

Boris D. Napreev

**The Ricercar Qualities of the Fugue in *C major*
("For Constanze") by Mozart**

The evolutionary process of European music was reflected with special force in the fates of certain genres, including the ricercar fugue. In the 18th century the fugue became one of the most important points of interconnection of many tendencies, a polygon of struggle between the interests of the gallant style and the richest contrapuntal heritage of "learned" music. Complete freedom of choice in regards to the forms, means and possibilities of the "learned" music was revealed by J.S. Bach in "The Art of the Fugue," leaving a field for contemplation. An understanding of the occurring processes was given to the great composers, among which was Mozart. For him the aspiration towards the juncture of characteristic (and the brightest and most perspective) principles of "learned" contrapuntal music and the tendencies of the most current music for his time became the meaning for many concrete artistic creations. The article examines Mozart's Fugue "For Constanze" (KV. 394) as one of the epochal compositions. Seeming in its outward appearance to be a lightweight composition, rather accidental in the history of its appearance, the Fugue presented itself as a personification of a decisive and compositionally conscious turn along the path of search for new forms and unification of various styles. The stylistic features observed in it were defined in musicological literature (namely, by Boris Asafiev) as "Mozartian counterpoint.

Keywords: the evolution of the fugue, ricercar, ricercar qualities, the tonal plan of a fugue, contrapuntal style, galant style, Mozart's counterpoint.

Irina V. Koposova

**"Freely-Pulsating Composition" of Leif Segerstam
as an Individual Aleatory Project**

This article is devoted to the characteristics of "freely-pulsating composition." This technique has been developed in the works of Leif Segerstam – a significant Finnish composer and conductor. Segerstam's creativity astonishes by its extremely prolific quality. The composer wrote more than three hundred symphonies and also numerous compositions in other genres. Such artistically creative activity has been stipulated by those principles of composition which the Finnish composer has developed.

Their formation and evolution took up over two decades. The "freely-pulsating phase" was initiated by Segerstam in the mid-1970s, while all the basic features of the composer's technique were formed by the late 1990s. In its final variant, the method of "free pulsation" became connected with the sphere of the symphony: it has been demonstrated by musical compositions written since the early 2000s. These symphonies are essentially one-movement sonoristic compositions, generally, all of them of the same duration and performed without a conductor (in Segerstam's words, they rely on an "built-in conducting mechanism"). Their musical texture is based on an aleatory counterpoint, in which the various instrumental parts are synchronized loosely. The form of symphonies consists of several (from 5 to 8) blocks, in which there is an alternation of more and less controlled sections.

In general, the features of "freely-pulsating composition" make it possible to consider it an individual version of aleatory techniques and to see its preimages in the American music from the 1960s, with the works of Earle Brown and Christian Wolff.

Keywords: Segerstam, aleatory technique, aleatory symphony, freely-pulsating composition, built-in conducting mechanism.

Boris A. Shindin

**Maxim Berezovsky's Concerto "Do not Forsake Me at the Time of Old Age"
in the Context of the Stylistic Principles
of Russian Music of the 18th Century**

The process of acquisition of new artistic space by 18th century Russian composers was accompanied by many ambiguous and contradictory trends. The correlated phenomena of the new emerging culture of a new era and the not forsaken traditions of the musical past disclosed their potential predominantly in the direction of the following two styles: the Baroque and the Classicist. An appropriate interpretation of the numerous musical works composed at that time takes place through comparison of the tendencies of Russian and Western European culture.

The peculiarity of the Russian Baroque was noted in the research works of Dmitri Likhachev. His works formed the view according to which the Russian Baroque, in contrast to the European variety, possessed an optimistic character with a very sparsely expressed tragic element. However, this picture of a harmonious, light style does not correspond with the intense tragic feelings inherent in the choral concerto by Maxim Berezovsky "Do not Forsake Me at the Time of Old Age," which combines features of baroque and classicism.

