

Olga I. Kulapina

The Problem Questions of Contemporary Musicological Terminology

The article is devoted to examination of contemporary approaches, aspects of study, and paths of development of the terminology of music scholarship comprising the foundation of the conceptual construct of scholarship which have direct connection with the problem of methodology of musicological research. Noting the remarkable wealth and omnitude of concepts and incorporating not only musicological but literary and philosophical material, the author presumes that in comparison with the exact and natural sciences the creative element in humanitarian sciences is conducive to a freer usage of terms. Relying on the music theory works of Mark Aranovsky, Vyacheslav Medushevsky, Evgeny Nazaykinsky and Tatiana Tcherednichenko, all of them specialists in the study of terminology in a methodological context, the article touches upon the following questions: what kinds of terms must be used, in what way new terms may be introduced into the scholarly context, whether it is possible to come out of a “terminological collapse,” etc. Stemming from specific musicological writings of Boris Asafiev and Boleslav Yavorsky the consistent pattern of the evolution of a set of categorical concepts in the academic work of scholars is brought out. The research work of Tcherednichenko is evaluated as the first attempt at a textual analysis of the fundamental study of Asafiev. Along with this, the article emphasizes the peculiar polyonymous quality of both the discipline itself (namely, musicology), and one of its branches (namely, ethnomusicology). From analysis of these names the conclusion is arrived at about the distinction of the paths of their emergence and development: the synchronous and the diachronic. With the aim in mind of defining the genuine creators of musicological concepts, including the contemporary ones, the author of the article proposes gathering together all the available information about terminology into one electronic directory of an encyclopedic kind, inviting musicologists and researchers of various different directions to join this work.

Keywords: the conceptual construct of scholarship, terminology, methodology of music scholarship, musicology, ethnomusicology.

**Irina V. Bakhmutova, Vladimir D. Gusev,
Tatiana N. Titkova, Boris A. Shindin**

Electronic Alphabets and Reconstruction of the Znamenny Chant in Staff Notation

The issue of reconstruction of the znamenny chant in staff notation has not lost its relevance, especially in the cases with notation without the addition of cinnabarically marked notation. An important role in the solution of this problem is played by the alphabets of the znamenny chant. The electronic alphabets of the znamenny chant created by the authors of the present research differ favorably from the alphabets of the 15th and 16th century with their interpretation, as well as from the “original” alphabets of the 19th century by the following indicators: 1) they are constructed on the basis of the dvoznamenny chant books of the late 17th and early 18th centuries, when the znamenny chant achieved the highest peak of its flourishing; 2) the alphabets are formed for various types of chant books (the Books of Eight Tones, Festivities, Hirmologies) and contain diverse quantitative information playing an important role in the process of deciphering. The article describes the structure of the alphabets (with detailed examples) and the means of their use (analysis of the specificity of voices of the znamenny chant, specification of the semantics of the cinnabaric marks, comparative analysis of various chant manuscripts, etc.).

Keywords: dvoznamenniki, znamenny chant, representation in staff notation, znamenny alphabet (alphabet of signs), alphabet, cinnabaric marks.

Alexei V. Krasnoskulov

The “T|A” Project: the Duo of the Human Being and the Computer

The aim of the “T|A” project is to research the potentials of the computer system as a “virtual” performing musician (“agent”), its possibilities in the creation and transformation of musical material in artistic and procedural conditions founded on the perception and analysis of sound manifestation of the artistic conception and the outer expression of emotions of the human being – the “real” performer. The software especially created for the project makes it possible to realize the interactive duo of the “real” and the “virtual” musicians, where the latter perceive the sound of the part of the human performer and by making use of the genetic algorithm assembles it into the sound “landscape” of its own musical part. The “real” musician directs the process of performance of the “agent” by means of change of the emotions expressed by the face. Each change of emotional state finds its reflection in the adjustment of the characteristics of timbre and reverberation utilized by the computer system of sound elements and the transformation of the sound of the entire “virtual” part. Basing itself on scholarly works about the peculiarities of the correlation of sounds of a particular pitch and/or timbre and the emotional states aroused by them, as well as the auditory tests carried out directly as part of the project, the article demonstrates a structure of correlation of the basic emotions with the frequency and spatial parameters of sound. On the example of two specific musical compositions this work gives a description of the algorithmic and creative processes of man and machine and also discusses the problems and perspectives of such kind of interactive ensemble.

