

**Sergei G. Tosin**

**The Poly-Functional Bell Polyphony in the Russian Tradition:  
The Musical Textural Peculiarities of Bell Rings of the Three-Voice Type**

Three types of Orthodox Christian bell rings have emerged historically: “blagovest”, “perezvon” and “sobstvenno zvon.” The latter presents the most complex type of bell ringing and from the point of view of musical texture is defined as *polyfunctional bell polyphony*. It may be demonstrated by various diverse quantities of functional voices. The present article examines the bell ring of a three-voice structure proper. Its texture is constructed from: 1) ostinato patterns of large bells; 2) the leading rhythmical-intonational strata of the middle-size bells; 3) the rhythmical-coloristic accompaniment of the “zazvon” (sounded out by small bells). At the same time, each group of bells, situated above the previous, is more mobile rhythmically and rich intonationally. The present article is devoted to proving the given thesis. The indicated musical textural voices are analyzed separately. It is noted that the bass part is the foundation of the bell ring and is distinguished by minimal mobility. In the middle voice three types of sound realization of the musical material are distinguished: 1) *the archaic*, presenting regular rotation of one short chant motive (in one movement); 2) *the prolonged*, with moderately lengthened musical phrases (by several measures); 3) *melodicized*, partially consisting of extended melodic constructions. The upper voice is sounded by 2 to 4 bells. Their parts are the most fragmented one. Here the rhythmic and auditory features of the “zazvon” are analyzed, as well as the dependence of the quality indicators on the quantity of the bells. Two main types of trills are distinguished: a) those of a linear character (the sphere of rhythm and intonation), b) with a predominance of harmonic progressions (the rhythmic and coloristic sphere). In conclusion, the thesis is confirmed concerning the presence in the poly-functional bell polyphony of three-part texture with a diverse rhythm, fragmenting “layer after layer.”

Keywords: ringing of church bells, sobstvenno zvon, zazvon, bells

**Tatiana V. Kraskovskaya**

**The Concept of the “National” in the “Chronicles of the Printed Editions  
of the Republic of Karelia” (1980–1993)**

The article presents the results of studying the periodical editions about the musical life of Karelia in 1980-1993 on the basis of the State Bibliographical Index “Chronicles of the Printed Editions of the Republic of Karelia.” The research has been carried out with the aid of methodology of cognitive linguistics and includes the notion of the concept. In the periodicals of 1980–1987 the concept of the “national” was based on three symbols of musical culture of Karelia: the ensemble for national music “Kantele,” the Karelian-Finnish epos “Kalevala” and the image of composer G. Sinisalo. Communication with the recipient of the Karelian national musical culture was carried out at that time in correspondence with the party ideological terminology. During the years of the “perestroika” and the subsequent social and political developments, the picture of the world, as reflected in periodical press, changed. Issues are raised of the future of national music of Karelia, education of a new type of listener and perception of contemporary music. The most important constituents of the concept of the “national” are spirituality and national characteristics, demonstration of interest towards the historical and cultural attributes of Karelia and attention towards the history and culture of the ethnicities residing on its territory.

Keywords: the concept of the “national,” periodical press, music by composers of Karelia

**Firgat F. Gubaidullin**  
**The Instrumental Musical Culture of the Selkups**  
**(Based on the Materials of an Ethnographical Expedition)**

The article is devoted to the instrumental musical culture of the Selkups – a small-numbered aboriginal ethnicity inhabiting the territory of the Tomsk Region and the Yamalo-Nenets Autonomous Region of the Russian Federation. On the basis of analysis of scholarly works dealing directly or indirectly with the traditional music of one of the peoples of the Russian North, as well as the field research carried out by the author of this article, new materials are presented about Selkup musical instruments and musical culture in general. The constructional peculiarities and means of performance on Selkup musical instruments are examined. Included in the article are musical notations of the songs of the Selkups discovered during the process of the field search. Systematic classification is made of the Selkup musical instruments, according to the lines of E. Hornbostel and K. Zaks: definitions are provided for the respective groups of idiophones, membranophones, chordophones and aerophones. The varieties and inimitable qualities of the Selkup musical instruments bear emphatic witness to the originality of the culture of this people.

