

Irina B. Gorbunova

The Role of Musical Computer Technologies in the Training of the Modern Music Teacher

The advanced technological informational educational milieu requires the search for new approaches and principally new systems of teaching. Innovational musical pedagogy is at present connected with the use of musical computer technologies (MCT) – a modern effective means for advancing the quality of musical education on all levels of the educational process. The article analyzes the processes of informational support which transform the environment of musicians' professional activity. Emphasis is made of the necessity for changes in the activities of the music teacher and the content of musical education in connection with the application of digital educational resources. Musical computer technologies (MCT) and the introduction of devices and methods of interaction on the internet into the educational process are examined as possible means for formation of the professional and informational competency of the professional musician. MCT are irreplaceable tools for becoming familiar with the high artistic musical culture of the educational process for various social groups and also a unique technology for carrying out the inclusive pedagogical process for teaching music to people with limited abilities.

Keywords: musical education, advanced technological informational educational milieu, pedagogy, musical computer technologies

Svetlana S. Goncharenko

Concerning the Principles of Baroque Cycle Formation in Beethoven's String Quartets

The article presents a systematization of theoretical observations on the construction of Baroque sonata cycles and on groups of cycles – the “super-cycles” of Corelli, Handel and J.S. Bach. The tendency towards a multilevel cycle formation is continued in the music of the Viennese classics, who preserve the numerological principle of groupings of cycles and transform the principles of musical dramaturgy onto a new level. The author examines two groups of Beethoven's string quartet cycles: the String Quartets No.1-6, opus 18 (1798–1800) and the six late works for the medium, opus 127–135 (1824–1826).

The principles of Baroque cycle formation are concentrated in the String Quartets opus 130–133 with their large numbers of movements. The metric and rhythmical variation of the stable pitch complexes unifies these quartets together and presents the basis of the thematic organization of the Grosse Fuge opus 133. The repeated recreation of the Baroque opposition of “slow-fast,” the frequent shifts of tempi and sudden break-offs heighten the intensity of the vectorial dramaturgy with the idea of light and happiness at the conclusive stage of development. The revival of

Baroque traditions in Beethoven's String Quartets of his "third style" anticipates the idea of the "super-cycle" in contemporary music.

Keywords: cycle formation, cycle, super-cycle, musical dramaturgy, contrast, symmetry

Natalia A. Bobyr

About the Timbre Functionality of the Viola in String Quartets by 19th Century Russian Composers

The genre of the string quartet presents a fertile ground for studying the paths of discovery by composers of the potential of expressive means of the viola. The present article attempts to follow the process of enrichment of the timbre functionality of the viola in works by 19th century Russian composers on the material of string quartets by Mikhail Glinka, Alexander Borodin and Piotr Tchaikovsky. The introduction of features of Russian national music and traits of Western European romanticism into this classical genre led to a change of the role of the viola timbre in the manifestation of the musical image. For the first time the viola was presented in the role of the human voice performing melodies in the veins of art song or folk polyphonic texture. Because it manifested fantastic imagery the viola timbre began to be applied for intensification of the effect of mysteriousness and non-reality.

Keywords: timbre functionality, Russian composers, viola, string quartet

Natalia A. Meshcheryakova

From the History of the Formation of the Public Chamber Vocal Concert in Russia: an Essay of Documentary Research

The author researches the process of formation of public chamber vocal concerts in Russia at the turn of the 19th and 20th centuries as a specific form of artistic communication. On the basis of historical documents pertaining to well-known musical public institutions (such as the House of Song and the Circle of Lovers of Russian Music) a set of innovations which exerted their influence on the development of the artistic milieu can be traced out. The following is examined: predilections in terms of repertoire and aesthetic landmarks in the art of singing; understanding of the enlightening mission of the singer as an artist and his or her historical responsibility towards the composer and the listener; a crystallization of a stable artistic union of the singer and the accompanist and the formation of the foundations of the vocal instruments; the new role of the audience in the performance destiny of chamber vocal oeuvres; new concert regulations (the elimination of "encores," prohibition of applause, inclusion of programs "upon the request of the audience"). Many historical documents are brought into scholarly use for the first time. The author demonstrates the significant historical role

of the Circle of Lovers of Russian Music in the development of artistic interaction between performers and composers, as well as between performers and audiences.

