportunity to study harmony in depth and to delve into its essence – harmonization. As a result, many newly produced instructors of theory do not possess working knowledge in harmony; they do not have first hand experience and genuine insights into the nature of that discipline. They feel content to teach strictly by the book, to reiterate definitions whose credibility they never question, and to close the door before creativity and critical thinking. And it must be so, because a teacher cannot sell what he or she does not have, namely – professionalism in harmonization and the ability to nourish critical thinking and query. These factors make the difference between a professional instructor and a disguised amateur. One of the goals of this written lecture is to provide a glance at the procedures that constitute the craft of harmonizing a melodic line. Another goal is to incite a discussion on the need to implement radical changes in the curriculum of music theory studies in the United States.

Keywords: the art of harmonization of a melody, curriculum in music theory, musical education in the USA

Sergio Lanza

*Rhetorical Figures and 20th-Century Music:
a Survey on Micronarrativity*

It is known that the sphere of classical rhetoric in its depth constitutes an extraordinary survey on the discourse and its structures. Cicero and Quintilianus are viewed in the first place; then Heinrich Lausberg's research on them, which appears to be more abstract in terms of the psychological consequences of rhetoric, is analyzed. The goal of the study is to verify how this approach to encountering the complexity of sense-making strategies could be integrated into both analytical and compositional tools of the 20th-century music. The possibility to compare musical and verbal articulations within a *microformal* dimension is considered in particular: we may find "micronarrations" there through phenomenological analysis that considers an emergence of the sense within the structural framework in which the listener plays a fundamental role. It is in the functional link between perception and narration, experience and language, that we can find a way to reinterpret the meaning of ancient rhetorical figures, which had first drawn attention to such categories as repetition, variation, contrast, order, disorder and symmetry, thus showing their clear affinity with the sense-making processes featured in music. Repetition is among the most relevant of all these categories concerning both verbal language and music.

Keywords: music and rhetoric, rhetorical figures in the 20th century music, music analysis, music and arts

Musical Poetics and Semiotics

Vitaly A. Shuranov

*The Inner Modus of Baroque Form:
Thematic Structuring*

The article forms the second part of a research "diptych," the beginning of which was formed by an article published in the magazine "Problemy muzykal'noy nauki," 2010, N. 1 (10). The vertical hierarchical conception of Baroque form is vindicated here through the characteristics of the thematic principles of structuring. At the core of the methodology the concept of "inner form" is preserved, which presents a modus as a structuring force, the molding energy of which is the semantic energy and

traces back to the Image of the World predominant in the Baroque period.

Keywords: Baroque musical form, modality, thematicism

Irina M. Krivoshey

*The Russian "Romance" Art Song: the Concept
of "The Loving Person"*

The article is devoted to study of the concept of "the loving person" in the Russian "romance" art song. It is demonstrated that a substantial role in forming the concept of "the loving person" (*Homo amans*) are played by mythological subjects. It is marked that mythological subjects tend to exert a strong influence on forming the features of the national specificity of the Russian Eros in Russian vocal music.

Keywords: Russian "romance" art song, artistic concept, myth

Evgenia R. Skurko

*About the Musical Poetics of the "New Symphony"
of Composers of Bashkortostan*

The article identifies various approaches to manifestation of stable descriptive-poetical elements in the symphonies of Bashkir composers: in the vein of the Classical-Romantic traditions of the "trend" of the composers pertaining to the Mighty Handful *at the stage of folklorism* (1930s–1960s), in the conditions of stylistic pluralism, the assimilation of 20th century compositional techniques, a new conception of the symphonic genre and of folklore in general – at the stage of neo-folklorism (the last third of the 20th century up to the 2000s). In connection with the latter the concept of "new symphony" is introduced. Similar to constant signs, which define the specific features of the "national image of the world," the images of the Great Steppe, space, nature, ritual actions and invasions of foreign peoples are examined, as are images of silence of nature as qualities of otherness. Greater attention is bestowed upon various images, especially those of folk instruments. Special mention is made to the broadening of boundaries of content, enrichment with new themes, ideas and image stemming to the archetype of nomadic culture.

Keywords: composers of Bashkortostan, development of the Bashkir symphony, symphonic genre

Veronika V. Shelomentseva

Boris Tishchenko's

*"Three Songs to the Texts of Marina Tsvetayeva":
the Problem of the Underlying Plot*

The article is devoted to the questions of interaction between music and text in Boris Tishchenko's vocal cycle "Three Songs to the Texts of Marina Tsvetayeva." The methodological basis of the research is formed by the intertextual approach which helps discover the originality of the composer's conception by comparison of the "hidden texts" of the poetic and musical compositions.

Keywords: Tishchenko, Tsvetayeva, vocal cycle, intertextuality, myth

History of Western Music

Elena I. Luchina

About Alessandro Scarlatti's Artistic Method

The article is devoted to the artistic method of Alessandro Scarlatti – one of the most celebrated composers of late 17th–early 18th century Italian opera. Scarlatti's musical method is examined in its various aspects and on various levels of his artistic system, including: melodic intergrowth, musical dramaturgy, the specific structure of the operatic genre of tragicomedy, the individual concept of opera, the composer's overall artistic mastery, etc. This analysis also helps reveal and identify Scarlatti's aesthetic ideals, his historical position and importance for the development of the European musical art.