Keywords: interaction between man and computer, discernment of emotions, genetic algorithm, interactive music.

Valery N. Syrov

The Communicative-Stylistic Aspects of Art-Rock

It is possible to highlight the moment in the evolution of rock when it transforms itself from the dance-entertainment, “everyday” type of music to the “presentational” variety, presuming a different type of perception, close to that of classical musical compositions. Art-rock appeared in England in the late 1960s and achieved its prime in the first half of the 1970s, having quickly spread throughout the entire world. This intensive evolution was accompanied by a complication of its entire genre and style perspective, as well as a restructuring of its communicative chain, first of all, of the listeners’ perception. Its essence consisted in the occurrence that the phenomenon of the entertained consumer with an abstracted perception of the music is supplanted by that of a *reflective* listener, for whom music becomes an object of serious contemplation and of a correspondingly appropriate perception. The article examines the basic forms of rock-communication: the *plein-air* type, which subsequently incorporated “stadium” rock music, the *club* (or *session*) type, and the *concert* type, connected with the concert hall or theater stage. The latter two – the club and concert varieties – were destined to play an important role in the formation of rock as an *art* and its acquisition of artistic qualities. An important role in this process was played by the Beatles, whose musical discoveries were subsequently elaborated in the musical achievements of King Crimson, Yes, Jethro, Tull, Genesis, Van der Graaf, Generator, Gentle Giant and other groups.

Keywords: art-rock, progressive, rock-concert, listener, musical perception, THE BEATLES, rock as an art.

Olga M. Plotnikova

The Carnivalization of the Persona Archetype in Giuseppe Verdi's opera "Falstaff"

The development of the concept of the "archetype" has become relevant in many spheres of scientific knowledge. The article demonstrates the "persona archetype" as a "directed trend" (according to Carl Jung) of the organization of the carnival model of culture in Giuseppe Verdi's opera "Falstaff." A key for the disclosure of the essence of the archetype in this musical composition is presented by Carl Jung's theory of psychoanalysis, Mikhail Bakhtin's semiotic theory of the carnival, the theoretical foundation of the archetype as Alla Bolshakova's concept of culture, and Liudmila Shaymukhametova's theory of "migrating intonational formulas". The core of the persona archetype in the opera is demonstrated by the ethno-national mythologem of Zeus the deer. The genesis of the transformation of the main protagonist is contained in the myths narrating of the metamorphoses of the chief god of the Olympic Pantheon. The persona archetype is actualized on the extra-musical (verbal) and intra-musical – i.e. the morphological and lexical level. The image of the persona is disclosed by such universal spatial archetypes as those of home vs. traveling, as well as the temporal archetypes of day vs. night. The noospheric intergrowth of the basic, supra-national archetype actualizes the constellation of variable archetypes: the cultural hero, warrior, knight, Don Juan, anti-hero, trickster, fool (jester), simpleton, eccentric, king of the carnival, wise old man, and carnival laugh. A semantic musical analysis of the archetype presents the opera as a creative laboratory in which the persona, by modeling his or her image, admixtures the masks and stylistic costumes of various epochs. The stereotypes of genre, texture, intonation and rhythm are interpreted by the composer from the perspectives of parody. The metamorphoses of carnivalization represent the opposite poles of the archetype of the human soul: the trickster vs. the king of the carnival, the anti-hero vs. the hero, Don Juan vs. a simpleton, a knight vs. a fool, a wise old man vs. a jester and eccentric.

Keywords: Giuseppe Verdi, Falstaff, carnival model of culture, the mythologem of Zeus, the persona archetype, migrating intonational formulas.