The basis of the Concerto is formed by the literary text it was set to – verses 9–13 of Psalm 70, which recount the tragic circumstances of the life of David. The main vector of verbal explanation discloses the theme of exile, which has always been popular in dramatic forms of art. The musical means endowed with expression are reinforced with intense melodic development, covering all four movements of the cycle. The emotional intensity of the Concerto makes it possible to place it into an artistic domain that is congruent with the tragic element of Russian music, the segment of it which represents motives of individuals in human history. The theme of tragedy runs continuously throughout the entirety of Russian music. In the 19th century the tragedy of the personality is most clearly expressed in the music of Piotr Tchaikovsky, while in the 20th century, they are presented most vividly the music of Dmitri Shostakovich. The pinnacle of the tragic perception of the world in the 18th century is formed by this particular choral cycle by Maxim Berezovsky.

Keywords: Maxim Berezovsky, choir concerto, Russian music, Russian Baroque, Psalm 70, tragic imagery, the genetic codes of art, Dmitri Shostakovich, Piotr Tchaikovsky.

Anastasia V. Shevtsova

**The Genre of the Instrumental Concerto in the Viola Repertoire:
from Bach to Schnittke**

The article traces out the path of the genre of the concerto for solo viola during the course of the entire time span of its existence. The compositions comprising the basis of the repertoire of concertizing violists are highlighted: Johann Sebastian Bach (The Sixth Brandenburg Concerto), Georg Phillip Telemann, Karl Stamitz, Wolfgang Amadeus Mozart (Sinfonia Concertante for Violin and Viola with Orchestra in E-flat major), Hector Berlioz (the symphony for orchestra with a solo viola "Harold in Italy"), Max Bruch (Double Concerto for Clarinet and Viola), Paul Hindemith (Concerto for Viola and Orchestra "Der Schwanendreher"), Alfred Schnittke (Concerto for Viola and Orchestra) and others. Special mention is made of the innovative qualities typical for such compositions, as well as the performance challenges appearing upon acquaintance with each one of them. With the genre of the concerto, the overall attitude towards the instrument itself changed: gradually the viola became a full-fledged solo instrument, equal in stature to the violin and the

cello. The zenith of the genre took place in the 20th century, when composers expanded the viola repertoire, most of which is comprised by concertos for viola and orchestra. This happened in many ways due to the appearance of brilliant performers, who demonstrated the special timbre of the viola, its ability to convey the diverse conditions of the human soul. Today the viola has firmly taken up the position of a solo instrument on the concert stage. Study of the development of the genre makes it possible to understand the process of the formation of solo viola performance.

Keywords: the instrumental concerto, the viola as a solo instrument, the viola repertoire, concerto compositions for the viola, the history of the viola concerto.

Anastasia A. Shibinskaya

Christopher Simpson, a Pioneer of the Subject of the Seasons in Instrumental Music

The article illustrates the life and artistic path of English composer Christopher Simpson (1602/1606–1669), who wrote the “The Seasons” (1659), the first a such instrumental cycle devoted to this topic in the history of European music. Simpson was born into a family of Catholics during the time when Catholicism was officially prohibited in England; many elements of his biography remain a mystery. Simpson was a universal musician: a brilliant virtuoso performer on the viola da gamba, a composer, a music theorist and a teacher. Not having the possibility to lead an open life, he published his own compositions as examples to his theoretical treatises. For musicians mastering the viola da gamba his work “The Division-Viol, or the Art of Playing ex Tempore upon a Ground” (1667) has not lost its relevance up to the present day.

