

**Liudmila P. Kazantseva**  
**The Concept of Intonation in Polyphonic Music**

The concept of musical intonation has been interpreted in musicology rather ambivalently. Russian scholarship has made productive use of it, following Boris Asafiev, who has become noteworthy for indicating the smallest image-semantic element in music. Musical intonation is characterized by a polymorphous quality, i.e. by its variability of sound appearance. Intonation is discerned more easily in a monophonic melody, but its attribution creates difficulties in multi-voiced music – in both the homophonic-harmonic and the contrapuntal varieties. In polyphony the sound appearance of the intonation varies depending on the character of interaction of the voices and – correspondingly – the type of polyphonic texture. In imitational and supporting-voice polyphony, as a rule, various sound forms of one and the same intonation vibrate simultaneously. What appears is an “intonation field” or “poly-intonation field” – a polyphonic type of texture shaped correspondingly by one or several intonations. In contrasting polyphony different single-voice intonations sound simultaneously. A similar result – the simultaneous sound of two or more intonations – is produced upon combination of several multi-voiced strata. The weighty semantic significance of polyphonic coordination of voices – along with “timbre-intonation” (Sergei Slonimsky), “harmonic intonation” (Yuri Kremlyov), rhythmic intonation” and “intonation of dynamics and articulation” (Yuri Kholopov) – also gives life to “polyphonic intonation.”

Keywords: intonation, polyphony, polyphony of strata, polyphonic intonation.

**Boris D. Napreyev**  
**The Ricercar, The Ricercar Style, and The Tonally Stable Fugue**

The innovative tendencies of 17th century European music were brightly manifested in the instrumental ricercar, which shaped the ricercar style – a complex of traits of the ricercar, furnished with an abundance of contrapuntal technique. It became not only an important form-generating factor, but also a bearer of substance in instrumental music. The emergence of the ricercar and its obtainment of the forefront positions in the 18th century created the foundations for the development of a number of instrumental genres, among which of special interest is the fugue.

There exists the opinion that the ricercar is the predecessor of the fugue. The article brings forth the hypothesis that it is not the ricercar that is the predecessor of the fugue, but the fugue is the descendent of the ricercar. This kind of interchange in the pair of “cause-effect” generates an important question: where does the boundary between the ricercar and the fugue occur, and how is it ensured?

Analysis of a large number of ricercars makes it possible to find this boundary and determine the main reason of its appearance: the formation of the tonal system. It exacerbates the importance of high-altitude relations between the various sections of the forms, gradually replacing the traditional modal-hypomodal relations with tonic-dominant ones, having created the conditions for emergence of tonal contrasts – new and quite effective ones – in the question of form-generation.

The 17th century fugue, having appreciated the technical potentials of the ricercar and having made use of the power of tonal contrasts, opened up a new page in music history.

Keywords: ricercar, ricercar style, motet, mass, modal system, mode-hypo-mode, tonal system, tonal plan, fugue.

**Oksana D. Kirichenko**

### **The Forms of German Polyphonic Song from the 15th and 16th Centuries**

The article is devoted to the peculiarities of the poetical and musical organization of the German polyphonic song from the 15th and 16th centuries. The topicality of the given aspect of the problem of secular German Renaissance polyphonic music is stipulated by its peripheral position in research literature in German-language. The author bases her research on the representational material of song collections assembled by Georg Forster, Ludwig Senfl and Hans Leo Hassler. Basing herself on the typological approaches of Kurt Gudewill and Natalia Simakova, the author examines the researched musical material in the aspect of a number of principled positions: the derivation in most cases of the musical organization from the verbal; the *cantus firmus* (tenor) in the role of the main constructive element of the form; the deep relation of the bar-form with the couplet-strophic form; the significance of the through principle for the construction of separate integral specimens or strophes. The solutions of the bar-form within the boundaries of the compositional standard and its modification and the varieties of the versification of the couplet-strophic form, the paths of realization of refrain qualities (refrain-stanza, refrain-line) are presented in a consistent manner. The basic results include the indication of signs of influence of song structures from other nations on the structure of 15th and 16th century German song, the introduction of the concept of “madrigal” form in relation to the studied material, as well as the solution of the architectonic specificity of the sources of the *Hofweise* and the *Volksliedweise*.

