

**Savolina P. Galitskaya**

### **On Professionalism in Traditional Musical Culture**

Professionalism in traditional musical culture as a self-contained issue began undergoing its formation rather recently – since the end of the preceding century. The author emphasizes the fact that it has not been studied before, as well as the special complexity and multifaceted qualities of the phenomenon. On the basis of systemic-comparable analysis the article highlights ten traits of oral professionalism, interconnected with various aspects of musical thought. On the comparative plane they are presented, on one hand, in the context of folklore and, on the other hand – of compositional work. The most essential signs of professional music of the oral tradition present themselves are: the oral form of artistic creativity, the cardinal role of aesthetical artistic origins, the complexity of musical texts, a high level of possession of performance technique, the necessity of specialized instruction, special forms of authorship, a possible possession of a special type of fixation of notation, provision of means of material existence, autochthonous scientific reflection, and a partial dissolution of syncretism (characteristic for folklore). The features of traditional professionalism characterize the various styles and genres of the corresponding types of traditional musical culture, such as, for instance: church service genres connected with both monotheistic religions and polytheistic ones; secular types of “music for hearing”; the epos of various peoples; shamanism. Research of professional musical culture of the oral tradition is one of the most important tasks of ethnomusicology, as well as musicology in general.

Keywords: musical folklore, traditional music, music of the oral tradition, signs of professionalism in traditional music

**Grigory R. Konson**

### **The Image of Fate in P.I. Tchaikovsky's Overture-Fantasy “Romeo and Juliet” As the Bearer of Personal Catastrophism**

The object of research in this article is Tchaikovsky's attitude towards religion as the expression of God and fate (destiny), which formed his world-perception, permeated with a personal catastrophism. Its academic novelty is in its academic perspective, which makes it possible to reveal those aspects of the composer's musical thought which were previously not observed by musicologists. They are analyzed here from the positions of “Tchaikovsky the thinker,” examined through the prism of the composer's psychological-philosophical reflection, as disclosed in his letters and diary entries, as well as in his music. The author of the article comes to the conclusion that Shakespeare's tragedy “Romeo and Juliet” served not as the literary program for Tchaikovsky, so that he could create the overture-fantasy with the same name (as has been enrooted in Russian musicology), but merely as a preliminary impulse, which the composer revised thoroughly. At the basis of Tchaikovsky's world-view, as well as the content of the given composition, lies the contradiction between his feeling of fear of God and the aspiration for uniting with Him. A concrete proof of the author's conception in the analysis of the overture-fantasy is served by the theme of the chorale, in which the researcher discloses the semantics of hidden aggression and the lonely soul contradistinguished to it. In general, the research of the phenomenon of personal catastrophism which emerged as the result of problematic relations with God in the conditions of tendencies of a social crisis of moral values presents itself as an unusually relevant task. This research of the declared topic makes use of the method of integral analysis of an artistic text based on the composer's epistolary heritage and his utterances.

Keywords: P. I. Tchaikovsky, overture-fantasy “Romeo and Juliet,” God, church, fate, chorale, life and death, catastrophism, artistic image

**Alexander I. Demchenko**

### **The “Stellar” Decade of Georgiy Sviridov**

Georgiy Sviridov’s ultimate attainment of his style took place in the mid 1950s, starting from his vocal cycle “Songs to the Texts of Robert Burns” (1955). This composition opened up an absolutely new phase in Sviridov’s creative biography, when in a number of positions he turned out to be an undoubted leader in Russian music. It was Sviridov, in particular, who was able to express with the greatest power the spirit of social enthusiasm prevalent in the country at that time, which appeared during the time of the so-called “cultural thaw,” which received vivid expression in the “Poem in Memory of Sergei Yesenin” (1956) and the “Pathetic Oratorio” (1959). In the first half of the 1950s Sviridov intrinsic responsiveness to the influences of the time gave rise to a regular and extremely radical transformation of his artistic system. At that, at a number of instances he was able to give a more impressive putting into practice of new influences, the main bearers of which at that time were new authors, who comprised the following generation of Russian composers. Thus, one of the most vivid artistic initiatives was put forward by Sviridov in the vein of the “new folkloristic wave” that appeared at that time – the significant composition representing it was the “Kursk Songs” (1963). Together with his young “Russophile” colleagues from the 1960s Georgiy Sviridov broadly extended the horizons of perceptions about boundaries and manifestations of national traits, stronger and more significantly than anybody else, disclosing in his musical images his essence, an example of which may be served by the musical score that concluded the trajectory of the “stellar” decade – the “Little Triptych” (1964).

