

Liudmila P. Kazantseva

Melody and Intonation

The musicological concept of melody, notwithstanding all its capacity and self-sufficiency, is closely connected with another key concept – that of “intonation.” This is testified by the constantly perceptible agility of substituting one of these terms with the other by musicians. Equating intonation with melody is especially characteristic for musicians who think in a linear fashion – vocalists and performers on string and wind instruments. Musical scholarship also tends to connect and even occasionally mutually substitute these two concepts. From hence arises the necessity of pondering over the differentiation between the concepts of melody and intonation, the specificity of each of them and the justification of their rapprochement and mutual substitution. For this end the author of the article juxtaposes of these two concepts according to several parameters and examines them within the structure of musical content. Thereby we discover their proximity to each other as bearers of semantic meanings and, on the other hand, their considerable distance from each other according to other parameters. Considering the fact that even in the meaning-generating sense melody and intonation do not coincide with each other, mutual substitution of these concepts becomes impossible. Only in cases of expressive one-voice motives or phrases (for instance, in certain rhetorical figures) they become almost totally equated with each other.

Keywords: melody, intonation, musical content, Boris Asafiev.

Boris D. Napreyev

Concerning Ricercar Qualities in the Fugue in C major from J. S. Bach’s Well-Tempered Clavier Book I

The genre of the instrumental ricercar became the mode of expression for many innovative tendencies of professional music in the 17th century. This genre made it especially possible to combine many discoveries of the contrapuntal technique into a certain logical entity. According to the author of the article, such a unifying force was presented by the *stylistic features of the ricercar*, which spanned a *complex of technical means and characteristics* of the instrumental imitational ricercar. The latter absorbed into itself the force of the simple and complex types of counterpoint: the entire scope of the technique of inversion and technique of additional voices, the possibilities of augmenting and diminishing the musical material, the diversity of canonic and simple imitative forms, varying countersubjects, etc. The stylistic features of the ricercar present not merely a certain assortment of technical means, but a *system*, which provides for their complex interaction. When they are present, the polyphonic formations which carry out the functions of initial connection are capable of providing the necessary quantity of connected resultants. A convincing example of J.S. Bach’s use of the benefits of this system is his Fugue in C major from Book I of his Well-Tempered Clavier. The author of the article examines the technical means by which Bach achieves the remarkable variety of strettos in this fugue.

Keywords: ricercar, stylistic features of the ricercar, contrapuntal technique, complex counterpoint, fugue, stretto, countersubject.

Anna B. Tikhomirova

The Acoustic Model of Sound as a Phenomenon of Symphonic Thinking (on the Example of the Seventh Symphony of Avet Terterian)

The functions of timbre in a sonoristic composition present an interesting phenomenon of symphonic thinking. The music of symphonic composers from the former Soviet Union of the last third of the 20th century, particularly, Avet Terterian, is distinguished for its artistic and philosophical-aesthetical interpretation of the “image of the sound of the Universe.” For the sake of analyzing the sonoristic fabric of the music the author of the article applies the method of description of the acoustical model. The phenomenon of transformation of acoustic information is revealed in the musical language on several levels: the objective acoustical parameters and the psychoacoustic aspect; the emotional-mental levels (comprised of associations, sound symbols and archetypes); timbre as an “image of sound,” reflecting the artist’s picture of the world. A systemic approach to analysis of acoustic information of the musical text makes it possible to perceive the phonic connections of the timbral and textural elements of different hierarchical levels. As a result the characteristic features of Terterian’s musical language – the isomorphic unity of different-scale elements and the resultant thematism based on timbre and texture – are revealed. The form-generating functions of timbre in Terterian’s symphonies are demonstrated both as an object and as a process.

The author emphasizes that the foundation of Terterian's musical language is based on the cognitive precepts of archaic strata of an oral musical tradition, in which the function of music is inseparably connected with the spiritual practice of religious contemplation.

Keywords: Avet Terterian, symphonic genre, timbre, acoustic model, orchestral timbre texture, sonoristics, the sonar signs of culture.

