

Alexandra A. Arakelova

«Human Resources Decide Everything»

The article presents a point of view of a government employee on the problems of education in the areas of culture and arts. The author provides the statistics on pre-conservatory professional education in major Theory of Music and the higher-education in major Musicology. This study shows a significant discrepancy between the demand of the educational institutions in human resources and the overwhelming supply of the graduates in these areas. This is related to the social problems of those working in the area of culture.

Keywords: Musical education in Russian Federation, Children's School so Arts, education of musicologists

HORIZONS OF MUSICOLOGY

Kenneth Smith

The Psychoanalytic Drive in the Harmonic Language of Alexander Skryabin

This paper – recently presented at the *International Conference on Music and Emotion* at Durham University – explores a theory by which the psychoanalytic concept of drive might pertain to harmonic discourse in music. Based on Alexander Skryabin's musings on desire found in his sketchy philosophical notebooks, I propose certain ways in which these theories can have bearing upon his tonal language. Whilst Skryabin's philosophy is often somewhat disorganised, he betrays a fundamental distinction between 'desire' and a deeper driving force, which in many ways approaches the Freudian 'drive'. Applying more refined psychoanalytical apparatus, I find a musical embodiment of the model of the human drive by Jacques Lacan. Through an analysis of Skryabin's *Prometheus* chord, I attempt to show that multiple 'dominant seventh' impulses are contained in his various harmonic structures. I further illustrate that these potential driving forces slowly work through the harmonic progressions that unfold throughout the piece, and often build towards a more assured, 'conventional', diatonic motion. Supported by psychoanalytic theory, this motion can be conceptualized as a move from an economy of seemingly disjointed drives with no particular tonal goal, towards a tightly-focused object of tonal *desire*.

Keywords: Skryabin, Lacan, Drive, Desire, Prometheus chord

Ildar D. Khannanov

Existential Signification: The Abyss between Chopin's Op. 6 No. 1 and Op. 68 No. 4

The article on Chopin's Mazurkas as the works which provide an existential frame for the life of the composer presents an ongoing engagement of the author with the musical semiotics and, in particular, with the function of the International Congress on Musical Signification. The author promotes and tries to develop the ideas of Eero Tarasti and Gino Stephani in their relation with the philosophical traditions. In this case, the author referred to the views of late Derrida, some ideas of Lacan and Dostoyevsky's existential breakthrough. In a more narrow sense, the author was interested in harmonic analysis of linear chromatic progressions and their semantic interpretations. The style of the article consciously emulates the prose of Victor A. Zuckerman as an example of ultimate achievement of music analysis.

Keywords: Chopin's Mazurkas, existentialism, Lacan, Derrida, Dostoyevsky, linear chromatic progressions

MUSICAL LANGUAGE IN ITS HISTORIC EVOLUTION

Saida Z. Iskhakova

The Phenomenon of Harmonic Vertical in the High Middle Ages

The article is devoted to the problem of the European musical thinking in the 11th-13th centuries. The author makes an attempt

to prove that harmony of the period is viewed by the composers and theorists vertically and to show that musical thinking changes every 300 years during the last ten centuries. In support of these ideas the author uses the information from medieval manuscripts bearing witness one way or another of harmonic processes in the texture which was mainly considered to be the polyphony of independent lines before. In the same way the author interprets the system of solmization as playing the same role as "modal tuning" (B. Yavorsky) in classical tonality.

Keywords: music theory, medieval polyphony, medieval harmony, solmization

Vladislav E. Devutsky

The Acoustic Platform of Mature Chromatic Style in the Italian Madrigal of the 16th Century

The article provides a historical reconstruction of the specific intonation problems in the Italian chromatic madrigal of the 16th century. It shows that there were real possibilities to combine a natural pitch and developed chromatic scale (Luca Marenzio, Carlo Gesualdo, Claudio Monteverdi). The author's method suggests building a special interval score (in cents) that leads to some recommendations concerning intonation. Such microintonational system requires the introduction into musical practice of four kinds of semitones. Their combinations can form various kinds of concrete chromatic scales which lead to creation of beautiful sound of natural intervals and chords.