Keywords: German polyphonic song, bar-form, refrain, *Hofweise*, *Volksliedweise*, madrigal form.

**Evgeny A. Pinchukov**

### **The Andalusian Mode**

The modal archetype of the flamenco may be perceived in ancient monody – the Greek Dorian mode (the Medieval Phrygian), which the Spanish guitarists transformed into a chord-based, harmonic system, as a result of which it became necessary to endow the chief flamenco mode with a new title – the Andalusian mode. At the same time, in Russian musicology it is known as the “Spanish dominant mode,” which is considered to be derived from the harmonic minor, where the significance is transferred from the tonic to the major chord of the dominant scale degree. This interpretation, devoid of historical foundations, is stipulated by the specificity of the manifestation of modal-harmonic functions. The major chord on the first scale degree (in a Phrygian mode) differs considerably from an ordinary tonic scale degree in its intensive “dominant” coloration, which nonetheless does not hinder it from carrying out the function of a modal center, beginning and finishing off the motion. The basis of harmonic unfolding is comprised here of alternation of the chord on the first scale degree with sonorities of a descending leading tone (with the chords II, VII6, V43, etc.), i.e. the Phrygian cadence repeated many times, which holds a combination of the dyad of modal functions – the ultima and paenultima. This kind of arrangement of the mode is called upon to express the nostalgic ethos of the flamenco and the “tragic feeling of life” peculiar to Spanish mentality (according to Miguel de Unamuno).

Keywords: Andalusian mode, dominant mode, leading note, Phrygian cadence, ultima, paenultima, modal functions.

**Araxia S. Minasyants**  
**Interpretation of the Antique Tradition in the Present-Day**  
**Musical Culture of the Pontic Greeks**

The interest in the culture and aesthetics of Ancient Greece in the 20th and 21st centuries is expressed by various diverse comprehensive academic works by such scholars as Alexei Losev, Evgeny Shestakov and Evgeny Gertsman. The connections between the Ancient Greek and the Modern European traditions are unwittingly brought to light upon study of the culture of the Pontic Greeks. Their foundation is comprised of a syncretic unity of song, dance and musical instrumental accompaniment existing as an inseparable unified whole. The relation between the Pontic lyre with the Ancient Greek specimens of this instrument becomes apparent, as is the role of the lyrist (musician playing on the Pontic lyre), where he presents himself as a leader of the performance.

The Pontic Greeks possess a rich dance culture, the basis of which is formed by 110 dances. Those include some which in used to be prominent in Ancient Greece. These include the dances of “Maheri,” “Pyrrhichius” and “Serra.” A description of the “Maheri” dance may be found in the text “Anabasis” by Ancient Greek historian and writer Xenophon. This dance is performed by two warriors, and it includes one of them being stabbed by the knife of the other, falling down dead. In the present day this dance exists among the Pontic Greeks, bearing the same name. Xenophon also describes the dance “Pyrrhichius.” The latter has been preserved in the dance traditions of the Pontic Greeks, who call it the “Serra.” This is a male military dance, performed by men before going to battle.

Keywords: Antiquity, Pontic lyre, Pontic Greeks, lyrist, dances of the Pontic Greeks, Serra, Pyrrhichius, Maheri.

**Alexander I. Demchenko**  
**Concerning the Issue of Interaction between Personality and the Environment**  
**in Shostakovich’s Late Instrumental Concertos**

An important side in the development of music in Russia starting from the mid-1950s was the artistic research of the interrelations of the individual with the surrounding environment. The search for concrete individualized forms of manifestation of this type of problematics attracted composers most frequently to the genre of the instrumental concerto, where the textural principle of organization of the material provides natural possibilities for the differentiation of the personal principle and the image of outward reality. The questions of the interaction of personality with the surrounding environment were of greatest interest to Shostakovich during the course of one decade (1957–1967). It was particularly at that time that in his music the genre of the instrumental concerto received specially intensive development. The point of departure in the development of the questions of interaction of personality and environment was fixated in Shostakovich’s late music in his Second Piano Concerto (1957), which presents the model of a full contact of the personality with the surrounding environment, which is extremely rare for his music. Only a few years after that the composer begins modeling the interrelation between the individual and reality in a totally different manner. An important landmark on this path was his First Cello Concerto (1959), which reflected the situation of the increasing contrariety of the world perception of a person living on the verge of the 1950s–1960s in his broken connections with the surrounding world. The most important composition pertaining to the examined subject matter is the Second Cello Concerto (1966). The general conflict passes here along the line of confrontation between the categories of high and low, the beautiful and the ugly, the spiritual and the primitive, the human and the anti-humanistic. During the course of the conjugacy and confrontation of these notional-semantic strata arises one of Shostakovich’s most complex philosophical conceptions, entirely devoted to the issue of exposure of all sorts of types of

