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Musical Genres and Forms

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Is the Musical Genre a Historical Phenomenon? p. 3

The subject of this article is the problem of the poetics of genre style. Using modern music (or rather, the music of today) for its material, the article treats current issues of the historical-theoretical approach to the formation of musical genres. The author's field of view takes in the works of many Russian composers, reflecting different trends and creative directions. On the one hand, the "triad" of epic – lyric – drama continues its historic path in modern compositions, while on the other new genre forms are arising that require special analytical approaches and means of analysis. In raising these topics, the author offers a number of considerations regarding possible methods of musical study, dictated by "prestructural" and structural models. The task of moment here – identifying the characteristic features of genre formation in today's music – brings out a number of conclusions whose novelty will serve to further scholarly research. The artistic features that determine the conditions for the identity of genres and their potential for development and transformation are brought together by the author. The style of a work of art, entering the dense layers of semiotics and hermeneutics, continues to be a significant Diskursanalyse.

Key words: historical-theoretical approach, poetics of genre style, methods of musicology, analysis of a selected composition, classification of genres, problem of genre, piece of music, modern music, composer's idiolect, the problem of genre formation

Musical Semiotics

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Music as a message and music as an autobiography: on the topicality of «old» musical hermeneutics p. 11

The evolution of the «old» hermeneutics' method in contemporary musicological discourse is the focus of the paper. One finds the basic points of the XXth century hermeneutical concepts revisited, such as H. Kretzschmar, P. Bekker and A. Schering. The paper's author argues that it's possible to construct a special scholarly niche in our time for the «old» hermeneutics when its «biographical» methods seem to be out of date. There is an alternative to «old» hermeneutics in the paper presented by esthetical views and methodology of C. Floros. Those may be found in his concept of new semantical analysis and ideas of «music as a message» and «music as an autobiography» as practiced in his research on G. Mahler and A. Berg. The author of the paper also takes into account hermeneutical discourse in Russian musicology that is so popular in various works of 1990–2000 on D. Shostakovich's music, where Shostakovich-otherwise thinker, Shostakovich-dissident and Shostakovich-the author of enciphered messages is considered. The paper's method is based on hermeneutical approach to music research where music is being interpreted with the help of words and biographical documents in their interference with musical semiotics, intertextuality, textual criticism and source studies. The novelty of the paper is referred to: the renovation of «old» hermeneutics through various other methods and approaches to music research; C. Floros works' uniqueness as opposed to structural analysis due to

«secret programming» found in so many musical opuses of the XIXth and XXth centuries and ideological discussions on D. Shostakovich's music in post-soviet era; problems and intellectual knots of hermeneutical analysis; special importance of biographical documents for the interpretation of music; the role of creative process in musical analysis, connections between motives and tunes, verbalization of hidden meaning.

Key words: hermeneutics, semiotics, intertextuality, hidden programme, musical analysis, H. Kretschmar, P. Bekker, A. Schering, C. Floros, D. Shostakovich

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Musical hermeneutics, musical semantics and the contents of music: comparing possibilities p. 20

The paper compares logical possibilities of the three actual trends in musical meaning's research: musical hermeneutics, musical semantics and the contents of music. The purpose of the paper is to show the scope and borders for all of them as well as their scholarly potential. Additionally the paper is telling the story of their origin characterizing the key works of the leading scientists. The author argues that «musical hermeneutics» had been invented by H. Kretschmar in 1902; «musical semantics» dates back to B. Asafiev's book «Musical form as a process» written in 1929; «musical contents» is suggested by V. Kholopova in 1980 when the corresponding manuscript had been created. The paper gives the definition for each of the mentioned fields of science explaining its essence: hermeneutics — comment and interpretation; semantics — sense and meaning; contents — expression and significance. The method of research in the paper is based on comparative value of each of the mentioned operational systems and scientific schools referring to their ability for the revelation and explanation of music's essence as a whole as well as of compositional styles and separate works. Scientific novelty is scholarly discourse as such dealing with comparison of musical hermeneutics, musical semantics and musical contents. As far as the new scientific conclusions are concerned it's possible to mention the non-scientific character of H. Kretschmar's and A. Schering's hermeneutics as well as real scientific character of musical semantics' and musical contents' concepts. Nonetheless hermeneutics being an empirical tool may be useful for musical practice: fantasies of musical performers and music teachers willing to stimulate their students' imagination are running in this direction rather often confirming the fact.