Keywords: madrigal, performing of madrigal, natural pitch, temperament pitch, microchromatics, Gesualdo, Marenzio.

MUSICAL ART OF THE 20th CENTURY

Natalia V. Gubkina

European Musical Classicism in the Art of Franck Sinatra (to the Question of Typology of Arrangement)

This publication is devoted to the insufficiently explored aspect of the creative work of the prominent American singer Frank Sinatra, namely, his interpretations of European classical works. Sinatra's „classical“ repertoire, representing different national traditions, is examined in the context of the fashion to interpreting the classics in the American jazz of the 1920-50s, which was a welcoming tendency in the integration process of jazz into the world music culture. The author reveals the types of interpretation of the classical works, which were made by the Sinatra's arrangers (from the simple quoting to the complex compilation forms). Sinatra inherited the genre- and intonation semantic of a German Lied, Russian romance, English ballad and of various models of folk music as important components of the „old“ European culture and assimilated various national cultural patterns of the human communication into his creative work.

Keywords: Frank Sinatra, vocal Jazz History, European Classic, arrangement, technology of interpretation, Mechanisms of intercultural transfer

Anna Ye. Krom

Philip Glass and Robert Wilson: from History of Creative Collaboration

The article is devoted to one of the most interesting creative tandems, formed in the American experimental art of the second halves of the 20th century – the collaboration of the producer Robert Wilson and the composer Philip Glass. An author analyses their meeting in the 1970s minimalist stylistic settings, examining them in the context of rich cultural panorama of avantgarde art of the USA of middle of the past century. The principles of minimalist experimental theater are shown on the example of their well-known joint project, the opera «Einstein on the beach».

Keywords: Robert Wilson, Philip Glass, experimental theater, minimalism, avantgarde

Olga V. Sinelnikova

*The Practice of Collective Activity of Composers
in the Musical Art of Postmodernism*

The article is dedicated to the phenomenon of collective composing. The author traces the development of this type of composition in Russian and Western music of the 19th-20th centuries and finds the most characteristic projects of our time, such as the collective composition "Ten views on ten commandments" written for the anniversary of the journal *Musical Review* and "St. Matthew Passion 2000" created by the members of the artistic company *Compozitor*. The article lists the premises for this type of creativity, emerged from the aesthetics of postmodernism.

Keywords: Contemporary art of composers, the art of post-modernism, collective authorship, dialogic aspect, polystylistic

Alexander I. Demchenko

*Widening the Horizons (to the Anniversary
of Ye. V. Gokhman)*

The article provides a characteristic of the work of the Honored Worker of Russia, the Winner of the State Prize, Professor of Saratov Conservatory, composer Yelena Vladimirovna Gokhman. The author compares the works of Professor Gokhman in 1970s-1980s with those of 1990s-2000s. The creative evolution of the composer is viewed in light of postmodernism as appropriate for the new historic stage in the development of musical culture.

Keywords: musical cultures of Russia, the art of postmodernism

ON THE HISTORY OF WESTERN MUSIC

Svetlana V. Sarayeva

On Periodization of Minnesang

Article is devoted to the question of historical periodization of Minnesang, which has been a subject of discussions in the scientific community. The author discusses various approaches to periodization by Russian and Western philologists and musicologists (V. Shpivok, F. Neumann, G. Schweikle, etc.). Author's own periodization is based upon the biographic data and leading tendencies of the prominent Minnesangern.

Keywords: songs of Minnesangern, periodization of Minnesang, national folk style, genre system

Galina N. Dombrauskene

*Protestant Choral of the Period of German Reformation
as a Form of Social and Cultural
of Expression of the Renaissance Humanistic Ideals*

This article is devoted to the study of the Protestant chorale of the era of German Reformation. This musical and poetic genre was formed under specific historical and socio-cultural conditions by means of molding the new religious experience into a miniature musical-poetic masterpiece. The author focuses on specific socio-cultural conditions that shaped the Protestant musical tradition. The author notes the influence of humanistic ideals of the Renaissance in the process of hymn writing, the increased role of the author's position, and active desire to update the musical language of modern means of expression. All these resulted in securing Protestant hymn and honorable and productive place in the space of musical culture.