interrelations between the individual and the surrounding world. Following such a critical culmination, the contrariety started to subside quickly, the testimony to which was given by the Second Violin Concerto (1967), which expresses an overcoming of collisions, which prior to that seemed to be almost inextricable. This way the outstanding master brought out in his late concertos all the basic models of possible interrelations between the personality and the environment – from harmony (Second Piano Concerto) through increasing contrariety (First Cello Concerto) and open conflict (Second Cello Concerto) to an overcoming of contrariety (Second Violin Concerto).

Keywords: Shostakovich, instrumental concertos by Shostakovich, personality and the surrounding environment in Shostakovich's music.

**Natalia V. Korolevskaya**  
**Concerning the Issue of the Birth of a Masterpiece in the Context of an Individual Style. Mahler and Dostoyevsky**

This work is aimed at researching the processes of formation of meaning in music. The basis of the methodology is comprised of an analysis of the text and the meaning in the condition of the authors' styles determined by the reflexive type of consciousness and the type of individual creative thought corresponding to it. In the present article the mechanisms of generation of meaning are presented as being active in human consciousness through an apparatus of understanding, which transforms faceless meanings (concepts) into a personalized meaning. They are projected within the composer's creative process. With this aim in mind the author presents the concept of the "theme of creativity" transposing the inner content of the reflexive layer of consciousness or the author's "fundamental existentiality" (according to Martin Heidegger) into the artistic form of the musical composition. The hypothesis is brought out according to which genuine masterpieces are generated within the domain of the author's fundamental existentiality. An analysis of a set of musical compositions by Gustav Mahler, unified by Feodor Dostoyevsky's concept ("the tear of the child"), makes it possible to trace out the path of his transformations into a personal theme of creativity as a gradual transfer from one locus of consciousness (meaning) to another (personalized meaning). The conditions accompanying the creation of a masterpiece are presented, one of which is expressed in the coincidence of the form of meaning with life motives (facts from the artist's biography), which manifest the basis of formation of the personal fundamental existentiality.

Keywords: masterpiece, fundamental existential, significance, meaning, meaning-bearing process, Gustav Mahler, Feodor Dostoyevsky.

**Tatiana V. Safonova, and Zinaida V. Fomina**  
**About the Foundations of Optimism in Sergei Prokofiev's Music**

Sergei Prokofiev's world-perception presents an expression of the profound foundations of the composer's inner world, which was formed during his childhood under the influence of nature and the traditional forms of Russian national culture. A special place in the composer's worldview reflection is held by religious strivings. An analysis of his personal notes and diaries reveals a closeness to the basic ideas of Russian philosophy: a priority of the spiritual, the involvement of the material in the spiritual and the divine (according to Vladimir Solovyov), the human being as a "flourishing revelation" in God (according to Nikolai Berdyayev), the human being as a bearer and an embodiment of the Divine Spirit. The determined aspiration towards Light characteristic to Prokofiev's music is inherent in the directedness towards the absolute (Christian) values, asserted by the composer in his spoken utterances and written notes. Prokofiev's view of life became a steady platform for his personality, which guarded him against

numerous inner convulsions and doubts. The real basis for Prokofiev's optimism is served by genuine spirituality, which stems from the Russian cultural tradition with its faith in the interconnection of the human being with the absolute origin of existence.

Keywords: Sergei Prokofiev, foundations for Prokofiev's optimism, the Russian cultural tradition, Russian religious philosophy.