Keywords: the peoples of the North, the Selkups, the music of the Selkups, Selkup musical instruments, the songs of the Selkups

**Oksana E. Sheludyakova**  
**Special Features of the Structure of the Early Russian Kliros Choirs**

The article reconstructs several of the most important traditions of early Russian kliros singing. The object of attention of the author is presented by the hierarchical structure in the various church choral ensembles of Early Rus, the distribution of duties of the main members of choirs, the correlation of the leading positions, the level of participation of the choral ensembles in various types of church services and non-liturgical events, as well as some special peculiarities of mutual relations between the leaders and regular singers in the kliros choirs. Certain historical traditions of formation of the monastic, the tsar's and Metropolitan's choirs and their comparison are traced out. On the basis of studies of the theory and practice of the education of choir directors and singers in professional and monastic choirs of Early Rus a number of practical propositions is brought out that are indispensable for the development of contemporary church singing education.

Keywords: church singing, monastery tradition, kliros choir

**Olga V. Anufrieva**  
**The Musical Characteristics of the Present-Day Tradition of Chant Reading**

The article examines the historical art of reading sacred texts in a singing voice, which is closely connected with canonical singing, since it possesses common principles of pitch organization, as well as rhythmical and modal regularities. The multi-step hierarchy of liturgical texts has generated a system of various rhythmical and melodic types of recitation with one general principle: "more solemnity and a broader chant-like singing style." The most expressive manner of reading in a singing manner is connected with the texts of paroimia (The Old Testament), the Epistles of St. Paul and the Gospels. The melodic style of the reading in the singing style is based on the system of poglasitsa chants, which are compiled from short melodic chant formulas surrounding the central pitch or pitches of the recitative line. The most crucial feature of any poglasitsa is its modal directedness, possessing the same regularities as those of the znamenny mode. The functional differentiation of the steps of the mode in the poglasitsa is closely connected with the rhythm of the words of the text. The varianttype use of melodic formulas results in an expressive semantic interpretation of the sacred texts.

Keywords: liturgical reading, psalmody, poglasitsa chants, canonic chant singing

**Grigory R. Konson**

**Victor Abramovich Zuckerman (1903–1988)**

The article is devoted to the legacy of the outstanding Russian scholar, musician and illuminator, Victor Abramovich Zuckerman. Along with demonstrating the musician's formation as a personality, the author traces out the formation of his method of integral analysis. On the material of the musicologist's famous texts – “B. Schechter's Symphonic Suite ‘Turkmenistan’,” “The Dynamic Principle in Musical Form,” “Glinka's ‘Kamarinskaya’ and its Traditions in Russian Music,” “About the Musical Language of N.A. Rimsky-Korsakov,” “Notes on Chopin's Musical Language” and “The Descriptive Means of Tchaikovsky's Lyricism,” the author of the article demonstrates how Zuckerman with the aid of the method of analysis created by him discloses the artistic picture of the world, in which reality is realized in a harmonious unity and diversity. By means of this musical analysis, formed as a result of the organic interaction of various spheres of science and art, the scholar immersed himself into the content of the most diverse sign systems and decoded them for musicology.

Keywords: Victor Tsukkerman, Russian musicology, Frederic Chopin, Piotr Tchaikovsky, Nikolai Rimsky-Korsakov, method of integral analysis, artistic image

**Galina E. Kaloshina**

**Varieties of Processes of Symphonization in the French Opera and Oratorio of the 20th and early 21st Centuries**

The article is devoted to the classification of the processes of symphonization in the legacy of incidental music for the theater and oratorios by the 20th and early 21st century French composers, which contain a synthesis of the highest order – *movable, variable poly-genre* as an interaction of musical and non-musical genres. The role of symphonization as the most crucial means of artistic integrity is fortified. The following varieties are highlighted: *continual and discreet-continual* symphonization of the Wagnerian type in the operas and oratorios of Arthur Honegger and Olivier Messiaen; *chain-like structural* symphonization in the monumental and chamber genres of Daruis Milhaud; their combination in the poly-genre compositions of Francis Poulenc. The innovative types are presented by the *intonational-combinatorial* symphonization in the compositions of Pierre Boulez and Serge Nigg, connected with serial technique in composition. In the context of intertextuality the *stylisticcombinatorial* type of symphonization is formed (in musicals and rock operas); upon a synesthetic synthesis the *light-color* type of symphonization is formed (as in the shows of Jean-Michel Jarres’).