Marina Yu. Gorbunova

About the Traditional Musical Instruments of the Mehter Military Orchestra

The article examines the issue of typological definition and classification of the musical instruments of the Turkish Mehter military ethnic orchestra. On the basis of a musicological and culturological analysis of the orchestra's instrumental make-up a general description of the instruments is given and their position in traditional Turkish culture is determined. The results of this study reveal that the Turkish orchestra contains aerophones, membranophones and idiophones, but does not contain chordophones. The instruments of this orchestra reflect the sounding of the natural cosmos of the Turkic nomad: the aerophones symbolize the aerial element which he inhabits, the idiophones represent the sun and fire, with the aid of which the nomad's weapons are forged, while the membranophones depict water, from which, according to the Turkish legend, music originated.

Keywords: Turkish music, Janissary orchestra, Mehter military orchestra, musical instruments, traditional culture.

Alexander I. Demchenko

The Scythian Neophyte of the Early 20th Century

One of the hypostases of Sergei Prokofiev's early music was connected with a special artistic phenomenon, which entered the history of early 20th century culture, labeled as "Scythianism." Such images received the maximal amount of concentration in the ballet "Ada and Lolli," which was subsequently revised into an orchestral composition with the subsequent title of "Scythian Suite." The initial idea is expressed in the manifestation of the primordial human being, who rejected the conventionalities of civilization and who lives in the closest relationship with virgin nature. In conjunction with the enigmatic forces of the earth, an ancient ritual is carried out, which is a semi-mystical magical incantation. The pagan imagery received an unexpected interpretation in connection with the revolutionary events in Russia in 1917. The meaning of what takes place in the cantata "There are Seven of Them" may be conjectured as a grandiose ritual of furious subversion – this is how the composer attempted to convey the influx of great turmoil, a perception of an immense demolition of the world, the eruption of unfathomed forces. In the characteristic features brought forward many things become interlocked with what can be justifiably defined with such a term as the complex of aggressiveness. The complex of aggressiveness was also supplemented by the conjunction of musical grotesquerie in some of its manifestations (for instance, in the piano cycle "Sarcasmes").

Keywords: Sergei Prokofiev, artistic "Scythianism," musical grotesquerie, the piano cycle "Sarcasmes," "Scythian Suite," cantata "There are Seven of Them."

Leonard J. Lehrman

Writing (& Producing) Singing Translations, from Russian to English

The author traces the origins of his interest in translating Russian literature into English, so that musical settings of the original words can be sung in both languages, beginning in 1966 with Kolmanovsky's 1961 setting of an anti-war poem by Yevtushenko, moving through Lehrman's own 1970 setting of a poem from 1922 by Mayakovsky, and including operas by Musorgsky, Glinka and Dargomyzhsky in their first performances in English, along with Lehrman's own operas inspired by Aizman, Sholokhov and Chekhov, and his original settings of poems by Blok, Fet, Krylov, Derzhavin, Khlebnikov, Pushkin, and Galina Leybovich.

Keywords: English translation, Russian opera, Musorgsky, Glinka, Dargomyzhsky, Chekhov, Sholokhov, Yevtushenko, Mayakovsky, Kolmanovsky, Caryl Emerson, Joel Mandelbaum, *Rusalka*, William Austin, George Gibian, Laurel E. Fay, Elie Siegmeister, Abel Meeropol, Julius & Ethel Rosenberg, John Reed

Margarita A. Gareyeva

**The 19 Minuets by Leopold Mozart as an Example
of the 18th Century School of Chamber Music Performance**

This article examines the established laws of construction of the primary musical text (i. e. the musical score as written by the composer) from the first half of the 18th century, notated for clavier, but possessing attributes of chamber music, which are expressed by various semantic structures (stable intonations and dialogic models). The methods of creating the derived text (i.e. the musical text of the performer) are illustrated with concrete examples. These methods include the actualization of semantic structures with the help of “semantic regulators” (tempo, dynamics, articulation), as well as the use of different techniques of the creative transformation of the musical text when the “scheme” of the clavier reduction is realized into “a musical score for ensemble”. The object of study is the *urtext* of the nineteen minuets comprising the first part of the “Notebook for Maria Anna Mozart,” a collected volume of pieces for clavier written for the purposes of instruction, which is very characteristic for the epoch. The pedagogical principles determining the structure of the “Notebook” with the purpose of forming the performer’s artistic skills of musicianship (expressivity in performance, the inner transformation of the musical text, improvisation, composition) without reference to his or her abilities and specialization are analyzed in the article.

Keywords: ensemble performance, the primary musical text (written by the composer), the derived musical text (the musical text of the performer), the acoustic images of musical instruments, contraction and unfolding a musical text, collections of clavier pieces for instructive purposes.

