

Horizons of Musicology

Evgeny A. Pinchukov

The Concept of Plagality in Contemporary Music Theory

The concepts of the authentic and plagal cadences, which were developed in the medieval theory of modes, acquired their functional harmonic significance during the 19th century. The concept of the authentic cadence is connected with the dominant scale degree, while the plagal cadence is connected with the subdominant, which corresponds to the tradition of Rameau's teaching of the *proportion triple* and the *Basse fondamentale*. However, the aspiration to understand the creative experience of the Romantic composers generates the tendency of interpretation of these functional categories stemming from the priority of linear connections. In the 20th century the authentic cadence has been associated most often with the ascending leading tone, whereas the plagal cadence has been associated with the descending leading tone, albeit in a less assertive manner. The phenomena of the authentic and plagal cadences are not granted a status equal to each other, since our "common-practice tonality" is manifested in a tonal structure based on the authentic cadence. The latter is opposed by the modes associated with the plagal cadence, which have a specific plagal ethos and are based on the Phrygian and chromatic structures (including the Phrygian and the church cadence). The European ear tends to perceive their radical forms as exotic, alien or "other." Consequently, there exist the authentic and the plagal principles of mode formation, which represent a supra-tonal level of relations. The reception of such representations as a conceptual model creates new dimensions in understanding the tonal system and the panorama of its evolution.

Keywords: plagal system, descending leading tone, the church cadence iv-I, the Phrygian cadence vii-I, the half-diminished seventh chord as the penultimate chord

Mikhail Yu. Knyazev

*The Optimization of the Algorithm of Dynamic Tuning
with the Consideration of Objective Characteristic Features
of Musical Sound*

This article examines a new approach towards the realization of a dynamic tuning system, which is currently being developed, presenting an alternative to fixed tuning. Dynamic tuning makes it possible to modify in a flexible manner the tempered scale to improve the acoustic quality of the intervals and chords. If one is to take into account the physical properties of musical sound and some features of perception, it essentially becomes possible to simplify the algorithm of the system's functioning. Examples of analysis of fragments of musical compositions are given as a demonstration of the applicability of our theory.

Keywords: Dynamic tuning system, Fourier analysis, Pythagorean comma, indeterminateness, frequency, FWHM (Full Width Half Maximum)

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

*Automatic Disclosure of Discrepancies of Variant Readings
and Potentially Possible Errors in the Texts
of the Dvoyeznamenniks*

Detection of linguistic errors of any kind is based on concepts of a certain "norm" with existent "deviations from the norm". Insignificant deviations are usually interpreted as cases of acceptable variability whereas abnormal deviations can be interpreted as potentially possible errors or (in the cases of their regular occurrences) discrepancies or alternate readings which are caused by numerous and not always explicable exceptions to

the rules. In the process of formation of the electronic alphabet of the znamenny chant (the pre-18th century Russian plainchant) on the basis of the Dvoyeznamenniks (early Russian manuscripts with two kinds of notation – in the znamenny chant notation and the contemporary transcription) of the end of 17th and beginning of the 18th centuries, the authors developed and realized a computer-based technique for detecting abnormal deviations in the interpretation of znamenny chant using such parameters as the frequency of occurrence of the concrete interpretation, the quantity and duration of sounds in the plainchant, the character of the pitch line movement, etc. The detected anomalies have been systematized, and the most probable mechanisms of their origin have been examined. The obtained results can be conducive toward improving the quality of reconstruction of the znamenny chant into contemporary notation.

Keywords: znamenny chant, Dvoyeznamenniks, computer analysis of the Dvoyeznamenniks, electronic alphabet of the znamenny chant

Mikhail L. Lazarev

*Verify Harmony by Means of Algebra
(Musical Modeling of Development of the Healthy Personality
of a Child Before and After Birth)*

In the process of his research, engaged in for numerous years, the author has been able to disclose the means of developing a special kind of psycho-physiological education – musical intelligence – in a child before its birth. The development of this kind of intelligence has been used as the basis for cognitive-somatic (or cognosomic) development of children before and after their birth, which has been called SONATAL-pedagogy.

Keywords: musical intellect, prenatal education, SONATAL-pedagogy, cognosomic development, prenatal baby

Irina M. Shabunova

*Traditional and New Approaches Toward the Study
of Orchestration*

The article presents an overview of special works on orchestration of the second half of the 20th century which were based on original conceptions. The author examines textbooks by Walter Piston, Dmitri Klebanov and Gennady Bانشchikov, research texts of Georgy Dmitriev and Evgeny Nazaikinsky, articles by Gerard Grisey and Alfred Schnittke and an interview with Tristan Murail.