Keywords: Georgiy Sviridov, musical culture of Russia, new folkloristic wave, vocal cycle, oratorio

**Johnny Reinhard**

### **Howard Gardner’s MULTIPLE INTELLIGENCES: *A Minority View: Musical Intelligence***

Perhaps there is no more important time to think critically about what makes music unique among disciplines than the present era. Intelligence, long subsumed by the duality of language and mathematical skills in the United States and elsewhere, has been found to be myriad. Harvard professor Howard Gardner has profoundly changed the landscape of our understanding of the different modes for getting and interpreting data. Colleges always include Gardner’s multiple intelligences divisions in their curricula. And while Gardner encouraged the increasing of recognized intelligences, shared by all but in different proportions, musical intelligence is often deemed a mystery. And while it is acknowledged as a full member of the pantheon of intelligences, musical intelligence’s uniqueness requires special attention.

Keywords: musical intelligence, intelligence, Howard Gardner, learning, pedagogy, music, education

**Galina P. Ovsyankina**

### **From Alexander Izosimov’s Vocal Cycle “Songs of the Wonderful Stranger” to Paintings by Svetlana and Sabir Gadzhiev**

The «Songs of the Wonderful Stranger» by St. Petersburg-based composer Alexander Izosimov (b. 1958) represent a special genre – a vocal relay for four soloists with piano. According to the composer’s plan “the soloists mimic passing a baton from one to another,” while performance by voices varying from each other in timbre and tessitura (soprano, mezzo-soprano, tenor and bass) create a dramaturgy of timbre, bringing the vocal cycle closer to a psychological performance-reflection or narrative.

The vocal cycle was composed during the course of twenty five years (1979–2004). The eighteen songs comprising it form a unified reflective action, which may be divided into two large-scale parts. Its core is formed by settings of poems of Arseny Tarkovsky (thirteen movements), which are joined by settings of poems by German Romanticist poets – Novalis, Ludwig Uhland and Eduard Moericke – as well as a setting of a poem by Alexander Blok.

Having been generated by the poetic word, the «Songs of the Wonderful Stranger» inspired the creation of a number of picturesque canvases, generating a ternary synthesis of the arts. The St. Petersburg-based artists Svetlana and Sabir Gadzhiev created a number of paintings depicting this relay vocal cycle. It would be difficult to classify their stylistic personalities to any single trend. They correspond to the vocal cycle by their bright scale of colors, original symbolism and a joyful world perception.

Keywords: vocal genre, vocal cycle, song, poem with music, dramaturgy of timbre, musical language, painting, stylistic trend

**Sergei Ya. Vartanov**

### **Sign Semantics and the Integration of Conception in Interpretation on the Piano**

The aim of the article is to show the contradiction in the approaches towards the issue of sign semantics. On the one hand, there exists the sign-related type of thinking on the part of practicing musicians (composers, performers) in an individual conception, embracing an integral musical composition and raising its communicative impact. On the other hand, there exists academic musicology, which was formed on the basis of the priority of the composer and the musical text, with its prevailing attention to its separate sides and an underestimation of the effect of impact of the entire musical composition. Its representatives have a skeptical attitude towards the theory of performance (“where there is interpretation, there is no room for theory”). At the same time, the great composers, conductors and pianists Liszt and Rachmaninoff stemmed from the position that it is particularly the inner program of the musical composition, the conception of interpretation that determines the deciphering of the signs of the musical text by the performer.