Oksana A. Gagarina

Pastoral Images in Debussy's and Ravel's Children's Ballets

The French ballet theater of the first decades of the 20th century witnessed the unusual actualization of pastoral subject matter. It was not uncommon for the pastoral ideal in musical theater to be revived in connection with the image of childhood. The tangency of the subject matter of the pastoral with that of childhood in art is hardly a new phenomenon in art. The cult of simplicity and naïveté forms comprises one of the foundations of the pastoral worldview. A particular manifestation of pastoral images in the music of the early 20th century has been demonstrated by theater compositions for a children's auditorium – Claude Debussy's ballet "La boîte à joujoux" (1913) and Maurice Ravel's "L'Enfant et les sortilèges" (1925), where the pastoral model is present on the level of the plots. The pastoral images of Debussy's and Ravel's ballets acquire a polysemic, diversified meaning. Thus, the pastoral scene from Debussy's "La boîte à joujoux" presents a witty play with tradition and theatrical clichés and, along with this, the reflection of a new picture of the world in pre-war Europe projected by the artist onto the world of children's consciousness. The pastoral scene of lyrical fantasy in Ravel's "L'enfant et les sortilèges" presents a stylized image of the past (either than of an individual person or that of all humanity), demonstrating itself as one of the motives of confession of the artist uttered on behalf of a child. The "children's" interpretations of the pastoral myth in the French ballet theater are connected with the general cultural tendencies of the time – a perception of the pastoral as a Golden Age, to the archetype of which the image of the child also appeals.

Keywords: the art of the early 20th century, Claude Debussy, Maurice Ravel, the pastoral, children's ballets, French musical theater.

Amina I. Asfandyarova

The Manifestation of the Theatrical-Depictive Pastoral in Haydn's Clavier Sonatas

In the most diverse genres of Haydn's compositions – the operas, symphonies, cantatas and oratorios – pastoral lyricism manifested itself in the broadest manner, however the most delicate expression was found in the composer's chamber music. Being present in all the movements of the cycle, the pastoral manifests itself most frequently and directly in the *slow movements* of the sonatas. Upon analysis of the intonational lexis of the slow movements of Haydn's piano sonatas there is a special means revealed of displaying the pastoral element, – namely, the *theatrical-depictive means*. It is also possible to trace a conditional type of classification of such type of Haydn's pastoral, when the subject of the musical theme is also presented both as a *theatrical dialogue-scene* and a *monologue*, as well as a *divertimento scene with musical accompaniment*. All the aforementioned is significant for setting up the artistic goals of pianistic intonating.

The interpretation of performance of these kinds of musical themes elevated to the highest level of conditionality prescribes to the pianist the necessity of realized and regulated actions in the context of the “theater stage” and does not allow emotional exaggerations, or superfluities in the choice of performance techniques: dynamics, agogics, tempos and pedaling.

The “recognizable” traits of the pastoral manifest themselves not in a vocal-recitative, affected-romantic performance, but in an external theatricality of delicate feelings, the cultivation of refined details in the interpretation of the music.

The ultimate priority of the performance lies in the recreation of lyrical, intimate feelings, the expressivity and sincerity of emotions within the framework of the regulated, unexpressive statement in a gallant manner “from the cuffs.”

Keywords: Joseph Haydn, piano sonatas, the pastoral in music.

Grigory R. Konson

The Issue of the Genesis of the Italian Oratorio

The article is devoted to the twofold issue of the genesis and the specificity of Italian oratorios which has not yet received its solution up to now. Stemming from this issue, the author disclosed two principally important indicators of genre. The first one is related to form and content, which was expressed in the presence of the moralistic sacred dialogue and presumes an ethical-philosophical argument. The second is the socially communicative indicatory. Basing himself on these factors, the author considers Emilio de' Cavalieri's “*Rappresentazione di Anima, et di Corpo*” [*Representation of the Soul and the Body*] to be the first European oratorio. The researcher connects the new turn of development of the oratorio with the name of Giacomo Carissimi, the director of the chief center of education for Jesuits in Rome. In his Latin oratorios the composer brought in real-life images and demonstrated them in their conflicting contrariety.

On the basis of analysis of musical compositions from the 17th century (Cavalieri's “*Rappresentazione di Anima, et di Corpo*” and Carissimi's “*Jephte*”) the author comes to the conclusion that Cavalieri's musical compositions represented the allegorical type of European oratorio, whereas Carissimi created a style of oratorio endowed with concrete plots.

Keywords: Emilio de' Cavalieri, Giacomo Carissimi, “*Rappresentazione di Anima, et di Corpo*”, “*Jephte*”, Italian oratorio, opera, sacred dialogue.