### **Sergei V. Tarasov** **The Trajectory of Dmitri Shostakovich's Vocal Music**

Dmitri Shostakovich's contribution to vocal music presents one of the most remarkable pages of Russian music. Altogether he composed in this genre for over fifty years. His early oeuvres ("Two Fables by Ivan Krylov" and "Six Songs Set to Texts of Japanese Poets") were to a large extent of experimental character, and they are distinguished by their use of the orchestra, which would subsequently become a largely prevailing factor in the composer's artistic practice. Starting from the mid-1930s he makes a turn frontally to vocal genres, now already firmly relying on the traditions of vocal intoning and most frequently setting texts of the great Russian literary classics ("Four Songs to Texts by Alexander Pushkin," "Four Monologues to Texts by Alexander Pushkin" and "Two Songs to Texts by Mikhail Lermontov.")

A genuine masterpiece of the wartime years is the "Six Songs to Texts by English Poets," in which the narration is carried out from the position of a person from the ordinary masses, but notwithstanding all the simplicity of utterance, its character is endowed by profundity and dimensionality. Somewhat later the vocal cycle "From Jewish Folk Poetry" was composed, the essence of which lies in the depiction of the image of the "small person," so characteristic for Russian literature. The final period of Shostakovich's vocal oeuvres was signified by extremely contrasting aspirations: the "high" genre of intellectual lyricism, on the one hand, expressed in such works as the "Seven Poems of Alexander Blok" and the "Six Poems of Marina Tsvetayeva," and the consciously debased, almost "utilitarian" satire, on the other hand, such as the "Satires," the "Five Songs set to Texts from 'Krokodil' Magazine" and "Four Poems of Captain Lebyadkin." The concluding masterpiece of Shostakovich's lyrical vocal music was the "Suite set to Poems by Michelangelo" (1974), in which the composer turns to the "eternal questions" of existence.

Keywords: Shostakovich, Shostakovich's vocal music, songs, vocal cycles.

### **Larisa L. Krupina** **About Irina Yelcheva's Contrapuntal Cycle "24 Preludes and Fugues"**

The article is devoted to one of the unduly forgotten musical compositions – Irina Yelcheva's contrapuntal cycle, which holds an important position in the historical evolution of the fugue in the musical works of Russian composers. Attention is accentuated on the special ingenuity of application in it of the principle of variant-type thematic development that is characteristic for the most various forms and genres of Russian music and possessing a specifically national sound. Tracing out this tendency in the contrapuntal forms of Russian composers – from its earliest manifestations in the choral fugues of Dmitri Bortnyansky up to the contrapuntal cycle of Sergei Slonimsky – the author reserves a special place for Irina Yelcheva's composition in this historical chain. Observations of the various means of carrying out the variant transformations on the intonational, rhythmical and structural levels lead to the conclusion about the inseparability of historical connections connecting Yelcheva's composition with the works of representatives of Russian classical music (Dmitri Bortnyansky, Mikhail Glinka and Nikolai Rimsky-Korsakov), on the one hand, and the fugues of Shostakovich and Slonimsky, on the other hand.

Keywords: Irina Yelcheva, counterpoint, contrapuntal cycle, variant principle, fugue, Russian music.

**Irina V. Loginova**

**“Melody. Narrative. Tango and Dance” by Azamat Khasanshin:  
Between Composition and Improvisation**

The composition “Melody. Narrative. Tango and Dance” (2014) by Bashkir composer Azamat Khasanshin presents a chamber cycle for three-string domra, bayan, contrabass balalaika and percussion instruments. On the example of this composition the article examines the utilized expressive means of the domra. The composer in his oeuvre expands the horizons of penetration of the Eastern, Oriental (or, to take it more broadly – the non-European) element into music for the domra. This is manifested by the specific rendition of the instrument’s timbre (for example, imitation of the sound of the oud is planned), stylistic and compositional peculiarities, as well as implementation of elements of improvisation (thus, the percussion part is completely geared on the performer’s fantasy). The part of the domra is saturated by melismas, microtonal motions and sonoric devices, providing coloristic effect. The composer emphasizes that he aims to convey the fore-ethnic essence of the domra as a musical tool beyond any specific cultural, national context. The conception of the composition, as Azamat Khasanshin himself formulates it – the confluence with the Absolute – is achieved by means of the act of collective performance. The improvisational act of co-creation is called upon to embody the atmosphere of mysticism and cult peculiar to the process of admission into the Absolute. The composer deepens the sphere of instrumental meditation. The various movements of the cycle are representatives of the polar states of being – meditation and dance. According to the author’s intention, they closely intertwine with each other and penetrate into each other. Azamat Khasanshin’s composition broadens the possibilities of synthesis of various stylistic directions in music for the domra.

