

## ABSTRACTS

HORIZONS OF MUSICOLOGY

NINA P. KOLYADENKO  
 SYNESTHESIA AS A COMPONENT  
 OF MUSICAL-INTONATIONAL PROCESS

This article offers a description of synesthetic semantic-generating mechanism and its role in creation of dynamic properties of musical *intonatsia*. The article defines the place of synesthesia (inter-sensual association) in both «genetic program» of the musical text and *intonatsia*-based multi-layered semantic field. The synesthetic interpretation of 20th-century «non-classical sound space» is carried out on the example of analysis of the *Rhythmic Etudes* by Olivier Messiaen.

OXANA E. SHELUDYAKOVA  
 CONFLICT AS A SOCIO-PSYCHOLOGICAL  
 AND ESTHETIC CATEGORY IN THE  
 MUSICAL ART OF LATE ROMANTICISM

The article by Oxana Sheludyakova examines the problem of conflict in late-Romantic music. It investigates various instances of inner conflict and suggests a system of the most common types of conflict common in the late Romanticism. Special attention is given to lyrical conflict.

MUSICAL TEXT AND ITS PERFORMER

LJUDMILA P. KAZANTSEVA  
 «BORDERLINE» GENRES - *PRO ET CONTRA*

Various kinds of transcription, such as transposition and arrangement, are «borderline» genres. They occupy intermediate position between composition and interpretation. Transcriptions offer transformations of the original score mainly in regards to timbre. The validity of transcription depends to a great extent on the realization (actualization) of the timbral potential of *intonatsia*, which is often clearly outlined by the composer. Whether a transcription is to be regarded as successful is also largely a question of adequacy semantic and genre-stylistic properties of *intonatsia*. It also affects other components of the musical content. The compositional and interpretive effort should only yield such changes of artistic contents which are more or less natural for the author's opus.

VERA S. VINOGRADOVA

ON OLIVIER MISSIAEN'S TEXTS  
 AND COMMENTS TO HIS PIANO CYCLE  
*VINGT REGARDS SUR L'ENFANT-JÉSUS*

Messiaen's texts to the cycle *Vingt regards sur l'enfant Jésus* include both descriptions which precede each movement and a variety of commentaries and remarks in the body of music. In these commentaries Messiaen sketches out the main characters of the cycle, their feelings and sensations, primary narrative planes, and the actions that take place in the cycle. What makes the texts even more interesting is that Messiaen defines the quality of the musical material, the manner of his musical technique, and the instrumental timbres. A unique feature of the cycle is that the description of absolutely different phenomena and the way these different phenomena are realized in music create an invisible, divine mystery of this cycle.

OLEG V. DEVUZKIY  
 IMAGINATIVE-DRAMATURGIC  
 OPPOSITIONS OF THE VOICES IN CHORALE  
 AND IN ENSEMBLES TEXTURES

The article deals with the problem of determining proper functions of voices in the dramaturgy of a musical composition. Approaching this insufficiently explored issue allows to identify internal interactions not only in such large works as opera and symphony, but also in smaller choral miniatures. As an illustration of figurative dramaturgical oppositions of the voices the article provides several analyses: the chorus «Zvyozdy» («Stars») from the op. 27 by Sergey Taneyev, the Quintet «I am frightened» from the opera *The Queen of Spades* by Pyotr I. Tchaikovsky and the chorus «Zu Neujahr» by Felix Mendelssohn-Bartholdy. These analyses show that even in smaller works the interaction of voices often travels a complex path which is full of unexpected collisions, and one of the performer's tasks is to spot such interactions and express them in his or her interpretation. The author provides a formula which can help to approximate the amount of possible interaction between the voices which is determined by the

total voice count and by the number of musical «events».

Performers may wish to consider these points in their daily work.

#### POETICS AND SEMANTICS OF MUSICAL TEXT

IRINA V. ALEXEJEVA

#### MEANING-BEARING STRUCTURES OF FIGURATIVE-MELODIC THEMATICISM IN GROUND-BASS VARIATIONS

The article is dedicated to the problem of structural organization of musical text. The object of analysis is the figurative-melodic thematicism of the *basso ostinato*. It appears to be a self dependent musical-textual stratum. The article examines its lexical and *intonational* expanding on the example of organ music of the Baroque period.