Boris D. Napreyev

The Tonally Developing Ricercar Fugue

The history of the fugue testifies to its inexhaustible artistic potential. For nearly 400 years the fugue has held an irrefutably stable position in the framework of musical forms, provided by its constant evolution. The hundred-year span from the mid-17th to the mid-18th century is comprised of two stages. The first of them (up to the early 18th century) is examined as the formation of the fugue proper (with the set of its basic attributes) in the form of the repercussive structure of the tonally stable form. The second (spanning the first half of the 18th century) – as the appearance of the tonally developing fugue, where this particular genre preconditioned the subsequent stages of its development in the direction of synthesis of homophonic principles with polyphonic ones.

The occurring changes drew up the foundation of the remarkable events in the history of the fugue, the ideas of transformation of which have fully confirmed the strength of the connections between the traditions of the early 18th century (the music of J.S. Bach and G.F. Handel) with the innovative explorations of Mozart. These connections have fructified that path and meaning of the evolution of the fugue, which Russian musicologist Boris Asafiev termed as “Mozartian counterpoint.” This in particular is what became the basis for the development of European (and world) professional music up to the present day.

Keywords: evolution of the fugue, ricercar, ricercar qualities, tonal system, tonal plan of the fugue, tonally developing fugue, ricercar fugue, dispersed fugue, orchestral fugue, fugato.

Ekaterina G. Okuneva

“Kontra-punkte” by Karlheinz Stockhausen: on the Path towards Generalization of the Serial Concept

The center of attention for this article is the landmark composition in the musical output of Karlheinz Stockhausen – namely, “Kontra-punkte” for 10 instruments (1953). Pertaining to the composer’s early, serial period, it is usually classed among the master’s pointillistic compositions. The author of the article proposes looking at the present opus as a sort of artistic manifestation pronouncing the transition towards the post-serial type of musical thinking. “Kontra-punkte” was composed by Stockhausen after Klavierstücke I-IV, in which a new type of group composition was manifested. The title of the piece, carrying a polyvalent meaning, may be interpreted as a direction in music running contrary to the pointillistic style. The individual dramaturgical and compositional features of the piece are disclosed within the article. The idea of dissipation of the diverse and the separate into the whole entity lies at the basis of “Kontra-punkte.” It is actualized at different levels of the composition): the timbral (the convergence of the heterogeneous sounds to the monochrome palette by means of the gradual elimination of the instruments), dynamic, rhythmical, tempo-related (smoothing out respectively the contrasts of dynamics, tempi and rhythm) and textural (the transition from the “point-wise” type of writing to the “group-related”). Arriving at conclusions from his experiences in pointillistic composition, which lead to a state of entropy of the structural connections, Stockhausen discovers the idea of generalization of the serial concept, creating a qualitatively new multivariate structure, connected by general proportions and stipulating a new type of perception.

Keywords: Stockhausen, “Kontra-punkte,” series, serialism, pointillism, technique of groups.

Elena V. Pankina

Modifications of the Canzonet and the Ode in the Books of Frottolas in the First Third of the 16th Century

One of the most essential aspects of the history of the frottola is the evolution of compositional types from fixed forms to madrigal forms, which generated the genre-related and compositional modifications and compounding. The range of irregular compositional and stylistic solutions extends from song forms to compositions which are factually already madrigals. Especially indicative is the reevaluation of the canzonet and the ode, the overall qualities of which make it possible not only to provide interpretations to their modifications, but also to presume their close connections with more complexly organized forms. A sequential interpretation of the crossings of the features of the ode and the canzonet is at times conducive to their identification. Instances when the canzonet becomes overly complex are rare; they testify to the scope of the processes of the de-standardization of the form of this elementary type of musical genre. The boundaries of the genre of the ode are not established on the foundation of the insistence of the chain inter-strophic rhyme, which may be absent upon the maintenance of the length of the iambic lines and their correlation. The Italian ode, being a composition that is rhythmically unstable, possesses an enormous potential for extrication from the chains of fixed form, in comparison to the canzonet, albeit endeavors of such kind have been very few. The broad range of compositional solutions in the songs with quatrain stanzas, which join together in different combinations the features of the ode, canzonet, frottola and barzeletta, testifies to the close relation of these genres with each other and to the “madrigalization” of the quatrain.

Keywords: frotolla, canzonetta, ode, quatrain, Ottaviano Petrucci, Renaissance, Italian music.