Keywords: concert, chamber vocal concertizing, romance song, musical circle, M. A. Olenina-D'Alheim, M. S. Kerzina

Beslan G. Ashkhotov

The Unfading Values of Traditional Culture

The article describes the events of the Fourth International Ethnic Festival-Competition “Voices of the Golden Steppe” and the Second International Academic Congress for Ethnomusicology “East and West: Ethnic Identity and Traditional Musical Heritage as a Dialogue of Civilizations and Cultures” (September 2013), both of which are regularly held by the Ministry of Culture of the Astrakhan Region and the State Center for Folk Music “Astrakhan Song.” The main events of the grandiose festivity of ethnical culture and the broad cultural program, which served as a broad background for the festival and the congress, are characterized. Over 150 performers from Azerbaijan, Kazakhstan, Russia and Ukraine performed, fitting themselves into the festival’s five nominations (solo folk singing, ensemble folk singing, solo instrumental performance of ethnic music, instrumental ensembles of ethnic music, folk choreography ensembles).

Scholars and researchers from 30 countries of America, Africa, Asia and Europe took part in the ethnomusicology congress. They carried an avid scholarly discourse on the mutual influences and interaction of cultural paradigms and on the destinies of the identities of ethnical cultures in the conditions of worldwide globalization and influx of contemporary mass culture. The author of the article contemplates on the issue of preservation of the nonmaterial cultural heritage, including the archetypes of folk consciousness, highlighting in this context the importance of the festivals-competitions held in Astrakhan.

Keywords: the festival-competition “Voices of the Golden Steppe,” ethnomusicology congress, ethnical culture, the dichotomy of “East-West”

Yesenia M. Petrova

Traditions of Performance on the Piano Harmonica (The Lipetsk and Voronezh Regions)

The article is devoted to the piano harmonica from the Yelets Region – a traditional musical instrument, which has received a wide usage on the territory of the Lipetsk Region and the northern areas of the Voronezh Region. The piano harmonica has been preserved in all spheres of artistic activity as the result of a high quality of production and constructive and timbral-registral characteristic features that are exemplary for the given regional tradition. The instrumental, vocal and choreographic forms comprising the different genres of folk music of the

Lipetsk Region and the northern areas of the Voronezh Region since the 1930s and up to the present day form the central focus of the article. The musical tradition demonstrates an immense diversity of variants of the folk tunes and discloses two genre-related groups of folk-tunes: “dance tunes” and “walking tunes.” Among the instrumental ensembles incorporating the piano harmonica, special brilliance and expressiveness is characteristic of the duo of the piano harmonica and the tambourine, which is immensely popular in the southern areas. In dependence on the level of mastery of the instrument, two styles of performance become distinctly visible – “elementary playing” and “playing with plunks.” “Elementary playing” is indicative in regards to preservation (or manifestation) of the peculiarities of “traditional, historical playing” – “the way they played before.” “Playing with plunks” defines the variants of performing traditional folk tunes in the interpretation of virtuoso harmonica players, presenting various techniques of variation. Beginning with the first models, constructive features have been introduced into the piano harmonica, defining the technique of performance on the instrument.

Keywords: the Yelets piano harmonica, folk music of the Lipetsk and Voronezh Regions, Russian folk tunes, “playing with plunks”

Alevtina A. Mikhailova

Variant Processes in Traditional Composition of Saratov-Based Harmonica Players “Saratov Sweep”

The article is devoted to areal research of instrumental folk music. It examines issues of variant development and multiplicity of performing versions in traditional music-making on the Saratov harmonica. Various diverse forms of structural manifestations of image- and style-related ideas are researched: the developing and communicative types of variation as means of realization of the artistic thinking of traditional performers. The respective forms of poly-textuality emerge from the individual nature of the tradition itself, its uniqueness, as well as the psychological orientation of the performer, who is the creator of the music. The examples of variant exposition of thematic material cited in the article make it possible to observe a special communicative type of variation development based on an organic connection of the principles of repetition and variation with an improvisational-developmental method, which generates an inimitably original artistic result.

Keywords: folk music, traditional instrumentalism, Saratov harmonica, repeat, variant development

Tatiana N. Smirnova

Strokes on the Domra and their Correlation with the Strokes on Other Instruments

In the article the author demonstrates the correlation of the strokes in performance on the domra with strokes in performance on other instruments, in particular, the violin, bayan and piano. The necessity for this emerged in connection with the widespread practice of transcriptions for the domra, in which the strokes require reevaluation in new instrumental conditions. The topical quality of the question regarding strokes on the domra is stipulated by the lack of research of it and the lack of a unified system of indications or a strict conceptual-terminological apparatus in methodological and musical texts. The author of the article specifies the definition of the category of the stroke, which is comprehended as a constituent part of articulation; she proposes a classification of strokes on the domra fixated on a special table; she distributes the main and supplementary strokes in the direction from *legatissimo* to *staccatissimo*; she provides a comprehensible table for finger application on the small threestring domra, which may enable a more precise sounding of strokes for the achievement of the desired articulation. The article makes the attempt at a scholarly approach to the description and specification of each of the group of strokes played together and separately. At the same time, the application (with consideration of sound production on the domra) of M. Imkhanitsky's positions on the role in the system of articulations and strokes of the factor not only of playing together or separately, but also of playing in an accented or unaccented way.