OLGA V. SHMAKOVA

#### THE FIGURATIVE SPHERE OF TRAGEDY IN FINAL MOVEMENTS OF SYMPHONIES BY BARTOK, HONEGGER, AND HIN- DEMITH (1930-1950)

The concept of Personality consists of notions of Pleasure, Tragedy and Eternity. The final movement of a classical symphony is an expression of celebratory collective energy. It may include individual images: reflection, irony, meditation. What distinguishes the 20th century as a special stage in evolution of a genre of the symphonic final movements is the fact that the last movement of a cycle often displays tragic images. They are present in the *Music for String, Percussion and Celesta* and *Concerto for Orchestra* by Bela Bartok, in the 1st, the 3rd and the 5th Symphony by Arthur Honegger, in *Mathis der Mahler* and the *Harmony of the World* by Paul Hindemith. Images of Tragedy in these symphonic finals vary in intonational lexicon. Viewpoints of figurative sphere of Tragedy are those of «calamity of a life» (motif of shouting, fanfares of horror), «energy of destruction» (a mourning march, a militaristic march), «grotesque plastic» (danse macabre), «mourning of a life» (crying, requiem, lamento).

#### NATALIA V. KOROLEVSKAYA MEANING-GENERATING PROCESSES IN THE VOCAL CYCLE *REREADING A. BLOK* BY OLEG A. MORALEV

The article is focused on the problem of interaction of words and music. The author applies Yuri Lotman's semantic model of culture to musical-poetic text and studies the problem using the material of the vocal cycle *Rereading A. Blok* by Oleg Moralev.

#### MUSICAL CULTURE OF THE NATIONS WORLDWIDE

#### NATALIA B. GRIGOROVICH SPECIFICITY OF MODAL THINKING IN THE ZITHER MUSIC OF CHINA, KOREA AND JAPAN

This article describes the process of development of pentatonic modal system, typical for Far Eastern region, and depicts its original realization in the Chinese, Korean and Japanese musical cultures, which becomes particularly obvious in the ways Far Eastern long zithers are tuned. The Japanese term «tyoshi», (similar to «dyao» — Chinese; «chyoo» — Korean), is discussed in comparison to terms «tone», «mode», «tonality» of the European theory of music. The author relies not only on the literature on that subject, but also on the knowledge gained by playing the Japanese, Korean and Chinese zithers.

#### ON THE HISTORY OF WESTERN MUSIC

#### TATIANA V. SMIRNOVA ON THE PROBLEM OF HISTORICAL EVOLUTION OF THE ENGLISH *CONSORT* GENRES OF THE XVI - XVII CENTURIES

This article deals with the problem of periodization and genre-stylistic evolution of English *consort* style. The author makes an effort to restore the generic panorama of the late-Renaissance and early-Baroque instrumental ensemble music on the basis of recently published critical editions. It is done by means of correlating the results of analytical research with the musical-stylistic characteristic of consort compositions and ordering the chronologi-

cal data of the main stages in the history of culture. Two points are made in the process: first, that the birth of the genre of consort music owes to the development of instrumentalism and, second, that it is a product of a gradual reorganization of late Renaissance and early Baroque traditional generic-stylistic system into late Baroque system.

#### MUSICAL CULTURES OF RUSSIA

KONSTANTIN M. KURLENYA

##### ASKOLD F. MUROV'S SIXTH SYMPHONY *MUSICAL OBLATIONS TO ALL THE SAINTS WHO SHONE IN RUSSIAN LAND*

The article offers the analysis of the Sixth symphony by Askold F. Murov "Musical oblations to all the Saints who shone in Russian land". It references the circumstances of its artistic conception, its original position among other works written in this genre, its structure and the principles of its compositional development. This composition has been completed in 1991; it embodies a special type of communicative strategy in which the composer formulates his own personal alternative to historical understanding of reality. He confronts such understanding with his views on the constancy of moral laws of existence.

EKATERINA V. PARGEEVA

##### SONATINA BY GENNADIY VOROBIEV (FROM THE HISTORY OF PROFESSIONAL CHUVASHI MUSIC)

Sonatina for piano by Gennadiy Vorobiev is a striking, original work by one of the most talented composers in the history of Chuvashi professional music. This work occupies a special place in the author's work because it was written during the period of formation of his style. The article addresses the issues related to musical language of the sonatina. They are considered from the point of view of juxtaposition of features of Russian and Western professional music, ethnic traditions and composer's own vision. The fate of Sonatina is also an issue of great interest.

#### AREA STUDIES IN MUSIC

ELENA V. PORFIRIEVA

##### MUSICAL UNIONS OF THE LAST QUARTER OF THE XIX CENTURY AND THEIR ROLE IN KAZAN'S CULTURAL LIFE

This article examines the history of musical unions which were a characteristic element of the musical life of Kazan city during the last quarter of the 19th century. The organizational side of study groups, musical union's activity, and main forms of the concert practice and of musical enlightenment are also shown.

LJUDMILA K. SHABALINA

##### REGIONAL MUSICAL CULTURE AS AN OBJECT OF STUDY IN THE CONTEXT OF ACADEMIC SCIENCE AND EDUCATION

The article examines the ways science and academic theory of education produce differentiating and/or matching approaches to the problems of regional musical culture. The article discusses the discrepancy in methods and directives, proposed for the regional educational institutions of secondary and higher education.