Only several compositions by Simpson were published separately: the cycle of 12 fantasies “The Months” and the cycle “The Seasons” for two viola da gambas and *basso continuo*. The second of them presets a super-cycle of four programmatic fantasy-suites (“Spring,” “Summer,” “Autumn” and “Winter”). Simpson became a pioneer of the subject of the seasons in the instrumental music of the Baroque period. His cycle fits into the traditions of English ensemble music. In comparison with the works by composers of other national schools, the interpretation of genres within each fantasy-suite remains very individual. This relates to the structure of the fantasy, in the compositional structure of which the composer stemmed from his own performance practice. Simpson’s attempt to create a large-scale composition on the subject of the seasons was later continued in numerous compositions in the 17th century and in the subsequent centuries.

Keywords: the seasons in music, Christopher Simpson, fantasy-suite, English fantasy for ensembles, viola da gamba.

Grigory R. Konson

The Issue of Handel’s Collaboration with the Librettists for his Oratorios

The article is devoted to the issue of Handel’s collaboration with the librettists for his oratorios as one of the most important for the comprehension of his creative process. By revealing the diverse relationships of the composer with literati, the author demonstrates, how in intensive combined work during the times of Handel’s mature and late periods fundamentally important features had crystallized: tragic intensification of the plot, conveyance of feelings of catastrophism and, in connection with this, the deepening of the psychological essence of the main protagonists. Most of Handel’s librettists comprehended their librettos through the prism of predicatory pathos. This was manifested especially distinctly in the late oratorios, in which lamenting and religious

tendencies prevailed, having comprised two sides of the ethical-psychological issue. His music standing at the pinpoint of the aesthetics of Classicism connected with the Enlightenment, the composer presented himself not only an active participant in the creation of his librettos, but also as a conceptual leader who directed the creative process in collaboration with the librettists.

Keywords: Georg Friedrich Handel, Charles Jennens, Thomas Morell, Newburgh Hamilton, Thomas Browton, James Miller, librettos for oratorios, librettists, tragedy/tragic.

Leone M. Jennarelli

**The Letter of von Heufeld to Leopold Mozart:
a New Proposal (The Context)**

Usually omitted, neglected and unexamined by scholars and biographers of Mozart, nonetheless, the letter of von Heufeld to Leopold Mozart (23 January 1778), when analyzed in its proper context, proves to be a fundamental document to cast some light on famous Mozartian questions and to comprehend better certain key passages of Mozart's life from 1778 to 1791, shedding light on him both as a person and as an artist. In fact, a few of such events were directly determined by the contents of that letter and others unfolded around the very arrival of the letter of von Heufeld in Mannheim. The letter of von Heufeld originated from a series of requests received by Leopold Mozart from his famous son: 1) a letter of recommendation for the Queen of France, the sister of the Austrian Emperor; 2) news about a possibility of a good position at the German National Theatre in Vienna. The clash with Vogler in Mannheim, the attitude of Mozart towards the other composers of his time (Stamitz and Paisiello) and his progressive interest in forms of self-funded promotion on various projects are also analyzed.

Keywords: Wolfgang Mozart's letters, von Heufeld, Vogler, German Opera.

Marina N. Drozhzhina, Sitora D. Davlatova

**Sufi Symbolism in Tolib Shakhidi's
Televised Ballet *The Rubaiyat of Omar Khayyam***

In the article devoted to one of the most well-known compositions by the Tajik composer Tolib Shakhidi the means of reflection of Sufi symbolism in the synthetic genre of the televised ballet are researched. Stemming from the essential parameters of the symbol (taking into account the formed traditions of study of this category), the authors propose their own perspective of the issue. The role of the symbol is shown in expounding by artistic means of the Sufi path of perfection (Tarikat) as a bridge between the two worlds. The orientation on the multilevel complex of sets (musical, scenographic, choreographical, scenic or poetical) and the specificity of the chief Sufi principle of *zohir-botin* (the inner vs. the outer) made it possible to carry out the analysis of the indicated phenomenon on the basis of a differentiated approach toward symbol. As a result, symbol-images are revealed (the main characters are the Poet, his Muse and Death), which are the most multifaceted and acquiring the features of allegory and metaphor; symbol-signs, frequently carrying out the functions of leit-symbols (a pitcher, a chalice of wine, fire, a flute) and in virtue of Sufi cryptography acquiring signs of the symbol-emblem.