Keywords: Protestant choral, the art of Reformation, German culture

Svetlana I. Khudozhnikova

*The Treatise "On Playing the Flute" by J. J. Quantz
(Comments of a Performer)*

For the first time in Russia, the author has published a fragment of Quantz's Essay "On Playing the Flute" ("Versuch

einer Anweisung die Flöte traversière zu spielen") – Chapter VII «On breathing during flute playing». This translation is made by the author of the article from the facsimile edition of 1988. She offers comments and specify the basic pedagogical, performing, philosophical and aesthetic principles of this famous musician of the 18th century who has rendered a great influence on development of the flute performing school – up to our days.

Keywords: Quantz, Baroque music, authentic performance, flute traversière

Viktorija S. Kriveszenko

*The Interpretation of Christian Images from
the Point of View of F. Liszt's Religious Philosophy
(Based on Oratorios The Legend
of Saint Elizabeth and Christ)*

The paper is dedicated to the investigation of the connection between the interpretation of main heroes' images in oratorios and Liszt's religious philosophical views. The analysis of Liszt's literary heritage reveals the philosophical views of the artist, which are very important for the understanding of his creativity. The author finds that Christian themes and stories in the oratorios, typically very romantic, and, at the same time, deeply individual, have led the composer to the new understanding of sacred music and greatly influenced the evolution of the genre of oratorio.

Keywords: Oratorio, philosophy, religion, Romanticism, drama.

ON THE HISTORY OF RUSSIAN MUSIC

Olga A. Demchenko

*Introduction of Harpsichord into Russian
Musical Culture of the 16th-17th Centuries*

The article is dedicated to the history of appearance and distribution of harpsichord playing in Russia. Studying of numerous published sources of 16-18th centuries leads us to the conclusion that harpsichord occupied certain place in the culture of different groups in the society. The author reviews main phases of introducing of harpsichord and related keyboard instruments into Russian musical life, up to the point of appearance of the piano.

Keywords: harpsichord, clavichord, Russian music

MUSICAL CULTURES OF RUSSIA

Natalia Yu. Zhossan

*The Paths of Embodiment of Folklore in Russian
Sacred Music of the End of the 20th Century*

One of the most important ways to implement the folk musical genres into Russian sacred music of the end of the 20th century was to retain the genuine semantics of the folk sources, which become the signs of the "national." Another important aspect was the infusion of the vocal and instrumental folk timbres into the spiritual-concert forms, as well as development of theatrical aspect of the academic concert genres as a result of introducing the folk rite component.

Keywords: sacred music, religious genres of folk music, spiritual verse, lament, reconstruction of the folk genres, rite and ritual

Gulnaz C. Galina

*The Role of the Most Ancient Genres in the Forming
of Bashkirian Opera*

The article describes the influence of the most ancient folk genres, such as huktay, nasikhat, bata ukyu and kubair, on the creation of vocal forms in Bashkyrian national operas.

Keywords: huktau (lament), nasihat (edification), bata ukyu (blessing), cubair (epic genre)

AREA STUDIES IN MUSIC**Ljudmila K. Shabalina***The Divisions of the Imperial Russian Musical Society in the Urals Area*

The article is dedicated to the study of Imperial Russian Music Society (IRMS) Chapters in Perm, Yekaterinburg and Ufa City. Ljudmila Shabalina analyses their activities in Ural region during a period of transition to professional music education system and concert practice (1908 – 1919). The author emphasizes the importance of IRMS chapters for classical music popularization as well as their role in formation of contemporary Ural musical culture.

Keywords: Ural, Imperial Russian Musical Society

Alsyu G. Akhtyamova*Violin in Ufa “Society of Friends of Singing, Music and Drama Lovers”*

The article is about traditions of violin performances in the *Society for Singing, Music and Drama Lovers* of Ufa City, local chapter of organization existed in urban musical environment in the late 19 – early 20 centuries. The work is based on archival materials, newspaper articles and publications dedicated to the history of the organization. So far, this article is the first and only which attempts to systematize information about artists and violinist of the Ufa City.