Keywords: orchestral texture, timbre dramaturgy, pure and mixed timbres, functionality of timbre, spectral orchestration

Electronic Music

Aram S. Enfiadjian (Aram Enfi)

Sympho-Electronic Music: a Genesis

The article analyzes the processes of the origin and formation of sympho-electronic music (SEM) from the point of view of the evolution of the standard academic electronic music (AEM) in general. The concept of SEM, having organically assimilated into itself the most qualified achievements of Western electronic music, was built on the platform of Soviet and Russian musicology. The author stresses that in the late 1980s the formation of AEM was finally completed and actualized, and it was able to assert itself as a highly significant phenomenon of modern musical culture. At that, the status of the flagship of the genre has been entrenched for SEM. Thereby, the great symphonic legacy of the European musical tradition, having overcome the destructive ideology of postmodernism, has revived with new strength and new possibilities in the concept of SEM, having its priority in Russia.

Keywords: sympho-electronic music (SEM), academic electronic music (AEM), the Russian SEM-concept

* Translated by Dr. Anton Rovner.

Music in the System of Mass Communications

Alexandra V. Krylova

The Flash Mob and Other Means of Promotion of Musical Art Forms for Mass Consumption

The article is devoted to researching the possibilities of adaptability of mass product promotion technologies in the sphere of classical music. The suggestive orientation, the emotional positivity and spectacular features of the practice of flash mob make it possible to consider it an effective tool for promotion of the forms of classical music.

Keywords: flash mob, classical music, mass culture, suggestion, spectacle, mobile communication

Maxim V. Bysko

The Internet Scholarly Music Magazine "Mediamusic"

In this article the author offers to the reader's attention the new international internet scholarly music magazine "Mediamusic." As a means of new-generation mass media, the magazine aims at uniting together academic knowledge, the internet mass media and contemporary methods of realization of digital information. The term "mediamusic," coined by Alexander Chernyshov, includes various means of existence of the art of music in the media environment. The goal of the magazine is to publish scholarly reports, theoretical, historical and academic-practical articles dealing with art criticism, culturology, as well as pedagogical, technical and philosophical disciplines.

Keywords: mass media, musical journalism, musical scholarship, mediaculture, mediamusic

Musical Cultures of Russia

Alevtina A. Mikhailova

The Phenomenon of Existence of the Saratov Harmonica in the Kalmyk Traditional Culture: an Aspect of Musical Ethnography

At the focus of the article's attention are the questions of intercultural interactivity in the Kalmyk traditional culture. Characterization is given to the processes of the emergence in the early 20th century of the Saratov harmonica (*ikel* in Kalmyk), which became a genuinely national instrument in the Kalmyk musical culture, an organic element of ritual activities. Study is made of the genre structure of the repertoire of Kalmyk performers on the Saratov harmonica. The author examines the dance music of the Kalmyks performed on the Saratov harmonica, also making emphasis on performance of ritual songs, *chastushki* and the special genre of eulogy. Despite the prevalence of dance music, the practice of the instrument's functioning in the Kalmyk traditional culture possesses a broad spectrum of possibilities.

Keywords: Kalmyk traditional culture, folk instruments, Saratov harmonica, Kalmyk dance music

Natalia S. Mikhailova

Folk Musical Instruments: the Experience of Description and Certification

The article demonstrates the importance of standardization in the description of traditional instruments in museum collections, which would promote its wider application among scholars and broaden the level of comparative and summarizing research. The article offers a standardized form of scholarly certificates or passports of musical instruments for museum classification based on extensive experience of standardization of museum articles. All the clauses of musical instrument certificates or passports are analyzed.

Keywords: traditional music, traditional musical instruments, the museum collection, certification of musical instruments

Milyausha A. Idrisova

The Bashkir Folksong in the Music by Kamil Rakhimov: Regarding the Issue of Interpretation of Folk Music

The article examines the genre of folksong arrangement, which in the conditions of the formation of Bashkir musical culture (the 1920s–1940s) became an indicator of the overall processes of formation of musical thinking. The main paths of treatment of folk music sources by composers are defined. The author demonstrates the means for preservation of the specific features of the representative *genres* of Bashkir folk music – the *ozon-kuy* and the *kyska-kuy*, touches on the problem of implementation monody into the multi-voiced texture present in the tradition of serious classical music. The significance of the artistic discoveries in the music of Kamil Rakhimov for the significance of development of Bashkir musical culture is disclosed.