The possession of the verbal row (the sounding Rubaiyat of Omar Khayyam) aids the comprehension of Sufi conception with its metaphoricality. Research has shown that the examined symbolism is presented on the following level: in scenic dramaturgy, in the images of the main dramatis personae, in their musical manifestation, in the utilization of symbolic poetry, in color

solutions in the attributive formatting of the televised ballet.

Keywords: Sufi symbolism, televised ballet, Rubaiyat of Omar Khayyam, the principle of *zohir-botin*, Tolib Shakhidi.

Anton A. Rovner

New Finnish Music: an Interview with Juhani Vesikkala

An interview with the Finnish composer Juhani Vesikkala is offered. The conversation took place on August 26, 2017 in Helsinki, during the trip of Dr. Anton Rovner to Finland.

Keywords: Finnish music, Juhani Vesikkala, contemporary music

Alexander I. Demchenko

“The Russian Spirit is Here ...”

Towards the 145th Anniversary of Sergei Rachmaninoff’s Birthday

Sergei Rachmaninoff was allotted a destiny of his life and art filled with harsh ordeals, which was conditioned by the radical break of the historical situation, where Russia turned out to be at the very cusp of global processes. The composer felt keenly to the full extent and came to grips in the artistic sense with such categories as the *Russian path* and the *Russian idea*. For the selfsame reasons the aforementioned categories advanced to the front line of the quest in Russian philosophical thought, and the most significant contribution to the comprehension of the given problem range was made by Nikolai Berdyayev. The recreation of the *Russian path* in Rachmaninoff’s compositions is most frequently contingent with sad contemplation, with the load of endless worries and hardships, and is filled with incessant longing, whereas the disclosure of the *Russian idea* is based in his case on the principle of extremities, polarized entities, about which Berdyayev spoke out with all certainty. Gloomy tones were juxtaposed with bright zest of life. Yet another variant of the extremities of the Russian character is disclosed: on the one hand, the barbarism of the Russian “maximalism,” and on the other hand – the heights of spirituality and the gleams of the “Divine.” Berdyayev highlighted in Russian people the aspiration towards the next life, towards the “unearthly,” which in the case of Rachmaninoff generated such a cardinal quality for his music as the elegiac quality, connected with inner struggles and intense spiritual search.

Keywords: the musical culture of Russia, Sergei Rachmaninoff, Nikolai Berdyayev, Russian mentality, the Russian path, the Russian idea.

Alexei P. Dedyurin

**The Particularities of Transcriptions for Accordion
of Musical Compositions with Rich Textures
(on the Example of “Vocalise” by Sergei Rachmaninoff)**

The creation of transcriptions and arrangements is closely connected with interpretation of musical compositions. A similar feature of arrangements is particularly apparent in the case of arranging musical compositions which in the original formats possess rich complex textures. Their adaptation to new instrumental conditions often involves a rather significant rethinking of the original music and a free reinterpretation of the composer's musical notation.

The focus of the article is on two transcriptions for accordion of Sergei Rachmaninoff made by Vyacheslav Semenov (accordionist, professor at the Russian Gnesins' Academy of Music) and Dmitri Stepanov (winner of international competitions, faculty member of the Petrozavodsk State A. K. Glazunov Conservatory). The comparison shows two different approaches to adaptation of the texture of the “Vocalise” for the accordion, stipulated by the individual challenges that each of the composers of the arrangement placed before him.

Stepanov's version demonstrates the urge to preserve all the details of the complex textures and tessitura voices, to show the beauty of the polyphonic fabric, to reveal the value of each voice, by treating them equally. Semenov boldly sacrifices the details of the texture, focusing on the main voice; he functionally separates the different keyboards of the bayan and applies various techniques in the different sections of the composition for the purpose of demonstrating more clearly the form of the composition. The carried-out analysis convinces that at the core of every arrangement or transcription stands a musician who possesses his own concept of performance of the music. As the result of different approaches towards the process of arrangement, the same composition, without changing its content in principle, acquires various tints in the sphere of the performance of the music.