Keywords: Baroque music, Italian opera, the operas of Alessandro Scarlatti, opera dramaturgy, ingenious conception, rhetorical paradigm, the whole, conceptual unity, mastership

Olga P. Gorbunova

Gregorian Plainchant in Liszt's Oratorio "Christus"

The article is devoted to the analysis of the function of Gregorian plainchant in one of Franz Liszt's large-scale vocal-instrumental compositions from his Roman period. The oratorio "Christus" is examined as an oratorio of a Romantic vein, in which the composer attempted to combine the principles of medieval musical art with the expressive means of his time. The basis for this leitmotivic and monothematic work lies in several Gregorian chant melodies, which, acquiring the function of a "hyper-theme," become a means for the preservation of the dramaturgical unity of this large-scale work.

Keywords: Western European Oratorio, Liszt's monothematicism, Gregorian plainchant, Palestrina

Cultural Heritage in Historical Perspective

Alexander I. Demchenko

Yulya G. Filippova

Returning to a Soviet Musical Classic

(about Reinhold Gliere's Ballet "The Bronze Horseman")

The article focuses itself on Reinhold Gliere's ballet "The Bronze Horseman," which the authors interpret as a musical and choreographic narration about the life of Russia and of the drama of man. The dramaturgy is viewed through the prism of several historical epochs: from the times of Peter the Great, via St. Petersburg of the time of Pushkin and up to the Stalin era.

Keywords: "The Bronze Horseman," the era of Peter the Great, St. Petersburg of the time of Pushkin, the "Stalin empire style," dramaturgical strata

Contemporary Musical Art

Galina A. Demeshko

*Variant Development as a Phenomenon
of 20th Century Musical Practice*

Within the author's perspective there lies the unique experience of cooperation of 20th century opus culture with variant development, the latter preserving the code of the earliest folk creativity of form.

Keywords: variant development in musical form, canon, melopoeia, contonation, heterophony, neo-folklorism

Irina A. Skvortsova

*Interspecies Methods of Study
of the Musical Art Nouveau Style*

The article is devoted to description of the method of analogy as an interspecies means of comprehension and cognition of musical and artistic phenomena. The Art Nouveau style was first developed in the domain of visual arts. The correspondence between the artistic principles of Art Nouveau in the visual arts (painting, architecture) and Russian music of the turn of the 19th and 20th centuries is explained from the position of the method of analogy.

Keywords: Art Nouveau, Russian music, Russian music of the turn of the 19th and 20th centuries, the method of analogy, Russian music of the *style moderne*

Natalia V. Rastvorova

*An Overview of the Genres Present
in the Music of Vladimir Kobekin*

The article presents an overview of genres in the music of contemporary composer Vladimir Kobekin, who has been acknowledged presently as a master of contemporary Russian music. The genre of opera is perceived to be the main sphere of his musical creative activities, in which the theme of "the world and the human being" is presented in a broad and complex manner.

It is demonstrated that this theme undergoes development in the composer's orchestral, chamber and vocal compositions. His music is characterized by a diversity of subject matter and an abundance of timbral and compositional solutions.

Keywords: Russian composers, Vladimir Kobekin, opera, symphony, chamber music

Tatiana V. Novikova

*"Three Eccentric Pieces" for Piano, opus 21c,
by Mikhail Kollontay in the Aspect*

of the Interrelation between Tradition and Innovation

The article is dedicated to the piano cycle "Three Eccentric Pieces", *opus 21c*, by contemporary Russian composer Mikhail Kollontay. The analysis discloses the peculiarities of the composer's method: the artistic reinterpretation of the Russian classics, as well as the usage of the most novel means, including those invented by the composer himself (the intellectual conundrums).

Keywords: Russian music, Mikhail Kollontay, the piano cycle, contemporary piano music, tradition, innovation

Elena S. Guseva

*The Antinomies of Musical Language and Style
in Galina Ustvolkskaya's 12 Preludes for Piano*

The article demonstrates that the attribute of antinomy as a way of thinking in contradictions presents an essential feature of Galina Ustvolkskaya's compositional thinking. The example of analysis of the Twelve Preludes for Piano reveals the manifestations of antinomy of the composer's thought on the level of style and within the system of means of musical expression and artistic imagery. It is stressed that Ustvolkskaya's pairs of polar opposites and artistic antinomies serve as an embodiment of the main existential meaning of her music – the theme of spiritual freedom.

Keywords: composers of Russia, musical language, Galina Ustvolkskaya

The Creative Worlds of Musical Compositions

Olga V. Shmakova

*The Culminating Function of the Finale
in the Symphonic Cycle*

(on the Example of Arthur Honegger's Dramatic Symphonies)

The article examines the Finales of several symphonies by Arthur Honegger. The compositions presented here finish off in different ways, with an intensification of the tragic element in the Finales, since they express the struggle of the spiritual with the spiritless entity in the situation of the crisis of humanitarian values during the time of World War II. In the Second, Third and Fifth Symphonies the summarizing character of the Finale reveals itself on various levels: those of form, the tonal plan and the aspects of image and intonation. The symphonic collision reflects the essence of the universe as a unity of life and death within the forms of Existence and Otherness.

Keywords: French music, dramatic symphony, culminating Finale

Oksana Lukonina

*The Image-Bearing Artistic World of Maximilian Steinberg's
Music in the Context of Russian Culture of the First Half
of the Twentieth Century*

The article deals with the distinctive motives in the music of St. Petersburg-based composer Maximilian Steinberg as being revealing for the culture of that period of time. The author traces the image-bearing, emotional world of the composer's musical works through the prism of his creative evolution.

Keywords: Russian image, musical image, symbolism in music, the musical avant-garde, socialist realism in music