Keywords: Bashkir musical culture, genre, arrangement, ozon-kuy, monody

Lilia F. Ishmurzina

The Instrumental Culture of Bashkir Polytheism

The article discusses rare musical instruments utilized in Bashkir polytheistic rites – the frictional chordophone *Kyl-kubyz*, the vertical aerophone *Byzyladak* and the national bagpipes *Shugur*, the membranophone *Dungur* and the idiophone *Kubyz*. Mention is made of the corporeal and musical manifestations of the "uzliau" – solo two-voiced overtone singing and sound imitation. The material is illustrated by computerized conversion of bird song, music examples and photographs of traditional performers.

Keywords: polytheism, ritual chordophones, aerophones, membranophones, idiophones, solo two-part overtone singing, sound imitation

Sacred Music

Irina V. Polozova

Church Music Manuscripts of the Cheremshany Old-Believers' Monasteries (from the Collection of the Khvalynsk Local History Museum)

The article is devoted to examination of the little-studied heritage of church music manuscripts of the Old-Believers from the collection of the Khvalynsk Local History Museum (in the Saratov Region). The Old-Believers were Russian Orthodox Christians who did not accept the reforms in the Russian Church in the mid-17th century, and continued the pre-reform rituals, which included monophonic plainchant. The core of the collection consists of manuscripts from the Cheremshany Old-Believers' monasteries, which existed from the 1830s to the 1930-1940s. A study of the manuscript heritage demonstrates that it represents in full measure a regional tradition of church singing and reflects the practice of liturgical singing of the Cheremshany Old-Believers' Monasteries. On the one hand it inherits features of the Old-Believers' liturgical culture (of the Irgiz monasteries), and on the other hand, it reflects a characteristic feature of Old-Believers' church singing from the turn of the 19th and 20th centuries, becoming simpler and more standardized.

Keywords: Old-Believers, church music manuscripts, church singing

Olga A. Svetlova

*The Hagiographic Liturgical Cycle
in the Present-Day Practice*

of the Russian Orthodox Old-Believers' Church

The article is devoted to the issues of liturgical church service in honor of the saints of the Old-Believers' tradition in the contemporary practice of the Russian Orthodox Old-Believers' Church. The various different hagiographic cycles are determined and defined. On the examples of the church service in honor of the holy martyrs Archpriest Avakum, Father Lazar, Deacon Feodor and Monk Epifany, as recorded in the community of the Russian Orthodox Old-Believers' Church of Novosibirsk in 2010, the particular features of the yearly cycle are examined from the position of the correspondence of the structures of the Sunday, festive and hagiographic cycles.

Keywords: The Russian Orthodox Old-Believers' Church, liturgical service practice, service in honor of saints, the hagiographic cycle

Area Studies in Music

Anna N. Pronina

*Concerning the Issue of the Sources of Formation
of the Culture of Organ Performance in Siberia
(19th and the First Quarter of the 20th Centuries)*

The article is devoted to the analysis of the sources of the culture of organ performance in Siberia. On the basis of documentation found in archives in Russia and other countries, the author of the article examines two primary components for the formation and the development of organ culture in this region – the various instruments (organs and harmoniums) and the activities of the performers. The confessional peculiarities of organ culture in Siberia (both Catholic and Lutheran) are stressed. The art of organ playing has always been one of the most important elements of the Catholic and Lutheran identities. Emphasis is made on the problems of adaptation of this tradition to the realities of Siberia and the transformation of its cultural identity. The author depicts the vector of the development of Siberian organ culture as represented by the musical instruments, performance on them and musical education involving them.

Keywords: Siberia, Catholic, Lutheran, Organ culture, organ, harmonium

Galina S. Sycheva

*Mikhail Gnesin, the "Founder of Musical Life"
in the Provincial City of Rostov-on-Don*

The article is devoted to the issues of cultural life in the Russian province in the early twentieth century, and role of individual musicians who dedicated their lives to the education and enlightenment of remote areas in Russia. This issue is presented on the example of composer Mikhail Gnesin, who lived in Rostov-on-Don in the 1910s. On the basis of archival materials of the Russian State Archive of Literature and Art, as well as discovered publications, the article demonstrates Gnesin's extremely varied activities in the sphere of music education. An overall evaluation is given of the role played by the composer in the development of musical culture and musical education on the region of the Don River.