Keywords: domra, stroke, articulation, plating together – playing separately, accented playing – unaccented playing

Sergei A. Eisenstadt

The Russian German, Rafail Gustavovich Koeber at the Sources of Japanese Art of Piano Performance

The article is devoted to the Russian musician, Rafail Gustavovich Koeber (1848–1923), a graduate of the Moscow Conservatory at the turn of the 19th and 20th centuries, a piano professor at the Tokyo Ongaku Gakko. This conservatory, the first state educational institution in Japan prepared specialists in the sphere of the European musical tradition. Basing himself on historical editions, the author specifies biographical facts connected with the Koeber family, his education in Russia and activities in Japan. Defining Koeber's position in Japanese piano instruction, the author asserts that the musician from Russia stood at the sources of the processes connected with the formation of the Japanese pianistic culture of the first decades of the 20th century. Although outwardly it seemed that the formation of the national pianistic school took place during a complete predominance of the German and Austrian piano tradition, nonetheless, an increasing impact of the Russian school was also manifested.

Keywords: Koeber, Moscow Conservatory, piano, Japan, the Tokyo Ongaku Gakko

Larisa V. Latyshova

From the History of the Art of Organ Performance in Kazakhstan: Specific Features of the Instrumental Availability

The author highlights the issues of formation of the art of organ performance in Kazakhstan and its instrumental basis, marking out three periods of development. The first period (1967-1987) is connected with the extrapolation into the Kazakh culture of the German traditions of organ construction and the mastery of the achievements of the German and Russian schools of organ performances. The second period (1988-2004) is connected with the formation of national instrumental traditions (V. Tebenikhin, A. Karasayeva, G. Nesipbayev) and the activation of Kazakh musical composition in the sphere of organ music (Zh. Dzhumabekov, B. Bayakhunov, S. Abdinurov, S. Yerkimbekov, et al) and construction of church organs. Composers write works for solo organ in various genres, as well as compositions for voice and various instruments and organ; and a festival of Bach's music is organized. The third period (from 2005 to the present) is the contemporary period, signified by construction and inauguration of new organs in Astana and Karaganda. Presently Kazakhstan possesses a broad range of instruments of various functions – for concert use, for instructive purposes, as well as church organs with diverse technical and sound characteristic features.

Keywords: musical culture of Kazakhstan, organ, art of organ performance, organ instrument availability

Olga V. Tulinova

The Role of Amateur Music Making in the Development of Musical Education in Provincial Cities and Towns

The preservation, development and study of the cultural heritage of the various regions of Russia present one of the most important goals of present-day scholarship. The interest towards the musical cultures of the various areas and regions of Russia has been stipulated by the necessity for application of the obtained material in musical educational institutions. The musical life of provincial cities and towns developed in a certain algorithm: from concert tours of maestros from the two capital cities to the formation of their own hearths of musical education and performance. A special position in the cultural life of provincial cities and towns in the second half of the 19th century was taken up by amateur music making. The author examines the functioning of amateur musical societies and groups, as well as other means of exposure towards the art of music in Yelets –

a city which was part of the Orel oblast. On the basis of archival documents and historical publications the significance of amateur music making for the strengthening of traditions of the musical culture of Yelets is determined.

Keywords: musical life in Russian cities, amateur music making, Yelets, musical education, Ivan Bunin, Tikhon Khrennikov

Svetlana V. Mushkina

Folk Instrumental Performance in Magnitogorsk

The article is devoted to research of the process of formation of folk instrumental performance in the musical cultural sphere of peripheral cities. The present sphere of activity is examined in the context of a stadial scheme of development of the amateur, professional academic and professional “pop-vernacular” trends, which makes it possible to define their evolutionary and involution stages. The graphic scheme of stadial development of folk instrumental performance of Magnitogorsk proposed in the work demonstrates visibly the immobile recurrence of the stages in the process of formation of each of the enumerated trends. This approach makes it possible to mark the centrifugal tendencies and to indicate the dynamicity and specificity intrinsic to the given type of performance activities on the peripheral cities of Russia.

Keywords: folk instrumental performance, Magnitogorsk, amateur performance, professional academic sphere, “popvernacular” trend

Ninel F. Garipova

Traits of the Portrait of Russian Pianist

V.V. Timanova

The article is devoted to the famous pianist Vera Timanova, a native of Ufa, whose extraordinary talent flourished in the second half of the 19th century. In juxtaposing the disparate materials – the modest encyclopedic data, the works of the final years and the archival documents, the author undertakes the attempt to examine the previously unidentified traits of the musician’s personality, which brought her to the heights of the art of piano performance. Letters of Franz Liszt, Karl Tausig, Moritz Moszkowski and Sophie Menter addressed to Timanova are quoted extensively. During the process of work on the article it became possible to bring in certain corrections into the pianist’s artistic biography, namely, the erroneously indicated years of study with Liszt.