Keywords: French opera, French oratorio, the theory of musical genres, 20th century French composers

**Alexandra A. Dragudanova**

**Interpretation of Operatic Thematicism in Sergei Prokofiev's Orchestral Cycle “Four Portraits and ‘Denouement’ from the Opera ‘The Gambler’”**

The article examines Sergei Prokofiev's orchestral cycle “Four Portraits and Denouement from the Opera ‘The Gambler’,” where the composer demonstrates the method of work with themes from his previously written composition. In Prokofiev's preface to the score of his orchestral oeuvre, the composer provides comments to his method, based on a preliminary “expansion” of the initial musical text and its systematization according to the attribution of the individual themes to the characters of the opera. The article demonstrates the work compositional dramaturgical peculiarities, brings in the differentiation of the themes according to the fragments derived from the initial musical score, and also analyzes the particular features of their arrangement. During the process of studying the music, factors are revealed determining the integrity of the musical material and the structure of the composition. The conclusions substantiate the conception of the orchestral composition, the stages of the process of meaning-

generation and features of the four-movement orchestral cycle with a coda. The “Portraits” are interpreted as an independent, completed, purposeful composition, not losing its value when not being correlated with the opera that carries out the function of the source.

Keywords: Sergei Prokofiev’s musical legacy, orchestral Cycle

**Olga A. Urvantseva**

**Image-Related and Stylistic Semantics of Modes  
in the Music of Russian Composers of the 19th-21st Centuries**

In the music of 20th and 21st century composers modes become the bearers of several functions: the indicators of the style (or stylistic specificity of imagery) of a musical composition, as well as one of its constructive factors. The stylistic specificity of the mode in the 20th century may disclose itself on several different planes: as a style of the present time with the types of pitch organization inherent to it; as a sign of pertaining to a certain national school; as a component of the musical language of that era about which the composition narrates; as an expression of the composer’s individuality of style and, finally, as an “indicator” of the composition’s style of genre. The modal development, upon the condition of an organic connection with the structure of intonation and image, becomes a constituent part of the overall dramaturgical development. As an examples, the following compositions are examined: Rodion Shchedrin’s “Execution of Pugachev,” S. Sirotin’s “The Death of Ivan the Terrible” and Yu. Poteyenko’s “The Architects,” where there is a dependency noted between the imagery structure of a musical composition and its modal relief. A multilayer and multilevel interaction of genres and styles is created, in the musical manifestation of which modal dramaturgy plays a leading role.

Keywords: mode, modal dramaturgy, composers of Russia, choral music, choral poem

**Marina L. Karamanova**

**The Processes of Genre-Related and Stylistic Interaction  
in the Compositions of Giya Kancheli from the 1980s and 1990s**

The article examines the hierarchy of processes of synthesis of genres in the compositions by Giya Kancheli “Music for the Living,” “Light Sorrow,” “Styx” and “Mourned by the Wind.” They are characterized by a combination of several genres in the integral whole as the result of the interaction of a number of historical and modern extra-musical genres (connected with theater, cinema and literature) with musical ones (both secular and sacred). In the “Music for the Living” the synthesis of opera, oratorio, philosophical long poem, parable and mystery are complemented by regular features of the Romantic, Symbolist and Expressionist theaters, the theater of the absurd, cinematic dramaturgy and light-color show. The text in “Styx” is comprised of eight blocks, in which there is a erosion of motives of the subjects of universal and national myths, fragments of motives, dictums and quotations, as well as phrases, words, names and concepts. The music combines the genre features of the concerto, symphonic poem, oratorio, liturgy for the dead and mystery rite. The composition is formed as a polyvalent intertext. It is formed by a *assembled combinatorial* kaleidoscope of stylistic clichés from the 17th – 20th centuries in synthesis with *national, cult and folklore strata*.

Keywords: Giya Kancheli, 20th century music, oratorio, mystery, parable

**Natalia V. Duda**

**About the Influence of Italian and French Music  
on Henry Purcell’s Style**

The article analyzes the characteristic features of Henry Purcell’s style, presenting an organic mixture of the early English and new continental European national traditions that emerged towards the second half of the 17th century in Italy and France. The reasons are examined that stipulated Purcell’s interest in the music of his great contemporaries, Giovanni Batista Vitali,

Giacomo Carissimi, Arcangelo Corelli, Alessandro Stradella, Jean-Battiste Lulli and others. The most significant examples of Purcell's compositions of various diverse genres of church and secular music – anthems, operas and semi-operas, trio-sonatas and solo songs, demonstrating the skillful implementation of compositional techniques, rhetorical devices and arioso intonations from Italian opera, which were new for England at that time. The author stresses that Henry Purcell is a key figure of English Baroque music, a composer in whose music there emerged a new national English vocal-melodic style.