Keywords: Sergei Rachmaninoff, “Vocalise,” arrangement for bayan, interpretation, texture.

Galina V. Alekseeva

**Concerning the Study of the Processes of Transmission of the Byzantine Tradition of
Church Singing in the Art of Russia and Korea**

The article presents a summary of the main conclusions of the author's basic methodology of comparative research of Byzantine and Russian music and sheds light upon their new perspective, which helps examine approaches to study of dissemination of church singing in the Orthodox Christian tradition in Korea. The material for research of the Byzantine-Russian part is presented by numerous manuscript sources of church singing books and textbooks of church singing of Byzantium and Ancient Rus from the 11th to the 19th century (over 450 manuscripts). The process of adaptation was studied by the author diachronically in three aspects: the preservation of the homiletics of the texts, adaptational processes in the terminology of church singing texts, the metatext of the systems of the Byzantine Echos and the Russian Glas, which make it possible to reveal more lucidly the melodic artistry of the music. A comparative analysis of the hymn to Mary the Theotokos “Worldwide Glory” in the Byzantine, Russian and Korean Orthodox Christian tradition reflects the isomorphism of the texts, their homiletics, the musical structure and the melodic endings of the respective lines upon the transmission of the genetically original Byzantine tradition into other lands. The melodic peculiarity of the traditions is also present, but is in need of further research.

Keywords: the methodology of adaptational research, homiletics of texts, terminology of guidebooks of church singing.

Irina N. Shkredova, Maria M. Chikhachyova, Larisa D. Ekard

**The Rites and Songs of the Life Cycle in the Yenisey Area
of the Krasnoyarsk Region (based on the Results
of the Folk Music Expeditions of the Krasnoyarsk Institute of Arts)**

The area adjoining the Yenisey River in the Krasnoyarsk Region, in which the basis of the peasant population is comprised of the Pomors, has been among the earliest settled regions of Siberia. The rites of the life cycle of the traditional culture of Pomorye (birth, marriage and death) played a crucial role and were formed by rituals of transitional types. The article examines their place in the “primary” culture, as well as in light of the destruction of the folklore tradition in the 20th and early 21st centuries.

The rites of the life cycle of the Yenisey area are situated on the periphery of attention of researchers. An exception of this is provided by the musical material of traditional gatherings of youth recorded in the fullest manner. In the folk music of the Yenisey area the elements of rituals of the transitional period are anchored – both on the level of ritual acts and on the level of the functioning of genres of folk music. Thus, the character of exorcism and the prevalence of lullabies possessing a protective function bear witness to the child’s proximity to the “other world” and the amenability towards its influence. The presence of marital elements in the traditional gatherings of young people in the pre-war time indicates at their initiatory directedness. The peculiarities of the wedding rite make it possible to relay it to the type of “wedding-funeral,” which is also characteristic to the “root” culture of Pomorye. The authors demonstrate that the traditional weddings of the Yenisey area disappeared in the post-war era. The funeral rite of the studied area has preserved its significance as an arrangement of the successful transference of humans from “this” world to the “next” one, at that, the musical component of the ritual, demonstrated by the genre of lamentations, has also been preserved.

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Keywords: folk music of Siberia, folklore-ethnography expeditions, evening gatherings, rite of transition, lullabies, wedding rites, lamentations.