In interpretation of musical compositions based on performance semiotically related perceptions are interpreted as signs and symbols, which become the operands of musical and object-related figurative thought. On the example of Sergei Rachmaninoff’s personal programmatic commentaries to five of his Etudes-Tableaux (expounded in his letter to Ottorino Respighi, who was working on orchestrating them) the role is shown of the pianist’s perceptions of signs in the formation of the conception of interpretation. An important resource in the integration of the conception is formed by the performer’s thesaurus; the understanding of intertextual connections makes it possible to trace the genesis of semantic parallels, both within the composition and in its interaction with the world of culture.

Keywords: piano music, piano interpretation, integration of conception, semantics of signs

**Elena Yu. Andrushchenko**

**Processes of Synthesis in the Historical Development of the Musical:  
From the 1910s to the 1960s**

The article presents a formulation of the issue of a “universal” definition of the musical as a genre related to musical theater. The author marks out the inseparable connection of the essential features of the musical with its historical evolution, in which a crucial role is played by diverse synthesizing processes. According to the researcher’s opinion, this kind of trait of the musical is traced out on the level of formation of plot and genre development, musical styles and stylistic components, going back as far back as the 1920s. The competition with other varieties of light-genre theater (operettas, revues, vaudevilles, minstrel theater, etc.), as well as with musical cinematography, was conducive for the musical to perceive and incorporate various innovations in an accelerated way. As indicative examples of interpretation of synthesizing processes, the author interprets the musicals of Jerome Kern (“The Floating Theater”), George Gershwin (“I Sing of You”), Richard Rodgers (“On Your Toes”), Leonard Bernstein (“West-Side Story”), Lionel Bart (“Oliver”), Anthony Newley (“Stop the World, I Want to Get Off”), as well as “Carmen Jones” by R.R. Bennett. The musical has successfully overcome the boundaries of ethno-cultural limitedness by engaging in productive cooperation with traditions of theater and musical performance of the Old World. As the result of this relevant interaction in the historical perspective a gradual change of artistic priorities began to take shape – the Europeanization of the musical presented itself as a powerful stimulus towards the discovery of new perspective directions in this sphere of musical theater. Characterization of the historical development of the genre by decades makes it possible to reveal the specific features and the directedness of the synthesizing tendencies up until the 1970s and the 1980s – the culminating moment in the “biography” of the musical, which had established itself in the leading positions in the sphere of musical theater.

Keywords: the history of the musical, musical theater of light genre, American musical, English musical

**Natalia V. Sypalo**

**Gottfried Gasanov’s First Piano Concerto  
and Issues of the National Compositional Style**

The article is devoted to one particular composition by Gottfried Gasanov with which the birth of the school of professional music composition in Dagestan is connected. The First Piano Concerto is examined as a musical laboratory that reflects the laws of the process of integrating local-ethnic and universal-European traits in the formation of a national school of composition. The phenomenon of bilingualism, emerging on the basis of dialogue between two cultures, is researched from the perspective of the theory of intertextuality founded by Mikhail Aranovsky.

The special type of dialogic relationship of the kindred and the alien lying at the basis of the Concerto is interpreted from the positions of domination of precepts of the European logocentrism, which is manifested in the derivation (or transformation) of structural models of the folk musical material. The composer’s adherence to the axiomatics of standard musical forms, as well as the syntactic norms of European culture, is reflected in the replication of that type of musical discourse which corresponds to the highest achievement of European instrumentalism – namely, symphonic dramaturgy. Its logic is founded in the article by means of the categorical triad of Universal-Individual-Particular, which discloses the profound structure of the composition’s inner plot. It specifies the process of individuation (according to Carl Jung) of the composer within a special model of ethnic self-identification: the achievement of the synthesis of the Universal and the

Individual at the stage of the Particular, realized through the rootedness of the Singular in the Universal, reflects a certain grand purpose of any national style of musical composition.