Keywords: Michael Gnesin, Rostov-on-Don, musical and educational activities, Gnesin's music school

Choral Music

Ekaterina V. Beriglazova

*Concerning the Role of the Chorus in Alexei Verstovsky's Opera
"Askold's Grave" (Regarding the Issue of the Concept)*

This article offers an unconventional perspective of Alexei Verstovsky's opera "Askold's Grave". By revealing the role of the "collective" character as represented by the chorus in the formation of the concept of opera, the author shows that Verstovsky's opera reflected the spirit of its time no less vividly than Mikhail Glinka's opera "A Life for the Tsar."

Keywords: Alexei Verstovsky, "Askold's Grave", the collective character, the operatic dramaturgical line

Anton M. Ivanov

*The Chorus in Rodion Shchedrin's Compositions based
on Nikolai Leskov's ("The Sealed Angel"
and "The Enchanted Wanderer")*

The author examines the problem of the search for spiritual foundations and the Truth in Shchedrin's latest compositions as relevant for understanding the composer's musical language, as well as for a deeper immersion into the cultural stratum of Russian music from the 20th and early 21st centuries. In two compositions that are indicative of contemporary Russian culture, the choral music, "The Sealed Angel" (1988) and the opera "The Enchanted Wanderer" (2002), the process of revival of the spiritual self-consciousness is revealed, which is aided by the sacred subtext of the compositions.

Keywords: Rodion Shchedrin, Nikolai Leskov, sacredness, choral music

Musical Theater

Elena Yu. Andrushchenko

*Concerning the Producers' Interpretations
of Andrew Lloyd-Webber's Musical Theatrical Projects:
Cinematographic "Variations"*

The article defines the conceptual problems connected with cinematographic realizations of Andrew Lloyd Webber's musicals and rock operas. The author illuminates the phenomenon of the cinematographic interpretation which interacts with the author's conception of the musical. Special attention is presented to such renowned movie musicals as "Jesus Christ Superstar" (produced by Norman Jewison), "Evita" (produced by Alan Parker), and "The Phantom of the Opera" (produced by Joel Schumacher).

Keywords: Andrew Lloyd Webber, musical, rock opera, cinema musical, cinema producer's interpretation, "Jesus Christ Superstar," "Evita," "the Phantom of the Opera," Norman Jewison, Alan Parker, Joel Schumacher

Tatiana S. Ekimenko

*Concerning the Totemic Images
in Alexander Beloborodov's Ballet "The Rock of Two Swans"*

The article deals with the particular features of the poetic source and the music of the ballet "The Rock of Two Swans" by the contemporary Karelian composer Alexander Beloborodov, in the context of study of the totemic principle. The totemic images in Taisto Summanen and Alexander Beloborodov are examined, and the modal and harmonic peculiarities of the musical language connected with totemic images are analyzed.

Keywords: Alexander Beloborodov, "The Rock of Two Swans," poem, ballet, totem

Commemorating Anniversaries

Alexander I. Demchenko

The Music of Sergei Rachmaninoff's Late Period

Sergei Rachmaninoff's late style, from the mid-1920s to the early 1940s, became a period of the composer's to the radical change of his living and artistic processes, which manifested itself in a number of cases in his contact with the folkloristic trend of the early 20th century (as demonstrated in "Three Russian Songs") and neoclassicism (carried out according to a single structural model in his "Variations on a Theme of Corelli" and "Rhapsody on a Theme of Paganini"). Out of this emerged that late metamorphosis of Rachmaninoff's style which, notwithstanding all of its moderate and classical stylistic attributes, fits very well within the contours of contemporary music; this also applies to the poetic characteristics and the emotional-lyrical saturation, typical of the composer, which were modified from the positions of a rationally conscious perception of the world (various diverse facets of this can be found in the Fourth Piano Concerto, the Third Symphony and the "Symphonic Dances").

Keywords: Sergei Rachmaninoff's late period of creativity, Rachmaninoff and the creative processes of the 20th century

International Division

Edward Green

A New Look at the Ployer/Attwood Notebooks, Or, Mozart: A Teacher of Chromatic Completion

The diary of Barbara Ployer from 1784, as well as that of Thomas Attwood from 1785 to 1787, reveal a surprising fact: Mozart taught these two students of his the technique of chromatic completion – the gradual unfolding of the 12 members of the chromatic aggregate in such a way that the last tone of this aggregate appears at the most decisive and important moment of the musical form. Chromatic completion confirms the universal human necessity of the search for meaning in life as both a drama of completeness and incompleteness and that of the discontinuous and the continuous. It meets this need through the symbolic drama of sounds organized in time, i.e., through music.