Angela V. Gucheva

**Songs in Honor of the God of Thunder and Lightning
in the Adyghe Ritual “Shchyble Udzh”**

“Shchyble udzh” (dance in honor of Shible) is a cult-ritual act of the Adyghe devoted to the god of thunder and lightning Shible commanding people’s lives and death. The ritual was performed by everybody regardless of their sex, age or social position. Addressing the divine force endowed with might passed through the supplication songs and dances and was accompanied by sacrificial rites. Shible, a divinity regarded in a non-personalized way, does not possess a finished visually determinate image or symbol. Personifying the mysterious force of elemental nature, it received merely a verbal description in the prayer songs designated for it. In the songs the mythological image of Shible’s double, Yela, makes its appearance, as well as the name of the prophet Elijah.

The article examines songs performed in the rites of the Adyghe, “Shchible udzh” – “Yeleh,” “Uo Yeleh, uo Yeleh, Yeleritsoppai!”, “Yeleh, Yoleh...”, which appeared as a direct address to the divinity and carried out the function of ritual purification. The stable indications of their performance, the dramaturgy of the ritual, the makeup of its participants, etc. are determined. The

marked functions of songs addressed to the god Shible, as well as their transformation and bifunctional significance in the rite of invocation of rain “Hyentseguasheh” are studied.

Keywords: folk music of the Adyghe, Shible, Yela, Yelari-tsoppai, Khantseguasha, the Adyghe rite in honor of the god of thunder and lightning, the Adyghe rite of the challenge of rain.

Valentina N. Kholopova

**The Modernity of Nikolai Popov:
Novelty of Music – Novelty of his World View**

Nikolai Popov is a talented Russian composer of the younger generation, whose music is regularly performed in his native country and in other countries. His worldview combines together the most ancient and the most contemporary parameters. The objects of his philosophical and musical thinking are the cosmos, the physical sound of the world, and in the sphere of human history – antiquity and new technologies. His musical language synthesizes classical instrumental timbres with electronic sounds, as well as with video footage. Popov was born in Bashkortostan, graduated from the Moscow Conservatory, participated in the master-classes of many innovative composers from outside of Russia. He created video-musical multimedia compositions in collaboration with several video-artists. Especially noteworthy are his compositions from 2013 – “The Song of Uldra,” written in collaboration with Andrew Quinn and Alena Skornyakova, based on Scandinavian folklore, “Artra,” written in collaboration of Todor Pozarew and Andrew Quinn with a quotation from the “Danses des adolescentes” from Stravinsky’s “The Rite of Spring” heard on a disc of the spacecraft Voyager, “Nibiru 20/13” together with Skornyakova and Quinn, based on motives from Sumerian-Acadian mythology. For the most part finding solutions to the issue of correlation of the audio and the visual effects, Popov also admits pure sounds without video footage in some of his compositions. Such is one of the versions of his composition “The Song of Uldra,” as well as his early compositions for bayan, strings and percussion. The emotional “message” to the listener provides a specially important component for him.

Keywords: young composers of Russia, electronic music, “The Song of Uldra,” “Artra,” “Nibiru 20/13,” Todor Pozarew, Alena Skornyakova, Andrew Quinn, Igor Stravinsky.

Victor O. Pigulevsky, Liudmila A. Mirskaya,

Counterculture and the Visible Aura of Rock Music

Rock music, which emerged in the mid-20th century, has always been surrounded by a spirit of rebellion and scandals. The manifestation of a protest language required a special graphical language transgressing the rules of typography in the formatting of albums, posters, fliers and magazines, fashion photographs and concerts of musicians. General recurring rules have emerged: inscribing the material into the main artistic trends and the specific peculiarities dictated by the ideas of designers and musicians. Among the trends of “classical rock” the greatest graphical effect was obtained by the psychedelic style with rainbow colors and arabesques. The different rock groups created their own personal images and virtualized their shows with lighting effects. By the mid-1970s the graphics of the psychedelic style generated a strata of the underground which withstood the mass culture: punk graphics, grunge, underground press and underground comics. At the end of the 20th century the mainstream began prevailing in rock music, presenting a faceless tendency without vividly expressed stylistic peculiarities. In graphic design there appeared heterogeneous and fragmentary tendencies, which were expressed in the formatting of posters and musical albums. In general, the graphic language of rock culture is connected not as much with the

directions in rock music as with the image-related and semantic notions of the rebellious spirit.