Natalia P. Khilko

The Genre of the Instrumental “Livre” in 20th Century Music: a History with a Transformation

The article examines the instrumental “Livres” [“Books”] by Pierre Boulez, Philippe Manoury, Witold Lutoslawski and Peteris Vasks from the position of unity of genre. Unlike compilations of pieces with identical titles from the Baroque period, the 20th century oeuvres present themselves as cyclical compositions endowed with complex philosophical conceptions fixated within their respective systems of musical grammar.

The metaphorical titles arouse associations of extra-musical varieties. For cultures formed by religions founded on the Holy Scriptures the “book” becomes a symbol for the authoritative word. Each of the composers chose his own particular great Book for his model. Boulez and Manoury were inspired by the poetry of Stéphane Mallarmé. Lutoslawski and Vasks built their conceptions in analogy with the Holy Scriptures.

The instrumental “books” by these composers were formed as different types of cycles. The nonlinear cycles of Boulez and Manoury were organized according to the principles of the hypertext. The linear cycles of Lutoslawski and Vasks are characterized by an established succession of the movements and contain intonational narratives.

The instrumental “livres” [“books”] of the 20th century may also be examined as guidebooks for new musical techniques, as well as teachings of the harmony of the universe .

Keywords: “Livre pour...,” Pierre Boulez “Livre pour Quatuor,” Philippe Manoury “Le Livre des Claviers,” Witold Lutoslawski “Livre pour Orchestre,” “Peteris Vasks “Book for Cello,” compilation of pieces, cycle.

Irina V. Alexeyeva

The Study of Structural Organization of Monophonic and Polyphonic Musical Texts as an Issue of Musical Scholarship

The article demonstrates the results of study of the artistic possibilities of the textural component in the organization of monophonic and polyphonic musical texts. The formation of the perceptions of musical scholarship in regard to most general manifestations of the model of “monophony-polyphony” in solo and ensemble musical texts is examined. The period of Western European Baroque music presents itself as the primary historical and stylistic context, being a time of active formation of the musical language of the solo and ensemble traditions of instrumental music, as well as its inter-text. At the center of the author’s attention are the works of musicologists studying the structural (Ernst Kurth, Leo Mazel, Mikhail Papush and Kira Yuzhak) and semantic (Mark Aranovsky, Liudmila Shaymukhametova) organization of the musical text. The process of scholarly comprehension of the role of the text generation and the formation of meaning is demonstrated. The “materialization” of the intonational-lexical units of the musical text through the musical-sonar material and the techniques of their textural organization are examined as capable of carrying out potentially the meaning-generating role. The system of representation of scholars about the correlation of the individual and the diversified, the part and the whole, which lay at the foundation of interpretation of the monophonic and polyphonic as structurally similar varieties of organization of musical material and the musical text. The gradual process of maturation of the theory of the musical text with the corresponding system of terms in line with the conceptions of musical texture is demonstrated.

Keywords: Monophony and polyphony, texture, musical material, Musical text, structural and semantic organization.

Margarita A. Gareyeva

The Structural-Semantic Phenomenon of the Main Protagonist as an Attribute of Theatricality in the Thematicism of Mozart’s Piano Sonatas

The main protagonist as the bearer of the theatrical element in the structure of the musical text of Mozart’s piano sonatas is represented by musical themes which possess certain lexical indications. The later include the standard formulas of the Classicist musical language, which penetrated into instrumental sonatas from opera compositions and acquired stable meanings as the result of migrating from one musical text to another. Each of the intonational complexes comprising these structures is common for the group of protagonists of various operas by Mozart corresponding to a particular line of character of 18th century musical theater and presents the universal features of this image. The method of structural-semantic analysis in the musical texts of operas and sonatas examined in the article helps reveal the migrating intonational formulas (to use the term of Liudmila Shaymukhametova) with their stable meanings fixated by the initial musical text of the opera. They unite the protagonists of Mozart’s operas who represent aristocratic images. In the thematicism of the piano sonatas these semantic structures identify them in a more generalized manner: as characters representing images in a standard situation of a theatrical action (a conflicting dialogue, a comical duel, the scene of courtship, etc.). At that, the semantic gradations of the intonational lexis are actualized by means of conditions of tempi, dynamics, articulation and keys for their use in the semantic context of a musical theme. The applied method of analysis is of practical significance for the creation of the concept of the secondary musical text – the performer’s scenario based on the deciphering the semantic structures of the composer’s primary musical text.