Keywords: Gottfried Gasanov, musical culture of Dagestan, piano music, ethnocentrism, intertextuality, bilingualism

**Ruslan T. Khusainov**

### **About Stylistic Interactions in Paul Hindemith's Piano Sonatas**

The author of the article makes a study of the three piano sonatas of Paul Hindemith, composed in 1936. A brief overview is given of Hindemith's compositions written in various genres, which preceded the piano sonatas: works for viola, cello, violin, viola d'amore, etc. Definition is given of Hindemith's chief stylistic priorities: Neoclassicism, Neo-Baroque, Constructivism and Romanticism. An interpretation of neoclassical principles finds its reflection in the Sonata in G. Here one can observe the revival of the "light" genre of the sonatina of the trend of Mozart and Haydn. A realization of the tendencies of the Neo-Baroque connected with the music of J.S. Bach and his contemporaries is revealed most vividly in the Sonata in B-flat. The genre-related color of the themes in Hindemith's sonata cycle is expressed by the historical genres of the Sicilienne and the Bouree with the strengthening of the linear element.

Constructivism, which takes contrapuntal methods for its basic element and brings them to a universal level, can be found in all the sonatas. The tendency of "machinery" in music brings out to the forefront the elements of rhythm, dynamics and texture, thereby reducing to a minimum the melodic element. The Sonata in A demonstrates romantic tendencies, which disclose on such functional levels of the musical text as dramaturgy, composition and lexis. An important role is played in the present opus by the programmatic element. The paths of interconnection in works of various stylistic features are traced out. In the outcome the composer rejects the romantic style, which is expelled by baroque and classicist stylistic traits. Those, in their turn, are synthesized with the avant-garde tendencies of their time.

Keywords: piano sonata, Paul Hindemith, Neoclassicism, Neo-Baroque, Constructivism, Romanticism, style in music

**Ivan A. Subbotin**

### **Polystylistic Trends in the Music of Vladimir Mishle**

The article is devoted to one of the popular techniques of contemporary composition, which has not been sufficiently researched in the examples of a heterogeneous mode of artistic consciousness. On the example of compositions by Saratov-based composer Vladimir Mishle a study is made of the peculiarities of polystylistics as the main compositional technique and the leading principle of his musical thinking. This kind of character of creative consciousness is generated by the composer's aesthetics and artistic worldview, in which the coexistence of diverse elements acquires the character of inner necessity. The content-wise structural aspect of this research discloses the collage-type and symbiotic types of polystylistics. The technique of collage is characterized by the use of quotations and mounting technique, as well as closeness of intonation of various thematic and genre-related spheres. A symbiosis emerges on the basis of imitation of the stylistic model of a particular epoch, genre or concrete compositional style and creates an imprecision of division between the composer's own music and derived musical material, as well as their mutual interaction, which is devoid of conflict. The blending together of elements of various types of polystylistics (a frequent occurrence within the framework of a single composition) stipulated the peculiarities of specificity of genre, dramaturgy and form of Vladimir Mishle's compositions. The genres and forms of 18th century music (theme and variations, rondo, suite,

fantasia, prelude, fugue, concerto) correspond to the composer's understanding of polystylistics as a domain of connection of various aesthetical positions and musical languages. The sonata form and the symphonic method of development of many works by the composer present themselves as bearers of play dramaturgy of the music of the classics. The unconflicting dialogue (the main event and attribute of play systems) in the sonatas of Haydn and Mozart and the polystylistic of Vladimir Mishle find themselves within the field of single means of coding of musical information and actualize the element of play as a possibility of expressing the polyvalent (polystylistic) interpretation of the world.

Keywords: composers of Russia, Vladimir Mishle, polystylistics, collage, allusion, quotation, stylization, parody, quodlibet, logic of play, sonata quality

**Tatiana I. Kaluzhnikova**

### **The Monologue as a Sound Constituent of Creative Games of Preschoolers**

On the basis of the material recorded in 1998-2001 in Ekaterinburg, the editor examines one of the most complex forms of children's sound-based self-expression – the play monologue. It is characterized for its inherent syncretism of the verbal-syllabic element, plasticity of body, mimicry, gesture and singing. Psychologists correlate such forms with the egocentric speech typical for children, extroversive in its means of expression, yet introversive in its structural organization and communicative function. Utterances in the forms of monologues are accompanied, for the most part by playing at theatrical productions, as well as processes of drawing.