Keywords: piano performance, musical culture of Ufa, musicians of Russia, Vera Timanova

Vera I. Nilova

Sibelius and the Crossing of the Times

The article is written in the form of sketches, in which the author expounds the scholarly perspectives on of the leading the musical legacy of Sibelius Finnish Musicologist Veijo Murtomäki and Estonian composer and musicologist Leo Normet on Sibelius' musical legacy. The author's attention is focused on two editions in Russian of various years: the biography of Sibelius written by Murtomäki for the book "A Hundred Remarkable Finns" (2004) and Normet's monographic work "The Symphonies of Sibelius" (2011). Both works have been published outside of Russia, and for this reason may have not come to the focus of interested specialists in the country. To attract attention to these works on the part of the musicological community and to bring the results of Murtomäki's and Normet's research into a broader musicological context in Russia – such are the aims of these sketches.

Keywords: Sibelius, Murtomäki, Normet, the symphonies of Sibelius

Victor V. Khairullayev

Beaumarchais and Salieri: from "Tarare" to "Axur"

The article is devoted to the interrelations of two brilliant personalities from the second half of the 18th century – composer Antonio Salieri and French dramatist Pierre-Augustin Caron de Beaumarchais during the years of their joint work on a composition – the opera "Tarare." Basing himself on a number of research works, both in Russian and in other languages, the author discoses the history of their cooperation. It took almost three years for Salieri to finish his opera (at the same time he was carrying out his duties in the Vienna Court, he also created several operas). During the preparation for the opera's world premiere, Beaumarchais took upon himself the main role and carried a real advertising campaign, which brought its results. The premiere of the opera "Tarare" took place with great success, after which the opera was staged in Paris several times during the rule of different political regimes. Having returned to Vienna, Salieri, upon the request of Emperor Joseph began to work with librettist Lorenzo da Ponte for a revision of "Tarare" into an Italian version, which was given the title "Axur, Rex d'Ormuz." In this revised version the opera obtained greater popularity and was performed on various theatrical stages in Europe, including Russia.

Keywords: Salieri, Beaumarchais, Paris, the French Revolution, Tarare

Elena Yu. Andryushchenko

"Variations" by Andrew Lloyd-Webber and "Rhapsody on as Theme of Paganini" by Sergei Rachmaninoff: Artistic Parallels

The article is devoted to the multifold “dialogues” of Andrew Lloyd-Webber’s musical style with the legacy of classical music from the 18th and 19th centuries as one of the most important features of the English composer’s thinking. The present problem is examined on the example of the well-known instrumental composition aspiring towards a synthesis of characteristic features of serious and popular genres. The article discloses the “generating model” of the indicated artistic conception – Sergei Rachmaninoff’s classical masterpiece, and the historical and cultural premises for the described “dialogue,” as well as the compositional and dramaturgical parallels between the two compositions are designated. Special attention is paid to the “ballet” version of the “Variations,” created by choreographer Anthony Van Laast as the second movement of the “stage concert” – the musical “Song and Dance.” The author singles out the role of this version of the composition in the development of the “choreographic” musical of the 1980s and 1990s.

Keywords: “Variations” by Andrew Lloyd-Webber, Sergei Rachmaninoff, Mikhail Fokin, “Rhapsody on a Theme by Paganini,” the ballet “Paganini”

Natalia L. Sokolvyak

String Quartets by Soviet and Russian Composers in Memory of Shostakovich

The article examines six string quartets by Soviet and Russian composers dedicated to the memory of Dmitri Shostakovich: Arno Babadjanyan’s Third String Quartet (1976), S. Tsintsadze’s Ninth String Quartet (1977), Yuri Falik’s Fourth String Quartet (1977), Alexei Nikolayev’s Third String Quartet (1981), Andrei Eshpai’s “Concordia discordans” String Quartet (1991) and Roman Ledenyov’s String Quartet “Contrasts” (2000). The author introduces the reader to the essential domain of memorial music of the last quarter of the 20th century – string quartets in memory of Dmitri Shostakovich, including the unpublished ones. The genre of the string quartet is presented as one of the predominant bearers of the tradition of the musical epitaph in Russian art. The influence of Shostakovich’s string quartet writing on the traits of the styles of the works dedicated to his memory is traced. The individual features of the composers’ conceptions of their memorial works, in which a dialogue of styles is combined with artistic traits characteristic for memorial music, are marked out.

Keywords: Dmitri Shostakovich, memorial music, string quartet, poly-stylistics, dialogue of styles