Keywords: Wolfgang Amadeus Mozart, Mozart’s piano sonatas, the hero in the musical text, the migrating intonational formula, the intonational lexis, the inter-text migration.

Iza A. Nemirovskaya, Irina A. Korsakova

The World of Childhood in the Music of Prokofiev in the Context of the Phenomenon of Childhood in Art

The attention to the phenomenon of childhood in art created the most diverse artistic results, which were mostly connected with the evolutionary processes in the domain of culture. Culture has traversed a certain historical path of metamorphosis of this phenomenon from the most ancient myths, the most primary forms of children's folklore, the early Christian images (the Virgin Mary with the Infant, as well as the Infant Christ Himself) – to our times. There exists the famous contradistinction between art works about children with art works created for children. Nonetheless, this contradistinction frequently turns out to be artificial, since these two categories usually intermingle with each other. It has been revealed that it was only the 19th century that witnessed the image-related content-based modes typical for children's music, the genre system and musical poetics, which have in part influenced the art works of the 20th century. But the most important fact remains that it was in the second half of the 19th century and the first half of the 20th century that masters of all the arts began to exert an immense amount of attention to the psychology of childhood, at times anticipating in this sphere the work of professional psychologists. Special color is present in the world of childhood as present in the music of Prokofiev, who himself has organically preserved the child element in himself up to the end of his life. The childlike in the adult and the adult features in the child presented one of the sides of his soul, while the childlike purity and directness (present in different ages of a person's life) serves as an important measure of the composer's perception of the world and of other people.

Keywords: Prokofiev, the phenomenon of childhood in art, children's music, genres of children's music, theatricality.

Anna B. Tikhomirova

The Symbolism of Auditory Space of the Musical Text (The Sixth Symphony of Avet Terteryan)

The expressive and form-generating functions of the sonoristic timbre-texture are disclosed in a set of aspects among which an important position is taken by the semiotic function of the spatial organization of the musical text. The auditory space in Avet Terteryan's Sixth Symphony manifests itself in the guise of an important thematic and compositional component. The spatial characteristics of the musical texture contain "codas" in it, which carry out the symbolic connection between the music and its recipients. The semiotic field of Terteryan's symphony reflects a dialogue of cultures, generated by the composer's aesthetic, religious and philosophical position. In the system of the composer's musical language the organization of the auditory space demonstrates itself in the role of the lexis (thematic units) and grammar (the principle of the organization of the musical chronotope). The function of the lexical units is carried out by 1) timbres-symbols perceived as "voices in time" and 2) the artificially created image of the sounding space, which actualizes the image-related thematic arches towards church acoustics, natural landscapes and the metaphysical dialogue of the "visible world" and the "invisible world." the auditory space of the Sixth Symphony reveals a number of the basic modes of the artist's creative consciousness and the culture that generated it. The correlation of elements of the lexis of various types on the phonic, timbral-structural and semantic levels forms a unique type of compositional logic. The acoustical musical chronotope of the symphony reflects the Eastern Christian picture of the world, one of the most profound characteristics of which is the logocentric foundation, which is disclosed in the symphony's architectonics. The image of the Word forms the basis of thematicism and conception

of the musical form. The organization of the auditory space discloses the iconic nature of the musical text. As the result of the composer's numerous utterances, helping us adjust for the perception of the composition, the possibility of transferring to a supra-musical sphere of creative consciousness arises. On this level the symphonic genre functions as an instrument of religious-philosophical cognition.

Keywords: Avet Terteryan, the symphonic genre, sonoristic timbre-texture, the semiotic function of the auditory space.

Arkady I. Klimovitsky

Yuri Nikolayevich Tyulin

The article is devoted to the legacy of one of the greatest Russian scholars, Yuri Nikolayevich Tyulin (1893–1978), the creator of fundamental concepts of music theory, which were developed by him in various branches of musical scholarship: mode, harmony, texture, musical thematicism, motives, musical syntax and musical form as fundamental categories of musical thinking. Yuri Tyulin is a scholar, who made a significant contribution to research of theoretical issues of the folk music of Russia, Armenia, Georgia, Uzbekistan, Kazakhstan and the Baltic countries. He interpreted in an original way the issues of folk songs, musical performance practice, music history, musical aesthetics and musical psychology.