The monologue is interpreted in the article as a text existent in oral form, endowed with semantics, syntax and pragmatics and functioning in the conditions of communicating with people. The monologue is interpreted in the article as a text existent in oral form, endowed with semantics, syntax and pragmatics and functioning in the conditions of communication with people. The semantics of monologue-type texts is conditioned by the preschoolers' image of the world, their perceptions of the sounds of the surrounding world and the norms of sound behavior in various social and cultural situations. The role of singing in these instances is great, at that the milieu of vocal segments is immensely broad and includes vocalizations on asemantic syllables and improvised verbal fragments, melodies invented by the child itself, fragments from familiar songs, ornithomorphic and zoomorphic sounds, etc. The regularities of rhythmical, pitch-related and syntactic constructions of the monologues are determined by their syntax. The pragmatics of the studied text is formed by two key vectors – the functional and the communicative. Realizing all the diversity of the functions which are generally carried out by speech, the monologues generally disclose the specificity in the sphere of communication. Notwithstanding their individual form, they are dialogic, which is stipulated by the use in theatrical production games of the models of the intra-personal and the personal-group communication, as well as a constant change of viewpoints of their creator/performer.

Keywords: games, play monologue, text, inner dialogue, semantics, syntax, pragmatics

**Alexandra V. Krylova**

### **Theory and Practice in Education of Specialists in Musical Management (the Experience of the Rostov State S.V. Rachmaninoff Conservatory)**

The aim of the article is to present an analysis of the experience of instructing managers in the sphere of music, accumulated by the Rostov State Conservatory (RSK). The author discloses the

causes that stimulated the introduction of this field of study into the Russian musical higher educational institutions in the early 2000s substantiation is given of the necessity of educating within the classical musical community of a type of specialist capable of: implementing contemporary technologies of concert presenting business into the sphere of existence of classical music; surviving in market conditions, having available a musical product of a high intellectual level; and making art commercially viable. Characterization is provided for the program of instruction of musical managers at the RSK. Especially stressed the demand for this given field of study in society and the importance of the practical component spanning the entire cycle of instruction, along with the reclamation of the theory of management in the sphere of culture. During the process of analysis of the complex of tutorial disciplines called to shape the specialist in management in the sphere of serious art stress, is made of the significance of attention towards creative activity of thought, without which no realization of ideas in the artistic sphere of activity is possible, as well as foundation of a sturdy stratum of the conceptions of culture and art. The experience of project activity of managers, graduates from the RSK is researched, and examination is carried out of various forms of creative projecting, introduced at various stages of education, their aims and goals, up to the diploma project.

Keywords: musical management, musical education, project activities in the sphere of culture, fundraising, the Rostov State Conservatory, theory of management in the sphere of culture

**Alexander Ya. Selitsky**

### **Upbringing on Worthy Models (On the Methodology of Instruction of Musical Criticism)**

Practical skills in the field of musical criticism are acquired in simultaneity of writing one's own texts and analyzing the works of other authors. As specimens for study it is worthwhile to turn not only to the works of the classics and significant contemporary journalists, but also to lesser-known authors. When studying the texts, attention must be fixed not only on the content, but also on the style and the "technology," which endows the analysis with a practical directedness. Individual interpretation of the genres of music criticism, the criteria from which the authors stemmed, and parameters of evaluation of utterance become elucidated. This type of observation also touches upon the literary and artistic aspects and the form of manifestation of the publicist element. Educational discipline is called upon to draw the student's attention towards the legacy of music criticism as a school for mastery.

Among the authors whose articles may be recommended for learning, special mention must be made of pianist and professor at the Rostov Conservatory Igor Benditsky (1941–2011), who had numerous publications in the conservatory newspaper "Kamerton." Most instructive are the background factors which led Benditsky to the field of journalism: a profound need in frequent encounters with music performed live, the aspiration to tell everybody about his impressions and to convince about the rightness of his evaluations. His texts are of implicit interest as the result of the well-rounded knowledge of music of various genres, an immersion into artistic processes, a presence of clear artistic ideals, a feeling of historicism, and an aspiration to summarizations. These qualities made it possible for him to understand any concrete event of concert life under a broad angle of vision, to place that particular event into a definite context (of the given concert season and more remote years, of performing traditions of a particular composition), etc.