Keywords: rock music, counterculture, psychedelics, funzins, punk graphics, concert poster, album cover, dress code.

Elena E. Lobzakova

Analysis of a Musical Composition and the Problems of its Reception

In connection with the considerable amount of interest on the part of various branches of humanitarian knowledge in the processes of perception and interpretation of texts of culture during the last few decades a great amount of popularity has been gained by the theory of reception and the new interdisciplinary method of research generated by it. The article illustrates certain aspects of actualization in musical research works of the methodology of receptive aesthetics which possess significant potentials in regard to analysis of musical compositions. It is proposed to array it together with study of textual significance, on the one hand, and the mechanisms of semantic coding and decoding of meaning in the process of creation and perception of the musical text, on the other hand. In analyzing a musical composition through a number of its concrete social-historical, group and individual perceptions, examining it in historical unfolding, the musicologist-researcher actively involves new concepts in the comprehension of the nature of the text. Thereby the idea of human measure is realized: the subject and the personality, intention, understanding, interpretation, interpretative programs, and the like. Two approaches towards the interpretation of reception, long-standing in aesthetics and literary criticism, are examined: as forms of artistic perception and as forms of intercultural interaction. Certain strategies of study of manifestations of reception in regards to musical phenomena are demonstrated.

Keywords: interdisciplinary approach, methodology, musical text, reception, musical communication.

Alla G. Korobova

About Historical Dance Music and the Possibilities of Studying it in Children's Music Schools

An indispensable aspect of musical education, beginning with its school stage, is the mastery of the very "language" of music with its specific possibilities. In the process of this mastery greater attention must be bestowed on the genre-related means of music, since genres, as a rule, are distinguished by a high level of inner correlation of stylistic and content-based features. The language of music possesses broad and continuously renewable funds of genre-related "vocabulary" the wealth of which is stipulated not only by the genre-related diversity of music per se, but also by the variety of the forms of manifestation of the aspect of genre in musical compositions. An indispensable basis of the genre-related approach is the familiarization with the genres themselves and the ability to recognize them directly. Through the prism of "genre foundations" all the other sides of the art of music acquire features of living reality and contrast of language in the perception of children. In the article the given thesis is disclosed on the example of mastery of the "vocabulary" of historical dance music (from the Renaissance and Baroque periods). A methodology for creative and genre-related practical work, adapted for the elementary level of education, is proposed, at the core of which is a pragmatic approach to musical "models": however, the principles of this methodology are also applicable in the context of historically oriented disciplines of high-school and higher educational levels, especially in studies of musical

performance.

Keywords: musical education, genre, genre field, historical dances, Sarabande, compositional-harmonic formula.

Liudmila N. Shaymukhametova

Contrapuntal Compositions in the Form of Historical Dances in the Conditions of Ensemble Music-Making

The musical culture of the Baroque era is distinguished by two paramount traditions: interest in dance forms and simultaneously – ensemble music-making. Both found reflection in numerous diverse genres of dance pieces for clavier, presenting the possibility of variant performance of them in two different domains: the domain of dance and the one which presents images of playing musicians. Performed in the form of ensemble music, the dances presumed variant unfolding and repeated re-exposition of the initial keyboard sketch for a changing instrumental ensemble. The artistic result was the transformation of the sketch contained in the keyboard score into variations, doubles, performance transcriptions and arrangements. Hereafter, upon the change of the “dance-related” dominant idea and with the reviviscence of solo concert performance this tradition lost its meaning: the sketches notated on two lines started being sounded out in a solo manner (this is particularly how, for example, J. S. Bach’s Inventions, the pieces from the “Notebook of Anna Magdalena” and Wilhelm Friedemann, the “Notebooks” of the family of Leopold Mozart and other such pieces are presently performed, notwithstanding their primary purpose). The revival of creative ensemble forms of the everyday music-making practice of the Baroque period is tangibly feasible in present-day instruction of piano ensemble upon the actualization of the ensemble-related principles of the keyboard text by means of its unfolding into music for 4, 6 or 8 hands or for two pianos (including the participation of the keyboard synthesizer). Such practice reflects in an adequate manner the tradition of music-making in the Baroque period as a culture of ensemble music-making and corresponds to the features of quasi-orchestral sounds presented in many keyboard texts. The article demonstrates examples of adaptation of technology of unfolding of keyboard music into a quasi-orchestral score on the repertoire of beginning pianists from the section of the program “Contrapuntal Compositions in the Forms of Historical Dances.” In a number of cases there is a description provided of the possibilities of application of the keyboard synthesizer.