The special merit of the article is that it was written by a musician who, being one of Tyulin's closest students, and having analyzed the scholar's works, discloses the quintessence of his scholarly ideas and discoveries, the functional theory of music, a new interpretation of the principles of form-generation and a new systematization of musical forms, the construction of musical speech, the phenomenon of "crystallization of thematicism" and modal theory, which makes possible to comprehend the scholarly and artistic legacy of Yuri Nikolayevich Tyulin in a systemic manner.

Keywords: Yuri Nikolayevich Tyulin, musical thematic material, crystallization of thematicism, mode, harmony, texture, musical sonata form, phrase, motive, musical syntax.

Elena M. Shabshaevich

Pages of the Pre-Revolutionary History of the Moscow Conservatory: Honorary Stipends of Professors

The author of the article revives the forgotten pages of the history of the Moscow Conservatory of the prerevolutionary period. One of the important factors of the educational-pedagogical process at that time was the awarding of scholarships, which in those days served as financial aid partially or fully covering tuition costs. Scholarships were granted to talented, albeit poor young people who thereby obtained the possibility to receive advanced musical education. The role of the beneficiaries was played by organizations (the Moscow Section of the Imperial Russian Musical Society and the Moscow State Duma), as well as by private individuals. Among these scholarships of special interest are those that were named after the outstanding professors of the Moscow and St. Petersburg Conservatories: Nikolai G. Rubinstein, Anton G. Rubinstein, Piotr I. Tchaikovsky, Vasily I. Safonov, Dmitri V. Razumovsky, Nikolai I. Zarembo and Nikolai A. Gubert. Scholarships named after conservatory professors were received by such musicians as Alexander A. Litvinov, pianists Elena F. Gnesina, Vladimir K. Miller, Maria S. Nemenova-Luntz, singer Sergei A. Borislavsky, as well as composer and pianist Sergei Rachmaninoff. Another great musician, Alexander Scriabin, carried out his artistic tour abroad by means of the P. I. Tchaikovsky Scholarship.

The article provides extracts from archival documents which served as guidelines by which

the rules for assigning scholarships and the financial conditions for their provisions were activated. Previously unpublished materials from the funds of the Russian State Archive of Literary and Art are included. The personal scholarships established in honor of celebrated pedagogues of that educational institution in which the recipients were educated served as strong motivating factors for them.

Keywords: Moscow Conservatory, honorary scholarships, Nikolai G. Rubinstein, Anton G. Rubinstein, Piotr I. Tchaikovsky, Dmitri V. Razumovsky, Nikolai I. Zarembo, Nikolai A. Gubert, Vasily Safonov, Ivan Hřimalý, Sergei Rachmaninoff, Alexander Scriabin.

Ninel F. Garipova

Interpretation of Folk Musical Traditions in the Compositional Technique of Bashkir Composers (on the Example of Rafail Kasimov's Piano Piece "908")

In early 20th century Russian art there occurred symbolic processes which enriched the country's musical culture. The "un-notated" folk musical traditions of the national republics began to expand and search actively for paths towards rapprochement with the classical European musical system. These same processes also took place in Bashkortostan, where the coexistence of the European and the Eastern musical traditions during the course of the time period from the 16th to the 19th centuries led by means of evolution to a period of their intense interaction.

At an early stage of the formation and development of Bashkir piano music, and also at subsequent stages, the most widespread genre was that of small piano pieces, in which the principles of connection of the extremely contrasting systems of East and West had been tried out. At the beginning of this path it is possible to perceive the manifestation of the surface stratum of folk music: depiction of pictures of the nature of the Ural Mountains and everyday scenes of the lives of ordinary people, as well as in many ways an intuitive utilization of folk modes, melodic ornamentation and other attributes of musical language.

Understanding the mentality of the people, its ancient historical past, and penetration into the deeper strata of folk music has been the aspiration of many composers since the 1980s. This has been aided by the attention of historians and folklorists towards the study of the folk epos and religious customs, as well as the dissemination of new information through publication of the results of a number of research works. The given processes have found their reflection in the image-related structure of musical compositions, which in its turn has led towards the search for optimal means of composition. The organic realization of new traditions may be demonstrated in Rafail Kasimov's piece "908," where the intonational lexis of Bashkir folk music interacts profoundly and brilliantly with contemporary techniques of composition and piano performance.

Keywords: Rafail Kasimov, Bashkir piano music, Bashkir folk music, Rafail Kasimov's piano piece "908."