Keywords: applied musicology, analysis of a text of music criticism, Igor Benditsky, the Rostov Conservatory

**Nina K. Evdokimova**

**From the History of Research of Activities of Russian  
Musical Institutions for Higher Education in the 1920s and 1930s:  
Integrative Scholarly Trends**

The history of formation of musical scholarship in Russian educational institutions of the 1920s and 1930s is examined by the author in the perspective of its integration with other spheres of scholarship. For musicology in the first third of the 20th century the determining tendency was formed by the expansion of the spectrum of interdisciplinary research: a rapprochement with natural sciences (physics, acoustics) and with the field of knowledge about the human being (physiology, psychology). The academic traditions of the State Institute for Musical Scholarship, which was established in Moscow in 1921, were continued in the country's conservatories. Integrative directions, which lay the foundation for interdisciplinary approaches to the issues of musicology, received intensive development.

The top-priority position of this direction is confirmed in the article during the process of analysis of the results of the work of the Musical Institute for Scholarly Research affiliated with the Moscow Conservatory and its mentee institution, the Sverdlovsk Conservatory (founded in 1934). In the new musical institution in the Ural Mountains region the formation of scholarly-methodical work was carried out in correspondence with the governmental decrees of the Soviet period. This is testified by the archival materials of the Ural State M.P. Mussorgsky Conservatory and the State Archive of the Sverdlovsk Region, which are brought into scholarly use for the first time by the author. The studied materials broaden the perceptions of the formation of Soviet musical scholarship in educational institutions and of the achievements of regional musical scholarship of the indicated time period.

Keywords: Russian musicology, interdisciplinary connections, Moscow Conservatory, Sverdlovsk (Ural) Conservatory

**Vera I. Nilova**

**Rosa Newmarch, the British Promoter of the Music of Sibelius**

Rosa Newmarch (1857–1940) was a most interesting personality endowed with numerous talents – namely, musical, literary, linguistic, those of a lecturer and organizer, as well as the talent of human communication. In Russia she is known as a connoisseur and promoter in Britain of Russian music. Newmarch was a generally acknowledged Russophile, but she also was a Fennophile. From the early 1900s and up to the last years of her life Newmarch tirelessly promoted in Britain the music of Sibelius in her reviews, articles, lectures and books. She prized Sibelius' originality of thought and asserted that Sibelius' music is less derivative than the musical thought of many compositions by his contemporaries. Sibelius was for Newmarch a representative of a historically founded culture, which preserved the "old-fashioned" attitude to the musical theme. Stemming from verbal inspirations, Sibelius' musical themes, according to Newmarch, differed favorably from the "misborn ideas" of modernist compositions.

The author presents a brief overview of the English-language sources, which characterize Newmarch's diverse activities and legacy, containing biographical data, hitherto not published in Russia. Special attention is reserved for Sibelius' trips to Britain and Newmarch's trips to England. Stress is made on Newmarch's interest in everything Finnish and in her high evaluation of the personality of Sibelius the composer. Sibelius highly valued Newmarch as a listener capable of immersing herself profoundly into the style of his music. It is shown on the example of the way they addressed each other in their correspondence how their relations changed from official to friendly. Throughout the years, the high evaluation of Sibelius' music on the part of Newmarch did not change.



Keywords: Jean Sibelius, Rosa Newmarch, Finnish music, musical culture of England

**Antonina S. Maximova**

### **Forming a Second Center of Western Music in the USA**

For centuries Europe used to be the only center for academic classical music. The article shows how the historical processes of the end of the 19th and the first half of the 20th centuries led to the formation of a second center of Western music in the USA. The core of this process, according to the author, was formed by European musicians who moved to the New World, whose knowledge and experience were transformed in a special way, by blending here with local musical sources and being subjected to the influences of the American historical realities and particularities of American culture. The concentration of artistic forces in the United States and their activation in the first half of the 20th century, the ceaseless search of paths of development different from the European ones, along with an essential sense of openness to external interactions conditioned the specific features and the rise of the American musical scene. Being on par with the European scene in terms of its diversity, it became a place of crystallization for new vectors of development of Western music.