Keywords: Chromatic filling-in, Mozart, Attwood, musical pedagogy, Eli Siegel, aesthetic realism

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

Natalia Gavrilova

The "Czechness" of the Musical Culture of Czechoslovakia

Although from time to time influences from other countries had suppressed the distinctive national attributes of the Czech people and Czech culture, they had also awakened the Czechs' national consciousness and strengthened the Czechs in their resolve to preserve their national values. The historical fate of the Czech people has been reflected in the specificity of their culture, which molded together its own diversified sources and a multifaceted interaction with the cultures of other nations. The aspirations toward common European ideas, the artistic tendencies and the social-typological forms of contemporary language of the national style appear particularly in the *national interpretation* and often enter the context of the national style not from without, as alien characteristic features, but appear from within, on the basis of the development of specifically national resources, primarily folklore-related ones.

Keywords: Czech music, European influence on Czech music, national Czech style

Elvira G. Panaiotidi

The "New" History of Russian Music

The article provides a brief survey of Anglophone research on the history of Russian music of the last decades. The attention is called to the ideologically tendentious interpretation of Russian musicological tradition, which is characterized as double disclosure. This implies unmasking the views and personalities of Russian music critics and musicians of the pre- and post-revolutionary period on the one hand and their interpretation by the Soviet and Russian scholars on the other hand.

Keywords: "new" history of Russian music, revisionist project, double disclosure, Stasov, Tchaikovsky, "Soviet myths"

Ildar Khannanov

The National Aspect vs. "Nationalism": How "Absolute" is German Music?

Musicologists in Russia and in the West agree on at least one issue: that the music of Austria and Germany (after its unification) written approximately between 1750 and 1850 is "super-national" and universal in its style and significance. The very fact of existence of such a universal style, claiming the role of being global, is hardly debatable, yet the way those who by the will of fate have been destined to present it varies from circumspect supposition to harsh, assertive evaluations which border with the idea of racial supremacy. The national aspect in art supports the personality of an artist, endowing it with wings. There is nothing disreputable in the phenomenon that the German, French, English, American and Italian music traditions have failed the examination for the status of "super-national" or "absolute" music and ended up in the same category, as Russian, Belorussian, Polish, Czech, Serbian and Bulgarian music.

Keywords: Austro-Italian style, nationalism in music, critique of nationalism

The Creative Worlds of Musical Compositions

Vera I. Nilova

Glazunov, Fennomania and Karelianism

The article examines Glazunov's "Karelo-Finnish" musical compositions (the "Finnish Fantasy," "Finnish Sketches" and "Karelian Legend") in the aspect of their belonging to the Russian-Finnish cultural area, the specific distinctions of which have been the phenomena of Fennomania (the Finnish national liberation movement) and Karelianism (the interest in the national and cultural heritage of Karelia). Separate facts and events of early 20th century history of Russia and Finland are reconstructed, making it possible to comprehend the present compositions by Glazunov in their tight connection with the historical, cultural and political contexts.

Keywords: Alexander Glazunov, Fennomania, Karelianism, areal, "Finnish Fantasy," "Finnish Sketches," "Karelian Legend"

Tatiana V. Novikova

Regarding the Semantic and Technical Solutions in Piano Compositions by Vladimir Tarnopolsky and Yuri Kasparov

The article is devoted to the piano compositions by two contemporary Russian composers, "Eindrück-Ausdrück" ("Impression-Expression") by Vladimir Tarnopolsky and "Quintessence" by Yuri Kasparov. During the process of analysis of these works the peculiarities of the realization of the spiritual and material conception by these composers are disclosed. The article demonstrates the diverse approaches and results that manifest themselves these two compositions written in a similar avant-garde style of abstract music.