Keywords: Azamat Khasanshin, music for the domra, improvisation, musical orientalism, stylistic pluralism.

**Alexander I. Demchenko**

**The Regular Laws of the Process of Art History**

When studying the great works of art, we make broad use of the concept of the *epoch*, applying it to define a certain segment of historical time within the framework of which the various arts are endowed with certain common features. Let us take as a certain model the epoch which may be called the Classical era. During the course of its evolution, considerable distinctions between the various stages occurred in a natural way – those distinctions in particular are what provide grounds for dividing the epoch into a set of phases succeeding each other. The first period (approximately between the 1730s and the 1760s) presents a stage of interaction between the concluding phase of the Baroque period and the initial stage of the Classical epoch; this phase may be called the *Early Enlightenment* period. The second period (from the 1770s to the 1800s) presents the flourish of the Classical style of the time of the Enlightenment; in this case the definition of *High Enlightenment* is most appropriate. The third period (from the 1810s to the 1840s) features the advancement of *Romanticism*. The fourth period (from the 1850s to the 1880s) should be most appropriately termed as *Post-Romanticism*, since at that time many things in art were determined by realistic tendencies. The fifth period (from the 1890s to the 1920s) presents a stage of interaction between the concluding phase of the Classical epoch and the initial stage of the present-day epoch; this stage is frequently defined as *Late Romantic* or, more broadly – as *Late Classical*. It is most natural to define the boundaries of any period by relying on analysis of generalizing thoroughfares, which is particularly what

comprises the main task of artistic-historical scholarship. The most important one of them is connected with the interaction of two fundamental methods of artistic thought – *Romanticism* and *Realism*, with alternate predominance of one or the other, and the periodicity of bringing out of them onto the forefront in the most direct way shapes the configuration of the epoch. The other natural law of the artistic-historical process is its unswerving acceleration and the gradual compression of temporal frames.

Keywords: the artistic-historical process, epoch, era, stage, period.

### **Grigory R. Konson**

#### **The Artistic Revelations of Leo Mazel**

The article is devoted to one of the founders of Russian musicology, Leo Abramovich Mazel. Together with his colleagues, Victor Tsukkerman and Iosif Ryzhkin, the scholar introduced into musicology the universal method of integral analysis of artistic texts, which has played an immense role in Russian musical scholarship. Having brought together the fields of aesthetics and music theory, he studied the inner mechanisms of their connections, having revealed the aesthetic principles of artistic impact of music on the listener. Nonetheless, the formation of this method on the part of Mazel was not a monosemantic process. Paradoxically, its foundations and repudiations in the research of the scholar were asserted in a parallel manner. This phenomenon testifies to the fact that he was always engaged in a constant search for scholarly methodology for cognition of the essence of artistic texts. As a result his search led to a new understanding of the method of integral analysis, which helped Mazel solve the main task standing before the researcher – to disclose the artistic revelation in music. Having systematized the various means of its discovery, the scholar typified the phenomena of the human being's inner and outer world in a single entirety and connected it with the communicative principles of music, having shown in total the specimens of his vision of the world, based on a paradoxical interaction of dialectic oppositions.

Keywords: Mazel, music theory, integral analysis, the musical image, motive, artistic discovery, content and form in music.

### **Beslan G. Ashkhotov**

#### **The Tradition of Polyphonic Singing of the Adyghes**

The material for this longstanding research was provided by the rich folk song legacy of the Adyghes, which covers the various stages of development of ethnic musical genres, from archaic genres of mythological content to the heroic-historical and lyrical songs of the late 19th century. The originality of the performance of most of the genres examined in the context of multilevel connections of the soloist and the chorus contains mutually directed vectors between the musical information itself, the genre, the epochs, the performers and the audiences. All of this is projected onto the musical form of collective singing, which becomes a basic model of the relationships of the correlates of the song texture. Therefore the main accent of the phenomenon of Adyghe polyphonic musical thinking is expressed in dialogueness in the broadest meaning of this concept. The alternating textures of solo and ensemble singing in the Adyghe songs contain two types of localizations – the vertical and the horizontal. The first one determines the concrete type of polyphony – heterophonic, stretto, bourdon or the contrasting (polyphonized). The second one discloses the compositional forms of interaction in their dispersion, where the functional and dramaturgical exponents of each stratum of the single texture are differentiated.