Keywords: Russian Musical Culture, Violin Performance, Music Society

Ninel F. Garipova*V. Novitsky and His Pianoforte “School”*

The article discusses V. Novitsky’s pedagogical principles which serve as the basis for his pianoforte “School” and reflect peculiarities of the methods of playing this instrument in the middle of the 19th century.

Keywords: V. Novitsky, pianoforte school, pedagogical piano player

Natalia Yu. Grodnitskaya*“The Past is Passing by Me ...”**From “The Memoirs” of Helmer Sinisalo*

This article is devoted to the analysis of “The Memoirs” of Helmer Sinisalo (1920-1989), Honored Art Worker of Karelia, USSR People’s Artist. Sinisalo is one of the founders of the Karelian professional music, the creator of the first national ballet “Sampo” (by the Karelian-Finnish epos “Kalevala”) and the first Karelian concerts and symphony. Sinisalo was the permanent chairman of the Composer’s Union of Karelia from 1956 to 1989. In his “The Memoirs” the unknown details of the author biography are revealed “from first hand”. It describes the history of the establishment of the Composers’ Union of Karelia, its life during several ten-year periods... The main part of “The Memoirs” is devoted to the teachers of Sinisalo, colleague-musicians, some of his contemporaries.

“The Memoirs” describe Helmer Sinisalo as a very friendly personality: observant, reflective and sympathetic to others.

Keywords: The professional music of Karelia, Helmer Sinisalo, Kalevala as Karelian-Finnish epos

DISSERTATION COMMITTEES OF RUSSIA**Alexandra G. Trukhanova***On the Dissertation Committee of Saratov State Conservatoire (Academy)*

This article describes the work of the Doctoral Dissertation Council of the Saratov State Conservatoire (Academy) named after Sobinov, where dissertations in two specialties are defended: 17.00.02 – Music and Art and 17.00.09 – Theory and History of Art. Well-known scientists from leading universities of the country are involved in the work of the Council. During the two years 4 doctoral and 27 master’s theses have been defended. Subjects of the works presented are in line with actual problems of contemporary

Musicology and Art History. They feature main trends of development of Russian culture, music theory and methodology, the study of modern techniques of composition, studying the works of great composers of the past, the history and theory of music genres, issues on musical performance, etc are presented.

Keywords: Doctoral Dissertation Council, art studies, subjects of the works, urgent problems of modern musical science

CREATIVE PROFILES OF THE SCHOLARS**Ljudmila N. Shaymukhametova***In Memory of M. G. Aranovsky**«To Always Remain Honest...»**(The Last Interview to PMN)*

The last interview with the prominent Russian scholar Mark Genrikhovich Aranovsky is dedicated to the problems of development of Russian musical scholarship and the preparation of the new generation of researchers.

Keywords: M. Aranovsky, musical science, Russian musicology

Natalia A. Ryzhkova*Mark Genrikhovich Aranovsky.**A Word about the Teacher*

The article is dedicated to a prominent Russian musicologist, Honored Artist of Russia, Doctor of Musical Arts, Professor Mark G. Aranovsky. Aranovsky created a new direction in music theory which is devoted to study of musical thinking and musical language. The paper introduces a brief overview of his research, covering various aspects of modern musicology – musical semiotics, the theory of musical texts, melody and melodic syntax, the psychology of musical creativity, the theory of the symphony and musical genre, and musical textual criticism. Excerpts from the unpublished memoirs of this musicologist are presented in the article.

Keywords: M. Aranovsky, musical science, methodology of theoretical thinking, Russian musicology

Grigory R. Konson*Joseph Yakovlevich Ryzhkin*

The article describes the work of a well-known Russian musicologist – Joseph Ryzhkin (1907-2007). The author examines the key achievements of the scholar: his first in the USSR study (carried out in collaboration with L. Mazel) of history of the music theory; his developing of categories of artistic image and music’s intonation, as well as the study of the interactions of music theory and aesthetics; the study of symphonism; and the last but not the least, his methodology of integral understanding of music, created by I. Ryzhkin in collaboration with his colleagues L. Mazel, L. Kulakovskii, V. Zuckerman.