Olga A. Urvantseva

**About the Interaction Between Different Styles
in the Music of Alexander Glazunov
on the Example of the Variations for Piano opus 72**

The author demonstrates the duality of the individual style of Russian composer Alexander Glazunov. On the one hand, it is customary to classify the composer as a continuer of the classical tradition of Glinka and the academic trend in music. On the other hand, we can observe his openness towards the new artistic currents of his time. In this article the musical legacy of Glazunov is examined in the context of the *Style Moderne*, which influenced the music of many composers of the turn of the 19th and 20th centuries. The thesis brought forth about the individual interpretation of the paradigms of the *Style Moderne* in the music of Glazunov is illustrated on the example of his piano cycle, the Variations op. 72 (1900).

The methodological foundation for this approach is supported by the writings of Irina Skvortsova, who has defined the dialectics of the correlation between content and form, the main themes and plots, and also the musical means typical for the musical Style Moderne. Basing herself on the thesis of the selective nature of the manifestations of the principles of the *Style Moderne* in the music of different composers, the author of the article shows that one of the most expressive means in the music of Glazunov is presented by texture, which is capacious, poly-melodic and functionally differentiated into several strata, creating the effect of multilayer verticality. The author arrives at the conclusion that Glazunov assimilated in his music the traditions of Mikhail Glinka and the composers of the “Mighty Handful,” but transmitted them in a style contemporary to his epoch, formed in the direction of the *Style Moderne*.

Keywords: musical *Style Moderne*, Alexander Glazunov, Variations for Piano op. 72 by Glazunov, poly-melodic texture.

Nina B. Bondarenko

**On the Genre-Related Dramaturgy of Frideric Chopin’s
Nocturne in G Minor, opus 15**

The author examines the issues of definition of the inner form in Frideric Chopin’s music, approaching its understanding by means of interaction of two genres which are significant for the music of the Polish composer – the mazurka and the chorale. They acquire the status of the general opposition of genres which structure the logic of Chopin’s compositions in free form at a deep meaning-generating level of the musical text. By means of the intensive and ambivalent interaction of Mazurka qualities with chorale qualities, revealing itself in dramaturgically nodal, crucial moments of the musical structure, the symbolic structure is divined, which establishes the most important generating element of the composer’s style. A detailed analysis of Chopin’s “Hamlet” Nocturne in G minor opus 15 makes it possible to confirm the transgressive function of the Mazurka element, which provokes the appearance of chorale qualities as paradoxical outcome.

Keywords: Frideric Chopin, Nocturne, inner form in music, style, genre, Mazurka qualities, chorale qualities.

Alexandra V. Krylova

The Role of the Imperial Russian Musical Society in the Formation of the Musical Infrastructure of Rostov-on-Don

The author analyzes the role of the Imperial Russian Musical Society in the formation of the infrastructure of a provincial Russian city. The premises for the creation of its Rostov Section are examined. On the material of archival documents presentation is given on the contribution of the Society to the process of education: from the foundation of musical classes to the establishment of the conservatory. An overview of the concert activities is given, the statistics of chamber music and orchestral concerts is presented, emphasis is given to the significance of opera productions and the representational activities directed towards promotion of Russian music. The Rostov Section of the Imperial Russian Musical Society carried out the role of a center for concert production, along with organizing concerts for Rostov musicians, and worked actively with touring solo musicians and music ensembles and orchestras. As a result of the development of demand for musical instruments, books on music and musical scores on the part of professional musicians as well as amateurs, the end of the 19th century witnesses an impetuous surge of development book and score publishing, sales and production of musical instruments. The information and facts show that as the result of the activities of the Rostov Section of the Imperial Russian Musical Society the foundations of musical industry covering all the sides of the musical life of the city dwellers are gradually laid in Rostov.

Keywords: The Rostov Branch of the Imperial Russian Musical Society, organization of tours, concert activities, musical education.

Ekaterina E. Golenishcheva
Olga I. Kulapina

From the History of 19th Century Russian Folk Music Studies: from Empirical Study to Theory

The object of research in this article is the art of folk singing in the works of 19th century folklorists, when the interest in the artistry of the Russian people acquired the characteristics of stability. The authors set for themselves the task of tracing out the evolution of perspectives on folk song performance in the triad of “practice-scholarship-education,” stemming from the temporal factor, relying on professional interests, artistic priorities and predilection of taste of the Russian researchers. While Alexander Serov became the founder of folk music studies in Russia and Vladimir Odoyevsky set the course on enlightenment and education in terms of folklore culture, the practical skills in collecting the folk song legacy were connected with the endeavors of Evgenia Linyova, which already pertains to the beginning of the 20th century. The aim of the article is expressed by the methodological vector: to show how the folkloristic scholarly thought, which had achieved a professional level in the second half of the 19th century, beginning with its sources – the first empirical-theoretical observations and descriptive works, was developed in a successive pattern.