Keywords: the music of the Adyghes, polyphony, flexible bourdon, creativity of ethnofares, djeguakue in song writing.

**Anna I. Shcherbakova**

**So that the Spark of Mozart Would not be Extinguished: Concerning the Issue of Humanitarization of the Present-Day Educational System**

The article substantiates the necessity of humanitarization of the system of education, which is compelled to constantly overcome numerous contradictions characteristic for the contemporary globalizing world. These include the sharp crisis of civilization, implicating a growing aggression in society, as well as the specificity of information civilization, leading to standardization and unification of cultural values and a constantly increasing onslaught of mass cultures, which is not in the least conducive to spiritual flourishing of humanity. A whole set of significant aspects of the issue are disclosed, the immense relevance of which is determined by the interest in it on the part of the members of the scholars' community: philosophers, culturologists, sociologists, psychologists and pedagogues. Based on the results of her research, the author of the article presents the chief methodological approaches to the posed issue and the mechanisms conducive to overcoming the existent contradictions. The conclusion is arrived at, according to which the humanitarization of the present-day system of education presents an effective instrument of social adaptation of personality, the realization of its creative potential and, consequently, of social recovery and the renewal of contemporary society.

Keywords: humanitarization of education, spiritual values, inter-cultural dialogue, aesthetics of thinking, aesthetics of spiritual experience, artistic space of culture.

**Alexandra E. Maximova**

**“The Americans” in Russia: the Opera of Yevstigney Fomin and the Ballet of Carlo Canobbio**

Yevstigney Fomin's opera “The Americans” (1788) and Carlo Cannobio's ballet “The Americans or a Happy Shipwreck” (1792) were both created by the composers in St. Petersburg. Research of these little-known compositions, based on documental literary and musical sources, led to unexpected historical, narrative-based and musical parallels. The compositions are united by an “American” plots: many musical-theatrical performances in the 18th century written in the genres of prologue, drama, opera and ballet are devoted to the history of the American Indians, the empire of the Incas and the conquest of them by the Europeans. The stage performance destinies of Fomin's and Cannobio's “The Americans” are similar: they were not immediately performed, having been staged at the Large (Stone) Theater of St. Petersburg a little while later, at the 1800 season, which makes it possible to presume that the ballet was staged as part of the opera. The performance of Fomin's opera, set to the text of Ivan Krylov, was cancelled in 1788 due to the presence of “revolutionary” elements in its plot; the premiere of the ballet may have been taken off the repertoire for the same reason. Of special interest in the music of both compositions are the musical depictions of the American Indians within the framework of the Classical style. They are united by fanciful syncopated rhythms, rough types of melodies, typical of folk dances, and orchestration in the vein of Janissary music. At the same time, Fomin humorously introduces into the orchestral ritornellos and vocal themes of the Indians intonations of Russian dance music, juxtaposing the “barbarity” of the wild tribe with the civilized character of the Europeans. Through the prism of these “American” compositions, complementing the original stylistic domain of theater music written on exotic subject matter, the perception of 18th century Russian society on the New World is disclosed.

Keywords: opera, ballet, 18th century Russian musical theater, Empress Catherine II.