Keywords: Joseph Ryzhkin, Soviet and Russian musicology, artistic image, intonation, symphonism, integrity, integral analysis, music theory, aesthetics.

INTERNATIONAL DIVISION**Ralph P. Locke***A Broader View of Musical Exoticism
(continued from No. 6)*

Most previous writings on musical exoticism reflect the unspoken assumption that a work is perceived by the listener as exotic only if it incorporates distinctively foreign or otherwise highly unusual elements of musical style. This “Exotic Style Only” Paradigm often proves revelatory, especially for purely instrumental works. In operas and other musicodramatic works set in exotic locales, by contrast, music is heard within a narrative “frame” that shapes the listener’s response. Yet the existing literature on “the exotic in music” tends to restrict its attention to those few scenes or passages (in such works) that “sound non-Western.” It also tends to leave unmentioned the many Baroque-era operas and dramatic oratorios that focus on despicable Eastern tyrants.

The present article proposes an “All the Music in Full Context” Paradigm to help make sense of a variety of exotic portrayals that are strikingly diverse in message and means: 1) Les Indes galantes (Rameau’s application of standard musico-rhetorical devices to manipulative and anti-colonialist speeches by the Peruvian leader Huascar); 2) Belshazzar (Handel’s vivid musical setting of the passage in which the cruel, cowardly Eastern despot seeks oblivion in drink); 3) Bizet’s Carmen (the Card Scene, which is notably free of Hispanic or other local color yet, through rigidly recurring devices in voice and orchestra, indelibly limns Carmen’s Gypsy fatalism); and 4) three prominent dramatic moments, two of them rarely discussed, in Puccini’s Madama Butterfly. In each case, the full range of artistic components—including musical devices that lie within *or outside* the traditional exotic vocabulary—enriches our understanding of how diversely, powerfully, sometimes disturbingly the exoticizing process can function in genres that combine music with dramatic representation.

Keywords: *Carmen* (Bizet), *Belshazzar* (Handel), exoticism, *Les Indes galantes* (Rameau), *Madama Butterfly* (Puccini)

Elvira G. Panaiotidi

«Musical Work is the Document Humain» An Interview with Constantin Floros

The German musicologist Constantin Floros who celebrates this year his 80th anniversary speaks about his development as a scholar and the main stages of his research career. The emphasis is placed upon the method of semantic analysis developed by Professor Floros and his deciphering of the kondakarian notation.

Keywords: Constantin Floros, kondakarian notation, semantic analysis, Mahler, Berg

REVIEWS OF WESTERN PUBLICATIONS

Simon Desbruais

Review – Nicholas Cook, *The Schenker Project*

The author offers a Review-Article on Nicolas Cook’s book *The Schenker Project*. The author subjects his object to a balanced analysis and provides its nonintrusive evaluations. This topic remains quite actual and, in a sense, rather slippery. The author presents the topic in a maximally objective fashion. He quotes Cook’s fundamental question, “What was Schenker’s problem, and in what way might his theory represent his solution to it?” To answer this and other issues, Cook sets out to place Schenker within a broader intellectual context than the musical or the philosophical. According to the author’s view, Cook has succeeded in doing so and the results of his efforts will definitely impact the views on theory of Schenker.

Keywords: Schenker, musical culture of Vienna of the first half of the 20th century, music and politics

MUSICAL STYLE AND GENRE

Olga A. Urvantzeva

Some Features of Style in the Concert Versions of Sacred Music of Russian Composers of the 20th Century

The sacred music is based on the dialectics of interrelations between the church and author styles. There are typical and distinguishing features in its concert versions. Russian composers of the 20th century express their ideas, transplanting some features of the concert genres into their sacred composition.

Keywords: The church style of concert composition, special features of the concert genres of sacred music, the author’s model of church music

Ariadna N. Guseva

To the Problem of Study of the Genre of Vocalize

The article deals with the content of the concept of the *vocalize* as an artistic phenomenon. The problem of researching the

structure and semantics of the genre of the instructive and concert types of vocalize as an artistic phenomenon is put forward. Vocalize is being examined from the synchronous viewpoint including its systematization and classification. The history of the emerging and developing of the genre is traced as well.