Keywords: Russian folk songs, folk song performance, musical folklore studies, works by 19th century folklorists.

Irina A. Sinita

The Catalogue of Compositions of Maximilian Steinberg: Principles of Systematization

The article is devoted to the questions of systematization and compilation of works by the well-known Russian composer, conductor and teacher, Maximilian Steinberg. Catalogues and lists of compositions present themselves as the most important sources for studying his legacy. The original features in the composer’s musical works determine the approach towards their description and compilation of the catalogue. On the foundation of analysis of lists of Steinberg’s compositions existent in various sources, various variants of their systematization are disclosed. The absence of a comprehensive catalogue of Steinberg’s compositions and works, which would use methods of codicological and textological descriptions, is acknowledged. The author presents this type of scheme of compilation of a Catalogue of Steinberg’s Works with the consideration of all his known musical compositions. On the basis of codicological and textological description of sources a systematization of all musical autograph scores is proposed, and new archival materials are introduced into scholarly use. The article is of scholarly and practical significance for researchers of music history, musicologists engaged in textological work, and archivists.

Keywords: source study, catalogues of manuscripts, Maximilian Steinberg, codicological and textological description.

Georgy S. Zaitov

The Particularities of the Performing Art of the Masters of the Bel Canto School

The article is devoted to study of the particularities of the performance style of the masters of the Italian bel canto school of the late 19th and early 20th century with the aid of computer analysis of sound recordings of the outstanding masters of singing, Fernando de Lucia, Alessandro Bonci and Giacomo Lauri-Volpi. Historical information is presented on the vocal art of the era of bel canto and its evolution, and the process of the gradual displacement from the opera and concert stage of castrato singers and the succession of their operating achievements by tenor singers. Characterization is given to the essence of Duprè's reforms, which formed a new school of singing, which at the same time absorbed into itself the aesthetics of singing of the previous generation. Fernando de Lucia, Alessandro Bonci and Giacomo Lauri-Volpi are regarded as the continuers of the traditions of Gilbert Duprè and Giovanni Batista Rubini. An analysis is given of various singing techniques, the use of which was characteristic for masters of singing of the late 19th and early 20th century. Questions of the boundaries of performance interpretation of the composer's musical text by singers are touched upon. Examples of musical compositions are cited the performance of which is authentic in relation to the composer's conception. Special attention is given to research of the singer's vibrato as one of the particularities of performance, presenting this direction in the art of vocalism. For the sake of more precise analysis computer programs are applied which exceed considerably the objectivity of the studies.

Keywords: belcanto, style of performance, computer programs, vibrato, Fernando de Lucia, Alessandro Bonci, Giacomo Lauri-Volpi.

Natalia L. Sokolvyak

The Interaction of the Arts of Composition and Performance in the 20th Century Russian String Quartet

The article is dedicated to study of the string quartet as an important constituent part of Russian music, comprising of an impressive quantity of masterpiece works and a developed national performing tradition. The evolution of the string instrument ensemble in the 20th century is examined in light of the complementary interconnection of the art of composition with the art of performance. The author reveals the leading tendencies of the development of the genre connected both with the continuation and enrichment of the traditions embedded by the classic composers of past centuries and with the attempts of its renewal in the direction of search for new means of instrumental expressivity, realization of avant-garde ideas and non-canonic artistic conceptions.

Special attention is given to the question of the most immense popularity of string quartet musical performances during the 20th century. Along with the mobility of this ensemble and its ability to adapt to concert venues of different sizes and proportions, the string quartet has conditioned the growth of performers' resources and has actively stimulated the expansion of the repertoire for this classical string ensemble.

The interaction between the various spheres of the art of string quartet performance is presented by the author in the aspect of combined creativity of the greatest Russian composers and the leading performing ensembles of the previous century. It furthered the development of the string quartet and opened new paths for its subsequent development.

Keywords: string quartet, string quartet performance, ensemble of string instruments, 20th century composers.