Keywords: Vladimir Tarnopolsky, Yuri Kasparov, contemporary piano music, avant-garde, abstract music, the spiritual, the material

Svetlana A. Kozlykina

Heinz Holliger's "The Seasons" Set to the Text of Friedrich Hölderlin:

The Outer Circle and the First Approach

The article examines the versatile activity of the Swiss composer, oboist, conductor and teacher Heinz Holliger (b. 1939). Special attention is reserved to the composer's composition "The Seasons", which is included in his "Scardanelli-Zyklus." Analysis is applied to the poetic origins of these choral songs – the poem by the German poet Friedrich Hölderlin (1770–1843), written under the pseudonym Scardanelli, – and to its musical setting. Multitudinous alphabetical-numerical and musical-numerical correspondences are discovered between the work of the poet and of the composer. The special significance of the idea of the circle in "The Seasons" is demonstrated. The article includes equirhythmic translations of Friedrich Hölderlin's poems made by the author.

Keywords: Heinz Holliger, Friedrich Hölderlin, choral music

Svetlana Yu. Lysenko

The Synesthetic Aspect of Interpretation in the Genre of Opera (On the Example of Piotr Ilyich Tchaikovsky's "The Queen of Spades")

The article is devoted to analysis of the issue of step-by-step multilevel interpretation from the perspective of the scenic rendition of opera. The author incorporates a synesthetic approach which makes it possible to examine the profound non-verbal forms of formation of meaning in an artistic text. On the example of Tchaikovsky's opera "The Queen of Spades" in the production of Graham Vick (at the Glyndebourne Festival) there is an examination of the hidden mechanisms of inter-sensual

associations in the process of the "translation" of Pushkin's text into other forms of art. In regard to the analysis of the interpretation of production in the genre of opera the notion of the non-verbal concept is incorporated for the first time, which makes it possible to research the mechanism of the non-verbal semantic "re-expression" between the various planes in an opera performance – the verbal, musical and scenographic.

Keywords: interpretation of production in the genre of opera, Graham Vick, a synesthetic approach to an opera performance

Natalia G. Protasova

Valentin Silvestrov and the "Chinari": Parallels of World Perception

The article examines the similarity of the world perception of composer Valentin Silvestrov with the ideas of the Leningrad-based literary group of the 1920s and 1930s, the "Chinari." The "motive of the herald" and the "motive of the moment" are singled out as the primary motives.

Keywords: Unification of Real Art, the "Chinari," Valentin Silvestrov, motive of the herald

The Musical Text and its Performer

Natalia S. Gavrilova

The Alliance of the Sound-Creative Will with the Demonic Power of Wanting. Commentaries to Karl Adolf Marthinsen "Individual Piano Technique on the Basis of Sound-Creative Will"

The author directs her attention on the book of the well-known German piano teacher Karl Adolf Marthinsen "Individual Piano Technique on the Basis of Sound-Creative Will" published in Russian in 1966. The perceptions the problems of musical performance and musical psychology presented there have not lost their relevance even up to the present day; they have the capacity to serve as a most abundant source for ideas and assist in the solution of the most complex problems of the formation of pianistic skills.

Keywords: piano pedagogy, performing art, musical psychology, sound production

Olga Yu. Kijowski

The Peculiarities of the Baroque Agogic on the Example of the Stylus Phantasticus

The article is devoted to examination of the peculiarities of the agogics in the Baroque era. On the basis of the music theory treatises of that time period, the various types of agogic techniques are analyzed. On the example of the style of the fantasy (stylus phantasticus) certain recommendations about their practical application are made.

Keywords: agogics, stylus phantasticus, the Baroque era, the North German organ school, Kircher, Mattheson, Türk, Thomas de Santa Maria

Musical Poetics, Rhetoric and Semantics

Elena S. Drynkina

The Slow Introductions in Haydn's Symphonies in Light of Musical Perception

The article examines the slow introductions in the first movements of Haydn's symphonies in light of the process of musical communication. The author distinguishes two major positions in the auditory perception of the music in the slow introductions: one, focused on the convenience and comfort of perception, which is achieved by the structured aspects of

the musical sections, particular thematic units and principles of development, and the other, focused on the diverting side of musical texture connected with various kinds of “surprises,” such as those in the harmony and dynamics, as well as in the correlation between the slow introductions to the first movements with the subsequent sonata form and the other movements of the symphonies.