Keywords: Western music, 20th century music, American music studies, experimental music

**Irina A. Kaynova**

### **Composer Viktor Ulyanich: Christian Worldview and Artistic Style**

The article presents a concise overview of the musical oeuvres of Russian composer Viktor Stepanovich Ulyanich, whose life witnessed a harmonious intertwining of music, science and faith. The Christian world-perception traverses throughout his entire musical output, whether it is vocal, choral, chamber-instrumental, orchestral, or theater music. The sphere of imagery in his musical compositions is comprised by subjects of nature, the universe and human existence. The musical technological innovations in Ulyanich's music are vindicated by the necessity of creating an artistic image. He prefers to incorporate completed forms, giving a great deal of attention to the proportions of the respective sections of musical compositions; for him pure harmonies and vivid thematic material become the chief means of expressing musical thought. In terms of development of the musical material, he prefers various types of combinatorial combinatorics, which reflect the mathematical laws of nature. In his music the composer touches upon issues of the fundamental principles of existence, juxtaposing Good and Evil, Life and Death, Light and Darkness, thereby reminding of the initially lofty calling of the human being..

Keywords: composers of Russia, Viktor Ulyanich, computer music, Easter troparion

**Elena V. Kiseyeva**

### **Artistic Time in the Productions of Postmodern Dance**

The article is devoted to understanding the artistic principles of postmodern dance. Presenting itself as a borderline phenomenon, it was formed in the context of experimental art of the 1950s and 1960s and developed during the course of the entire second half of the 20th century within the frameworks of conceptualism. The postmodern dance possessed a genetic duality, which determined its aesthetics, artistic strategies and methods. The leading form of presentation of the postmodern dance, expressed by its performances, rejected the traditional materials and means of expressivity and the concept of expressivity as such. The musical choreographic performance

became one of the most vivid forms of expression of the materialization of artistic concepts – which manifested the idea cultivated by various forms of art of the indicated period. At the focus of the author's attention lies the issue of artistic time – one of the chief concepts for dance performance. Composers, choreographers and video-artists researched the possibilities of broadening the boundaries of art and accentuated the role of the recipient and the possibility of passing into the sphere of the personal visual experience of the audience, thereby provoking an understanding of artistic work as a means of living activities. The concept of time became one of the leading concepts of musical choreographic performance, and the comprehension of its artistic possibilities opened up the broad sphere for experimentation. The idea of refutation of the linearity and absolute nature of time shattered the traditional perception of the art of choreography, whereas the new conceptions of time, which were formed in dance under the influence of musical innovations, changed its semantic content.

Keywords: postmodern dance, musical choreographic performance, conceptual art, artistic time

**Larisa V. Romanova**

### **The Traditions of Biedermeier in the Children's Album for Piano in Russia**

The article examines the impact on the formation of Biedermeier on the genre of children's album for piano in Russia. Definitions are given for the children's Biedermeier code and its manifestation in the children's albums for piano by Schumann and Tchaikovsky, a number of pre-revolutionary Russian composers, as well as composers from the beginning and end of the Soviet era. The author demonstrates that the children's Biedermeier code remained stable in the children's albums for piano written by Russian composers of the pre-revolutionary era. During the Soviet era the culture was transformed and the family nucleus was eliminated from the Biedermeier code, children's characters and the content of their activities is changed. The absence of the family circle is compensated by deep immersion into the world of nature and folk music. The multinational approach to musical folklore symbolizes a «new social family,» while nature and music restore the psychological balance. At the same time the musical sphere broadly develops traditional types of instructional and educational content. The erosion of children's Biedermeier code was caused by social-psychological and cultural problems, which generated counter-trends in the semantic code of Russian children's albums for piano.

Keywords: children's piano album, Biedermeier, Romanticism, semantic code, children's Biedermeier code