#### ISSUES IN ETHNOMUSICOLOGY

BESLAN G. ASHCHOTOV

##### ON CONTENT-RICHNESS OF THE THROUGH-COMPOSED MUSICAL FORM IN HISTORICO-HEROIC SONGS OF ADYGHE PEOPLE

In this article, for the first time in history of studies of the Adyghe (Circassian) folk music, the author widely applies the methods of musical semiotics. In particular, compositional features of the verbal and musical components of a historico-heroic song are considered along the lines of semantic analysis.

#### COMPOSER AND FOLKLORE

LJUBOV I. BUSHUEVA

##### «TO RESTORE THE LINK TO THE PAST» (ON THE PROBLEM OF COMPOSER'S FOLKLORISM IN HUNGARIAN MUSICOLOGY)

This article deals with the problem which remains urgent for many national cultures, the

problem of «Composer and folklore» as it is represented in Hungarian music scholarship. Hungarian tradition occupies a special place in the European musical culture as the one that maintains different forms of interconnection between professional and folk art. The issue of how the folklore manifests itself in music is therefore one of the most important topics for Hungarian musical scholars in the twentieth century. This article analyzes the works of Hungarian musicologists of different generations whose publications are available in both Russian and English languages. Special attention is given to one the most often explored topics, i.e. to the manifestations of Hungarian folklore and particularly of the «verbuncosh» style in the classical and romantic music of the Western Europe. The scientific ideas of Zoltán Kodály and Béla Bartók, the founding fathers of Hungarian musicology, are being carefully illustrated. Some parallels between the ideas of Hungarian and Russian scientists, concerning the problem of folklorism composer's music, are being drawn out.

**EKATERINA A. SHIKOVA**  
**LIVING STONE SONGS:**  
**NORWEGIAN PEASANT'S DANCES**  
**OP. 72 BY EDVARD GRIEG**

*Peasant's Dances* op. 72 is one of Grieg's last creations and a monumental epic work. It should be regarded as a literary-musical monument of national culture because many of the dances are preceded by Norwegian legends and sagas.

Drawing on the score, on Grieg's epistolary body of work and on other historical evidence, the author of the article analyses the making of *Peasant's Dances* in the context of Norwegian culture and the folk violin music styles as they are interpreted by Grieg in his piano pieces.

**NINEL F. GARİPOVA**  
**THE LEXICON OF INTONATSIA OF KURAI**  
**AS A WAY OF CONVEYING THE NATIONAL**  
**COLOURING IN THE THEMES OF PIANO**  
**WORKS BY BASHKYRIAN COMPOSERS**

The article considers the problems of manifestation of the national character in the language of piano music of Bashkyrian composers. There is a plethora of evidence of correlation

between the *intonatsia* and musical-lexical models pertinent to the performing tradition of Bashkyrian flute *kurai* (which itself absorbs the essential features of the prolong song genre of *ozon-kui*) on the one hand, and the content plan of piano works by modern Bashkyrian composers on the other. The author reveals basic musical-lexical forms of *ozon-kui* and its various structural and semantic modulations. The author maintains that the employment of these *intonatsia's* and musical-lexical forms fills the works of Bashkyrian composers with unique national coloring.

**CULTURAL HERITAGE**  
**IN HISTORICAL PERSPECTIVE**

**VLADISLAV O. PETROV**  
**MUSIC OF SHOSTAKOVICH IN THE 1930S**  
**AS SEEN AGAINST THE BACKGROUND**  
**OF HISTORICAL REALITIES OF THE TIME**

The article is devoted to the 1930s in Russia — perhaps, the cruelest, yet an ultimately interesting epoch for the researchers in any field. Historical realities of the time, tough totalitarianism of the ruling clique and of Stalin in particular, penetrated all the spheres of human activity. The culture was not spared either. The interrelation of history and culture, exemplified in the given case by the figure of Shostakovich, is the subject of author's reflection in this article. Shostakovich's creative work exposes to the full extent all the features of historical context of that time and bears a weight of implications which are rich in images and musical language. Revealing the reasons why these implications were to appear and explaining their peculiarities is the main task of the article.

**ALEVTINA A. BOJARINTSEVA**  
**PROKOFIEV'S FIRST STRING QUARTET:**  
**RECOGNIZABLE, KNOWN, EMBLEMATIC**

Sergey Prokofiev's chamber music seldom becomes an object of musicological analysis. In this article, the First String Quartet is analysed in the light of association with music of great predecessors and contemporaries. This work reveals complexity and originality of Prokofiev's chamber style. The First String Quartet is an important stage of his chamber style formation.