Keywords: slow introductions in Haydn’s symphonies, focus on the perception of music, process of musical communication, listener, “surprise”

Irina V. Alexeyeva

*Structures of Embellishment in the Thematicism
of Western European Baroque Musical Compositions
for Solo Violin*

The article examines the technique of embellishment of thematicism in music for solo violin, which is closely connected with the flourishing of the Baroque concerto style. Using the example of violin variations on a basso ostinato, the author demonstrates the technique of analysis of inner thematic and outward embellished structures. Various clichéd intonations of violin etymology reflected in the text come to light. The principally non-linear means of organization of the violin music stand out as specific contextual stipulations for them. The polyphonic stratification of the one-voice embellished thematicism of violin into concealed voices and lines demonstrate the extremely complex technical and expressive possibilities of the instrument, which define the style of Baroque violin music. Comprehension of the given processes enables the researcher and the performer to grasp the main principles of violin solo and concerto music.

Keywords: Baroque, violin music, virtuosic solo playing, concertizing, embellished figures

Anastasia A. Maltseva

*Musical-Rhetorical Variations in the Cycle of Magnificat
by Landgrave Moritz of Hesse*

This article examines the peculiarities of functioning of musical rhetorical figures in the cycle of twelve Latin Magnificats by Landgrave Moritz of Hesse. The author demonstrates the figures associated with both the methods of musical development and with the accentuation of the meaning of certain words. The analysis of the cycle in terms of musical-rhetorical variations makes it possible to come up with a notion of the “musical-rhetorical theme” which concentrates in a generalized manner the supportive points of interpretation in terms of musical rhetorics of the text of a prayer.

Keywords: Magnificat, Moritz of Hesse, Baroque musical rhetoric, musical-rhetorical figures

Ivan A. Shaposhnikov

The “Poem” Quality in Romantic Music (the Synergetic Aspect)

The article examines the “poem” quality as a dramaturgical feature falling outside the context of genre, revealing itself in the musical legacy of Romantic composers. Unlike the programmatic interpretation, the comprehension of the poetic quality is proposed in a synergetic aspect. This kind of approach makes it possible to reveal the immanently musical particular features of the “poem” quality, to connect it with the poetic sphere as that which represents “dynamic, creative chaos,” and, as a result, to disclose the possibility of a non-linear, possibilistic structuring of musical form.

Keywords: the “poem” quality, the poetic sphere, the synergetic, Romanticism, Franz Liszt

Festivals. Contests

Vera I. Nilova

*The Polyphonic Arctic
(Commemorating the 20th Anniversary
of the European Arctic Region)*

The article examines the cross-cultural contacts in the sub-Arctic and Arctic areas in the European part of Russia. The region close to the Barents Sea presents itself as an experimental laboratory, where each sub-region is endowed with the opportunity of developing its own international competence and establish its on cultural bridges. A description is presented of the practice of organizing festivals: the classical music festivals in the Finnish part of Lapland (for example, the “Luosto Classic Festival”), the chamber music festivals on the Lofoten Islands (for instance, “Link Winter”), the organ music festival in Bodø, Norway and the “Northern Lights” festival in Tromsø, Norway. The domain of attention also includes the “Sami Easter Festival” in Kautokeino, the Festival of Futurist Music and Technica Culture in Tromsø “INSOMNITA” and others.

Keywords: The Barents Sea, the Arctic, Festivals, Wilhelm Peterson-Berger, Eric Bergman, Bo Nilsson

Musical Genre and Style

Alla G. Korobova

*The Destiny of the Phenomenon and the Concept of “Genre”
in the Musical Culture of the Contemporary Times*

The article is devoted to the phenomenon of musical genre, which is examined as being at the crossroads of artistic practice and theoretical conceptions. Emphasis is placed on the peculiarities of the formation of the contemporary theory of musical genres, stipulated, on one hand, by its connections with the general theory of genres (in aesthetics and literary criticism) at its critical stage, and on the other hand – with the processes of genre-formation, which have undergone a transformation in the musical culture of Contemporary Times. Special attention is given the methodological aspects of the theory of genre.

Keywords: genre, theory of genres, contemporary music, mode of genre

Alexander E. Lebedev

*The Genre of the Concerto for Bayan with Orchestra
in Russian Music: the Problems of Orchestral Style*

Special attention is given in the article to the issues of the interaction between the bayan and the symphony orchestra. The problem of balance of functions in orchestras is examined, as well as the peculiarities of the timbre interaction between the soloist and the orchestra, as well as the various orchestral groups. The main differences in the textural organization of the symphony orchestra and the orchestra of Russian folk instruments are defined.