Keywords: the genre of the vocalize, structure, the content of the genre, classification of different types of the vocalis.

Flyura B. Sitdikova

The Function of Violin in the Orchestral Score Notation of the Ensemble Genres of Baroque

The present article considers the function of violin in the instrumental ensemble music of the Baroque in relation to performing practice and textual arrangement of trio-sonatas and concerti-grossi by the Western-European Baroque composers. The author traces the forms of participation of the violin as an instrument acoustically and technically universal in the content-forming aspect of a musical text.

Keywords: Baroque music, violin functions, instrumental ensemble, musical text

Elena A. Lozan

Chants of Cesar Franck in the Mirror Style Dialogues Romanticism and Baroque

The article is devoted to Cesar Franck’s chorales, viewed in their two dimensions: in the context of organ and choral arrangement of Baroque and through the prism of the late Romanticism. The author has discovered that both the law of construction and the choice of musical expression in Franck’s music are largely focused on the prototype, namely, the Protestant chorale. At the same time, Franck uses the features of late-romantic musical language in harmony, texture and composition of his and undertakes poetic, lyrical, melodious rethinking of chorale’s “assignment” from the perspective of the individual composer’s style.

Keywords: Franck, chorale, Baroque, Romanticism

Alexander Ye. Lebedev

Concertos for Accordion and Orchestra in the Context of Romantic Traditions of Russian Music of the 20th Century

The article is devoted to study of the influence of romantic tendencies on the development of the genre of the concert for bayan and orchestra in the second half of the 20th century. The article analyzes the key features of the genre of bayan concerto, the dynamics and the degree of penetration of the traditions of romantic era in the structure of musical language, composition and performing techniques.

Keywords: music of Russia, art of bayan, instrumental concerto

Alexandra G. Trukhanova

On the Link of Times in the Choral Concerto of Alfred Schnittke

The author examines the development of sacred themes in the musical culture of Russia in the late-20th century. Concerto for Choir by Alfred Schnittke (1985) is an absolutely unique piece, created by using texts from the Book of Lamentations of the medieval poet St. Gregory of Narek, where the theme of repentance receives bold representation. Roots of Christian philosophy reveal themselves through the content and composition solutions of the Concerto. The article characterizes the musical language of the Concerto as a synthesis of various styles and origins: from the ancient Russian tradition of singing to the modern techniques of writing.

Keywords: Russia music, choral concerto, Alfred Schnittke

CREATIVE WORLD OF A MUSICAL WORK**Galima U. Aminova***The Oresteia by S. I. Taneyev: Tragedy-Mysteria and the Orthodox Christianity*

The article reveals the sources of Taneyev's interpretation of tragedy *The Oresteia* by Aeschylus. The author suggests that Taneyev treats this classical tragedy in light of the Orthodox spiritual values, such as love and mercy, which takes precedence over the law. The author brings the reader's attention to the fact that Taneyev not only adapts the myth in an Orthodox key, but treats the genre of opera as an oratorical act with the features of *mysteria*. The main features of the oratory in Taneyev's *The Oresteia* fit well together with the choral component of Aeschylus' primary source as well as with the monumental cantata-like style of the Russian opera and Russian choral culture as a whole.

Keywords: history of Russian music, oratory, choral culture

Alina V. Tkachuk*The Harmony of Symbols and Styles in Henry Purcell's "The Fairy Queen"*

This article describes the problem of musical-stylistic specificity of Henry Purcell's "The Fairy Queen". On the examples of allegorical masques from the IInd and the IVth acts the author shows not only the coexistence of French, Italian and English musical manners, but their harmonious interaction. The key parameters which mark this or that manner are the genre models, intonational types and the timbral solutions. This article also touches upon the question of function of masques in a new grand "remake" of this play.