ANNA V. KALASHNIKOVA  
 PROKOFIEV'S *SCYTHIAN SUITE* IN THE  
 CONTEXT OF MODERNISM

This article is devoted to examination of Sergey Prokofiev's *Scythian Suite* in a new perspective, in the light of a modernist style. Connection with musical modernism can be traced from the points of view of content, figurative structure of the Suite and musical material. It allows raising a problem of connection between Prokofiev's early works and a modernist style.

COMPOSITIONAL TECHNIQUES  
 OF THE 20TH CENTURY

MARINA V. GORODILOVA  
 THE PHENOMENON OF «NOTOGRAPHIC  
 APPARENCY» IN THE SYSTEM  
 OF HARMONIC INNOVATIONS  
 OF NIKOLAY ROSLAVETS

The author provides an analysis of Roslavets' innovations of tone system by means of visualization. Upon the observation of composer's use of *Synthetakkord* method, the author identifies a specific feature of his notography; the one that aims at clarification of structure of initial pitch complex and its further transpositions. The conclusion is that this stylistic feature, usually ignored by researchers, is in tune with the zeitgeist and accounts for the uniqueness of Roslavets' technological and artistic research.

ANNA E. KROM  
 «SIMPLE ARITHMETICS»  
 OF REPETITIVE PROCESS  
 IN AMERICAN MUSICAL MINIMALISM

The article deals with one of the most famous American contemporary composers — Philip Glass. Glass, with his colleagues — La Mont Young, Terry Riley and Steve Reich, is deemed to be one of the founders of the new musical trend of the 20th century — minimalism. In Glass's work the preeminent minimalistic feature is the repetitive method by means of which the musical material is being organized. The author examines the composition entitled *Two Pages* in order to demonstrate how it utilizes both the linear additive and linear subtractive processes. The article also touches upon

philosophical roots of American minimalism music. The author draws a parallel between the work of John Cage and non-Western music.

INNOVATIONS IN MUSICAL EDUCATION

ELENA V. GORDEEVA  
 MUSICAL LEXICOGRAPHY OF SCENES AND  
 IMAGES OF MUSICIANSHIP  
 IN THE *FRENCH SUITES* BY J.-S. BACH

The musical content of the *French Suites* by J. S. Bach comprises the repeating plots representing the heroes — participants of numerous scenes-performances. In the keyboard music, various genre and plot interrelations create a very complicated and exciting interaction of virtuoso soloists and, eventually, there arises a dialogue between the soloist and the whole instrumental ensemble. The article analyzes certain signs arranging the plot contexts of the ensemble scenes in performances of the Baroque period. Based on this analysis, the author arrives at the idea of the «author's text» of the keyboard composition as an original scenario for performance.

RIMMA M. BAIKIEVA  
 MEANING-BEARING STRUCTURES  
 OF MUSICAL TEXT  
 IN THE PROCESS OF LEARNING  
 THE PIANO PIECES FOR CHILDREN

The author sets forth the theoretical framework of practical semantics and content analysis for research in the area of piano music for children. The material for this study is *The School of Piano Playing*, a book of exercises and easy pieces compiled and edited by Alexander Nikolaev, a celebrated piano pedagogue, whose work has been widely used in the children's music schools.

DINA I. BAYAZITOVA  
 ON THE SEMANTIC LINK BETWEEN  
 THE TITLE AND MEANING WITHIN  
 THE MUSICAL TEXT  
 (ON THE BASIS OF PIECES FROM  
 THE CHILDREN'S PIANO REPERTOIRE)

The author illustrates some paradoxical instances of discrepancy and incompleteness of meaning of the titles of musical works in com-

parison with their musical content. The semantic analysis allows revealing the structures responsible for creation of meaning of the text, which is often hidden from the apparent facade of notational signs. This helps to adequately understand and meaningfully interpret the musical works.

**GALINA R. TARAJEVA**  
**INFORMATION TECHNOLOGY  
AND MUSICAL PEDAGOGY**

This article on information technology in musical pedagogy is polemical in character. Its goal is to bring forward new purposes and new forms of imparting knowledge. The main task of pedagogy is a strategic search for harmony between musical education and contemporary culture, referred to by author as «the screen reality». The author suggests education through a TV-platform involving a distinction between two types of teachers: leading teachers and tutors. The leading teacher is a creative person, who,

similar to a TV-journalist, introduces information by means of computer in unconventional ways. The tutor is an assistant in studies, similar to a consultant.

**PYOTR N. EVTIKHIEV**  
**STUDENT'S PERSONALITY DEVELOPMENT  
IN THE PROCESS OF MUSICAL  
PERFORMANCE**

The article outlines different aspects of students' personality development in the process of musical performance. The successful advancement in this field largely depends on the student's positive and active attitude to his performance. Besides, the article discusses the shortcomings of educational performance process which causes the growth of students' negative response to the particular type of exercises, as well as to the development process as a whole. The author suggests a correction of teaching methods aimed at forming student's theoretical thinking skills and positive response.