Keywords: bayan, concerto, orchestra, texture, timbre, Chaykin, Myaskov, Repnikov

History of Western Music

Darya V. Logunova

*Jean-Jacques Rousseau’s “Pygmalion” as the First Example
of the Musical Theater Melodrama*

The article is devoted to the problem of interaction of dramatic recitation and music in the melodrama “Pygmalion” by Jean-Jacques Rousseau and Horace Coignet. For the first time this composition is examined from the position of the method of

syntactic analysis, which makes it possible to reveal the specific features of the ‘grammar structure’ in the genre created by Rousseau and developed subsequently in the music of composers of various national traditions.

Keywords: Rousseau, musical theater melodrama, recitation, syntactic analysis, scene with a through development

Russian Music History

Vera N. Dyomina

The Embodiment of the Panegyric Subject in the Music of the “Victory Celebrations” during the Era of Tsar Peter I (The “Vivat Suite”)

The article is devoted to the various forms of ecclesiastic and secular musical culture in Russia at a turn of the 17th and 18th centuries. The author defines the principles of interaction of these two branches of culture in the music of the “victory celebrations,” examining them on the basis of examples of the Buslayev manuscript collection of 17th century choral hymns – particularly those pertaining to the genre of the “Vivat Suite.” The author pursues the goal of finding solutions to problems of analysis and comparison of ecclesiastical and secular texts, as well as identification of the principles of association of choral hymns, “Vivat” hymns, “hosannas” and “mnogoletiya” (expressions of wishes of long life) in choral composition.

Keywords: suite, “victory celebrations”, ecclesiastical choral hymns, manuscript landmarks

Contemporary Musical Art

Marina V. Gorodilova

Harmonic Inventiveness in Rodion Shchedrin’s Piano Concertos

The article examines pitch organization in Rodion Shchedrin’s music on the example of his four concertos for piano and orchestra. It is established that a new type of harmony in these compositions appears each time in an inventive approach (or combination) of the characteristic features of historically established types of pitch systems: modality, tonality and the so-called atonality.

Keywords: Rodion Shchedrin, piano concerto, harmony, inventiveness, tonality, modality, dodeca-chordality

Galina A. Rubakhina

The “Personal” Homage-Concertos by Efrem Podgaitis: Concerning the Problem of Interpretation of the Genre

The article is devoted to disclosing the peculiarities of the interpretation by composer Efrem Podgaitis of the “personal” homage-concertos, most notably, those qualities of thematicism and the methods of its development, of form and dramaturgy which direct the listener’s attention to realizing the composer’s main idea. The result of this study is disclosure of the fundamental constants of the individualized version of the concerto genre.

Keywords: Efrem Podgaitis, the homage-concertos, poly-form, modification, poly-variant

Innovation in Musical Education

Irina B. Gorbunova, Mikhail S. Zalivadny

Concerning Mathematical Methods in Music Research and Preparation of Musicians

The authors analyze the possibilities of examining the logical regularities in music by means of mathematical methods formed for the most part in the 20th century. These methods include basic ideas of such fields of research as set theory, the theory of probabilities and the theory of information, as well as the principles of soft computing, and make it possible to elicit the premises of these scholarly branches in more traditional manifestations of music theory. The authors of the article also touch upon some aspects of application of mathematical approaches to music to the sphere of musical education.

Keywords: mathematics and music, set theory, theory of probabilities, theory of information, soft computing, music theory, musical education

Aram S. Enfiadjan (Aram Enfi)

Concerning the Concept of Teaching the Curriculum of “Academic Electronic Music”

This article presents the author’s original concept of teaching the course “Sympho-Electronic Music” (SEM) as part of a general educational program “Academic Electronic Music” (AEM). It includes a diagram depicting the implementation of an integrated, interactive distance-learning of SEM disciplines by means of various Internet technologies. The functional purpose of a number of specialized web sites with their extensive multimedia content is disclosed. The practicability of introducing into musicology of the taxonomical definition of “class of organs” and the new instrumentation-related concept “sympho-electronic music” is substantiated. The principles of the concept of distance instruction of the curriculum “Academic Electronic Music” are disclosed.

Keywords: academic electronic music, sympho-electronic music, instruction at a distance, internet technologies in musical education

Olga N. Zotova

An Innovative Approach to the Process of Forming Creativity in Pupils of Present-Day Music Schools

The article is devoted to the innovative trend in present-day musical education. The author throws light upon the main structural components of the creativity of the musically gifted child, the indispensable pedagogical conditions, principles and methods of his or her effective formation in the process of innovative training in the sphere of musical culture.

Keywords: creativity, innovation, erudition, musical culture