Keywords: the style of Henry Purcell, opera, anthem, violin sonata, arias and solo songs, English music from the 17th century

**Anna V. Mugalimova**

**The Fourth Symphony of Mikhail Smirnov.**

**Upon Reading Alexander Solzhenitsyn's Novel "The GULAG Archipelago"**

The article is devoted to the Fourth Symphony by the composer of the Ural Mountains region, Mikhail Dmitrievich Smirnov (1929–2006). Composed under the impression of reading Alexander Solzhenitsyn's novel, the symphony has a subtitle inscribed by the composer: "Upon Reading Alexander Solzhenitsyn's Novel "The GULAG Archipelago." Written in 1990, Smirnov's composition presented itself as one of the first artistic responses in symphonic music to the writer's literary heritage. In the first movement, the acuteness of the conflicting collisions of images is carried to the highest level of tragedy. The second movement presents a peculiar kind of Danse macabre. The third movement comes close to resembling an instrumental requiem. As one of the main stylistic peculiarities of the Fourth Symphony, the author of the article emphasizes that the music is based on one of the earliest historical genres of folk music – the lamentation-cry, presenting a symbol of people's suffering and misfortune. The composer develops in the symphony the intonational and thematic complex of the folk lamentation by using the method of genre transformation. Thereby, a high level of generalization of the tragic content is achieved.

Keywords: composers of Russia, Mikhail Smirnov, symphony, lamentation-cry

**Nina B. Bondarenko**

**The Phenomenology of Chopin's Mazurkas**

The article is devoted to the search for a structural semantic invariant of the genre of the mazurka, which has accumulated into itself the profound sources of Frederic Chopin's musical style. The Mazurkas are examined through the prism of their typological features, locally and also magistrally, in the context of ontogenesis and ethnogenesis, as a structural element of a polygenre system of large-scale compositions. The author proposes a new system of classification for Chopin's Mazurkas according of their types of kineme structures (to use the term of Evgeny Nazaikinsky), each of which sets a specific modus of formation of the compositional whole. The article reveals a perspective of the phenomenon of Mazurka-relatedness in the forms and genres of other compositions by Chopin and discloses such a quality as trans-measurability (to use the term of A. Koblyakov). The special phenomenological role of Mazurka qualities in the dichotomic relatedness with the chorale elements is elucidated, which forms a paradoxical algorithm of formation of meaning that codifies the fundamental principle of Chopin's style ("the ontological crack").

Keywords: Chopin, Mazurka, the structural semantic invariant of the genre, kineme structures, trans-measurability

**Andrei S. Molchanov**  
**Concerning Certain Aspects of Research of Repetition**  
**in Philosophical and Musical Experience**

The article is devoted to issues of methodology of study of repetition in music. The author highlights the issues of interpretation of the present principle in musicology, drawing to our attention the contradiction between the informational features of repetition and the dynamicity of unfolding of artistic structure in time. The article notes the important role of compositional logical principles, as well as the spheres of perception for the disclosing of semantic functions of repetition. The author turns to several extra-musical systems and conceptions. Examination of works of David Hume, Søren Kierkegaard and Gilles Deleuze discloses the evolution of study of the concept of repetition in various philosophical systems: Empiricism, Existentialism and Post-Structuralism. The achieved results present make it possible to base the interpretation of repetition as a principle of musical thinking and to emphasize the role of two basic forms of implementation of repetition in artistic structure: mechanical form, leading to a build-up of elements, and a form of synthesis of thought closely connected with the formation of notional conception of music.

Keyword: repetition in music, musical thinking, musical Perception

**Olga M. Plotnikova**  
**The Artistic Model of Culture in Richard Wagner's**  
**"Die Meistersinger von Nurnberg"**

The development of the conception of "model of culture" is topical in various spheres of scholarly knowledge. A reconstruction of Richard Wagner's artistic "model of culture" on the example of a historical-realist comedy music drama "Die Meistersinger von Nurnberg" demonstrates its innovative solution in the context of the composer's musical style. The culturological analysis highlights the predominating aspects of cultural and historical phenomena, events and processes imprinted in the musical text of a composition. A systemic culturological method makes it possible to disclose in the opera an integral picture of functioning of a national model of artistic culture and education. The core of the "model of culture" of Wagner's artifact is presented by the demonstration of the mechanism of activity in regards to its creation – the arteact. The composer's artistic "model of culture" demonstrates itself as a local, innovational, industrial, semantic-syntactical and cfigurative. The mono-cultural model created by the reformer of musical theater in the context of the problem of search of a cultural universalization may be viewed as an artistic "universal model of culture."

Keywords: Richard Wagner, music drama, Die Meistersinger von Nurnburg, artistic model of culture