Nikolai R. Bazhilin

The Technological Particularities of the Formation of the Foundations of Jazz Improvisation in the Class of the Accordion

An analysis of the state of affairs in the performance of jazz compositions and improvisation on the accordion shows the necessity of modernization of the existent methodologies and the creation of new ones. During a course of a pedagogical experiment (in which faculty members and students of musical institutions of intermediate and higher education of Tambov, St. Petersburg, Moscow, Kazan and Kurgan took part) it was asserted that among those who are most interested in study and instruction of jazz disciplines are young teachers. The author developed a pedagogical model of formation of the foundations of jazz improvisation in the class of the accordion, aimed at effective mastery by the students of the foundations of jazz improvisation and performance and the acquisition of the skills of transcription and orchestration. The substantial directions of the pedagogical process were those related to performance, composition, musical scholarship and creative communication.

On the basis of this model the author's original course "The Basics of Jazz Improvisation on the Accordeon" was created and implemented into the educational process of the Folk Instruments Department of the Tambov S.V.

Rachmaninoff Musical Pedagogical Institute. Its mastery presupposes two stages: instruction of playing in a jazz style and the formation of foundations of jazz improvisation.

The author arrives at the following conclusions: the formation of the foundations of jazz improvisation in accordion studies is important for the formation of a flexibly developed personality of the musician and must be begun by study and implementation into practice of playing in the jazz style; learning the jazz style must be built on mastery over the rhythmical and melodic elements of jazz, blues tones and harmonies; the specificity of the instrument must be taken into consideration; the implementation of the discipline "The Basics of Jazz Improvisation on the Accordion" presents a viable step in the advanced courses of musical education; the most important principle of education is that of sound reproduction; it is important to take into consideration the individual particularities of the student.

Keywords: musical education, performance on the accordion, jazz improvisation.

Araxia S. Minasyants

Nikolai Tiftikidi – the First Russian Researcher of the Musical Culture of the Pontic Greeks

The article is devoted to the outstanding musician and musical scholar, the first researcher of the music of the Pontic Greeks who have been living on the territory of Russia since remote times, Nikolai Fomich Tiftikidi (1921–2014). The author evaluates Tiftikidi as a music scholar, an organizer of academic and educational activities at the Alma Ata Conservatory and the Rostov-on-Don Pedagogical Institute and a pedagogue of music theory. The researcher emphasizes the impact of family traditions on the scholarly interests Tiftikidi, a Pontic Greek in his origins. The hereditary connection of Nikolai Fomich's artistic activities with those of his father Foma Tiftikidi, who in the 1920s in Baku enjoyed immense popularity and standing as a lyrarian musician, who was dubbed the "Orpheus of Baku." Tiftikidi's scholarly and pedagogical heritage is examined, and the vital role of his academic works devoted to questions of study of folk music of the Pontic Greeks is demonstrated. In his works the scholar was able to lay the foundation for subsequent research of Pontic songs and dances.

Keywords: Nikolai Tiftikidi, musical culture of the Pontic Greeks, Pontic lyre, Pontic songs and dances.

Elena M. Shabshayevich

Chekhov's "The Seagull" and Thomas Pasatieri's "The Seagull"

The author of the article makes a study of how Anton Chekhov's famous play "The Seagull" is interpreted in the opera with the same by American composer Thomas Pasatieri based on the libretto of K. Elmsley (1972). The process of adaptation of the plot from a classic of Russian literature to another genre and a different cultural tradition is analyzed. The correlation between the text of the play and the libretto of the opera and the transformation of the images of the main protagonists (Treplev, Arkadina, Nina, Trigorin) and the secondary characters (Dorn, Polina Andreyevna, Masha) is demonstrated. Most notably, the mutual relations between the son and the mother, Treplev and Arkadina, are interpreted with accentuation on psychoanalysis. The author touches upon the musical dramaturgy of the opera, its architectonics, peculiarities of style, methods of musical characteristics and operatic forms. The conclusion is arrived at that although American artists and composers bring out to the forefront those issues that are relevant to their contemporary compatriots, they also perceive the absolute relevance of universal values, such as humanism, the tragic nature of existence of the human being, the fatality of genuine feelings in the world permeated with cruelty, the question of which was posed so acutely by Chekhov.

Keywords: Anton Chekhov, Chekhov's play "The Seagull," Thomas Pasatieri, K. Elmsley, American opera.