Keywords: halfopera, allegory, symbol, Purcell, mask, Baroque

Vera S. Vinogradova*The Universe According to Olivier Messiaen (the Programs and Author's Commentaries to the Piano Cycle "Catalogue d'oiseaux")*

The piano cycle of O. Messiaen "Catalogue d'oiseaux" is his major work among those with ornithological orientation. The subjects of study in this article are the composer's programs and comments to the "Catalogue". Using specific methods Messiaen creates his own idea of the Universe where the main inhabitants are the birds.

Keywords: O. Messiaen, musical ornithology, program music

Larisa V. Guryanova*On the Program Aspects of Metre and Rhythm in I. Rehin's Cycle "24 Preludes and Fugues for the Guitar"*

The article is devoted to the problem of metric-rhythmic organization in I. Rehin's polyphonic cycle "24 Preludes and Fugues for the Guitar" (1985-1990). The analysis of the features of the metric organization within the limits of the structure of the whole, and also the rhythmic contents of its separate components is presented in close interrelation with the questions of aesthetics. Among them dialectics of space and time, the feature of its artistic vision in the contemporary conditions.

Keywords: I. Rehin, cycle, metre, rhythm, time, space

POETICS AND SEMANTICS OF THE MUSICAL TEXT**Maria A. Smirnova***On Semantics of Instrumental Cadenza's in Music of the 18th-20th Centuries: to the Question of Evolution*

The article is devoted to the evolution of figurative content of cadenza's, especially their new types, arising in 19-20th centuries, such as cadenza as a separate part of the cycle, and cadenza as a separate musical piece.

Keywords: instrumental cadence, musical semantics, instrumental concerto

Ksenia N. Repina*The Orchestral Score Attributes of the Text of Keyboard Sonatas by Domenico Scarlatti*

The article brings into consideration the orchestral score characteristics of the keyboard Urtext's of the sonatas by Domenico Scarlatti. The method used here is based upon the possibility of variant unfolding of the keyboard notation into the scores for different instrumental ensembles. The author analyzes the structures which signal the presence of the non-keyboard aspects in the text of the sonatas and refers them to the notation for orchestra and chamber ensemble.

Keywords: D. Scarlatti, keyboard sonata, Urtext, quasi-score, meaning-bearing structures, semantic figures

Raushania R. Khatypova*Virtuoso Components in the Thematicism of Violin Caprices of Niccolò Paganini*

In the spotlight of this article are the specific thematic elements of 24 Capricci for Solo violin, Op. 1 by N. Paganini, which represent virtuosity of a composer and a performer. Virtuosity components of thematicism are looked at not only in connection with new technical challenges and dynamic pallets of Paganini. The author also researches the possibility of energetic possibilities of Violin thematic aspects of common forms of movement, cliché turns and ornamental structures. The author provides a classification of virtuosity components.

Keywords: Capricci of Paganini, Violin thematic structure, virtuoso components, common forms of movement, ornamental structure

Marianna S. Vysotskaya*Anagram as Structural Meaning-Bearing Element of the Musical Text**(on the Examples from Music of Faradzh Karayev)*

This article examines musical anagram as a kind of methodology of intertextuality. The author relies on poststructuralist research and illustrates the effect of this methodology on the example from Faradzh Karaev's compositions.

Keywords: anagram, paragram, intertextuality, structure of composition

MUSIC, LITERATURE, PHILOSOPHY**Sergei L. Slobodnjuk***The Birth of Retatiation from the Spirit of Music or The Law of Retatiation?*

The article is devoted to the experience of comprehension of the role of the *spirit of music* in beginning of the twentieth century during the time of crisis. The author proves that the spirit of music was one of those ontological centers where a new understanding of the world was born, the one that recognizes only the law of retribution (*talion*).

Keywords: the spirit of music, the law of retribution, Silver Age, talion, tragedy

INNOVATIONS IN MUSICAL EDUCATION**Vladimir F. Tretjachenko***Synesthetic Aspect of the Content of a Textbook for Violin*

The article deals with issues related to the phenomenon of synaesthesia in music education process, as well as its reflection on the guidelines of the violin textbook.

Keywords: Violin, synaesthesia, the music textbook