**Alla G. Korobova**

### **Boris Asafiev and the Russian Theory of Musical Genres**

The legacy of the outstanding musical scholar Boris Asafiev is phenomenal not only in its breadth, but in its diversity. Many of his elaborations have provided a basis for development of entire different directions of Russian musicology. However, some of Asafiev's ideas, due to various circumstances, have not received their due perceivable scholarly resonance. This is especially true in regards to his ideas in the domain of the theory of musical genres, which has begun to develop in Russian musicology at a later date. Thus, an undoubted reality for the present direction of contemporary scholarship is presented by Asafiev's thoughts on communicative determinants of functioning of various genres, on the types of "re-intonating" of vernacular music in the composers' professional and other kinds of music. In reliance on the research of a number of the scholar's works, a peculiar kind of "reconstruction" of Asafiev's conception of musical genres became possible. Three of its aspects, which are also extremely important for contemporary music theory, are brought into the core of examination: the essence of genre in music, the phenomenon of reflection of vernacular music in academic music and the question about the correlation of these types of music connected with it. An analysis of Asafiev's works shows that even though he did not develop the theory of genre proper (it was not yet fully developed in the musicology of his time), he asserted a whole set of theoretical generalizations, which have not lost their profundity and perspective today.

Keywords: Boris Asafiev, musicology, musical genres, the theory of genres, compositional re-intonating of folk music.

**Maria S. Kobzeva**

### **The Synthesis of Ballet and the Suite in the Music of Darius Milhaud**

Ballet is one of the leading genres in the music of the outstanding 20th century French composer Darius Milhaud. The composer's lasting interest in this genre could be explained by its special spectacular qualities, possibilities of juxtaposing various characters within the framework of a single plot, the simplicity and clarity of form, the symbolic nature of dance, which discloses the depth of semantic implications, combinations of classical traditions with new radical ideas.

Stemming from the fact of the special role of synthesis of the arts in the 20th century and the organic use of the synthesizing element in the music of Darius Milhaud, the author of the article asserts that one of the combinations significant for the composer is the impact on Milhaud's ballets of traits of the genre of the suite. The substantiation of the composer's attraction to this type of synthesis is based on historical suppositions of mutual influence of its components – connections with the Italian masque comedy, as well as the fact that in the 16th century the term of ballet presumed choreographic numbers set to the music of popular dances. The author highlights two ways of mutual influence of the examined genres: saturation of the ballet performance with attributes of a suite, making it possible to attribute the suite-like nature of the compositions and the direct "outgrowth" of the ballet into the suite, when one genre becomes the cause for creating another one on its foundation. Research of these forms of synthetic unity carried out on the basis of the one-act ballet "Le Boeuf sur le Toit" and the ballet suite "Les Reves de Jacob" has made it possible to assert various levels of manifestation in the aforementioned ballets of such features of the suite genre as a reliance on the dance genre foundation, numbered structure, the predominance of the principle of contrast, and the compositional simplicity of the respective sections of the entire work.

Keywords: ballet, suite, synthesis of genres, Darius Milhaud, the French "Les Six," "Le Boeuf sur le Toit," "Les Reves de Jacob."

**Marina A. Konyayeva**

**Professional Diseases of Students of Educational Institutions of Culture and the Arts and their Preventive Maintenance by Means of Physical Culture**

The article examines the results of research of the causes and factors of development of professional diseases among students of artistic educational institutions and conservatories. It is ascertained that the reasons for this are presented by improperly formed professional skills and insufficient potential of somatic health. Research has revealed the fact of increase of professional diseases and expansion of the card of the diseases themselves to senior university courses. Professional diseases of musicians start developing at the stage of formation of the musician's personality or, in other words, during the period of development of performing and artistic skills as a result of the violation of the natural physiological laws of the work of the muscles and their functions. This may be caused both by distortion of work skills and physical features of the organism, as well as the insufficiency of training of the performing apparatus. Successful work on the part of musicians requires active tension of muscles and their elasticity, so this results of the constant rising of the question of improving the level of students' physical preparedness, which presents the basis for a high level of physical health. An organic and natural sound of music happens only when the body of the musician is sufficiently trained and is flexible to respond to changing emotional experiences. It is necessary to develop and train the muscles, to practice various varieties of sports, gymnastics and athletic games applicable for the winter and the summer. Analysis of professional and artistic activities of musicians shows that physiologically grounded profiled sport for them is swimming, which is conducive to development of stamina. This presents the crucial physical quality for musicians of all specialties. Nevertheless, conservatory students do not come to an awareness of the role of physical culture: most of them consider physical activity to be a useful but not indispensable activity.

Keywords: professional diseases, movement disorders of the hands, muscular neuralgia of the performing musician, the musician's physical health, the musician's performing apparatus, profiling sport.