Keywords: historical dances, clavier music from the Baroque period, ensemble music-making, counterpoint in children’s music schools, keyboard synthesizer.

Lyubov A. Kupets

Texts about Music for Children and Young Musicians: Sergei Prokofiev in the Russian Textbooks on Musical Literature of 1970–1990th years

In the USSR, textbooks on music literature as an obligatory part of the educational process in children’s music schools and colleges appeared in the late 1960s and early 1970s. Initially, they were associated with ideological and educational functions: the creation of the young musicians of the Soviet musical picture of the world already fixed in university textbooks with an invariable set of names, compositions and their verbal characteristics. All this formed the Soviet canon of the composer, which was contemporary and compatriot.

Being unique and distributed in huge circulations, the school textbook “Sovetskaya muzykal’naya literature” [“Soviet Musical Literature”] by Irina Prokhorova and Henrietta Skudina

(ed. Tatiana Popova) created for the beginning musicians the image of the “Soviet composer” – Sergei Prokofiev. The next level – the textbook for the college (editor-in-chief Mikhail Pekelis, then Margarita Rittikh) – grounded in young professionals an ideologically correct canon of the composer with a stable repertoire and clear position: how to listen and play his music.

The change in ideology in Russia after 1991 influenced the “musical word,” but the transformation of the composer’s image practically did not happen – neither in the updated school textbook, nor in the new for Music College (ed. Elena Durandina). With the increase in the number of analyzed works, the verbal image of Prokofiev remained within the framework of the Soviet musical canon where the connection with The Mighty Handful was announced and continuity with representatives of the Viennese classical school.

Keywords: Sergei Prokofiev, textbooks, Soviet music literature, music schools, music colleges.

Natalia Yu. Kireyeva

Creative Artistic Activity of Personality and Student-Centered Education

Creative artistic activity is one of the most efficient means of an in-depth development of personality, however at the present time one may observe a deficit of creative manifestation of human beings. The current situation may be corrected by means of incorporation of relevant and effective methods of creative development. One of the most important of their types is the educational milieu. It is particularly in the conditions of an educational institution that the development of the majority of people – the recipients of art – take place. The issue of a creative attitude towards reality has been one of those discussed at one of the leading European forums. One of the sought-after conceptions, in particular, is that of student-centered education, directed towards an active development of the feeling of self-sufficiency and a reflexive method of the process of learning. Also appropriate for solving the declared problem is the concept of implicating the students through the principle of co-creation, where the accent is placed not on its formal realization, but on a genuine involvement in the co-creative educational process. The given criteria correspond to the positions of a personally-oriented approach, in which most important are the active-creative method and the principle of congruity with nature. Their actualization plays a decisive role in the process of harmonic development of personality. The author of the article directs her attention towards the creative system of Boleslav Yavorsky, who made a substantial contribution towards the development of musical culture and education in Russia. The actualization of the educational principles of Yavorsky in new sociocultural conditions presents the possibility of passing to the next stage of the creative development of personality.

Keywords: creative energies, musical activity, development in congruity with nature, self-development, student-centered education, personality-oriented approach.