Key words: musical hermeneutics, musical semantics, musical contents, scientific character, H. Kretschmar, B. Asafiev, V. Kholopova, L. Schaimukhametova, L. Kazantseva, L. Ratner

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The Conceptual Sphere of the Musical Art p. 29

The subject of this study is the musical conceptual sphere as a kind of semantic «field» of culture, considered on the cognitive basis of the interaction of musical universals, basic cultural concepts and fundamental stereotypes of consciousness. These universals, concepts and stereotypes contain semantic «clusters» which the subject of cognition operates in the process of musical thinking. In these clusters the contents of experience and knowledge are displayed — the results of the artistic assimilation of the world in the form of quanta of knowledge that allow the reconstruction of a certain model of the world in a piece of music. The cognitive approach becomes the methodological basis that allows us to consider the interpretation in the musical art as a phenomenon associated with the processes of musical thinking, consciousness, memory and cognitive activity in general. The scholarly innovation of this work is defined by the contribution of the author to the deployment of new technologies of artistic analytics. The cognitive

approach opens broad research perspectives related to the ascent of music theory to a new scientific level, one involving the entire surrounding world. In this context, the interpretation of the musical whole should be thought of as the possibility of art being in the ensemble of the interaction of musical thinking, musical language and musical consciousness.

Key words: form, genre, style, concept sphere, musical art, cognitive approach, modern cognitive paradigm, composition, interpretation, consciousness

Musical Psychology

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«Signature» leitmotif in the music of Bach, Schumann and Rakhmaninov
p. 42

The author analyses excerpts from Hoch Messe by J.S. Bach, R. Schumann's «Carnival» and S. Rachmaninoff's Concerto No. 2 pointing to the factors that shape the composer's image for musicians, musicologists and general public. Anagrams BACH and SCHA serve as composers' leitmotifs for J.S. Bach and Robert Schumann. Rachmaninoff's personal leitmotif has been in the course of analysis of his vocal piece «A letter from Rachmaninoff to K.S. Stanislavsky». The method of textological analysis prompts that those «signature» anagrams can be interpreted as the footprints of composer's introspection. The paper's author suggests the new approach to J.S. Bach's, R. Schumann's and S. Rachmaninoff's music that is now possible due to their music's analysis with the help of personal anagrams. This type of analysis is opening new prospects for the composers' music interpretation both for musicologists and performers.

Key words: Rachmaninoff's image, authorship, composer, leitmotif, introspection, Bach's image, Mass h-moll, Schumann's image, «Carnival», Rachmaninoff's concerto No. 2

Musical Esthetics

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«Die Pilgerfahrt der Rose» by Robert Schumann. An attempt of the topic's interpretation p. 51

The esthetics of German romanticism and surrounding concepts are the basis for the interpretation of Robert Schumann's «Die Pilgerfahrt der Rose» as suggested in the paper. Not only the interpretation of the plot is the focus of the author's attention, but also concepts and ideas forming the title of musical and literary whole — R. Schumann's — M. Horn's creation. This title carries the diversity of dynamic and constructive meanings expressed through the piece's form via its spatio-temporal features. The leading ideas of German romanticism as well as some works and doctrines that had influenced the ideology of Jena's mystics precede the analysis of the paper's main topic. The above mentioned analysis is based on comparative and historical method. The shaping of the paper's concept has attracted a lot of sources. It's possible to mention among them scholarly writings on philosophy and esthetics of romanticism that are divided into two following groups of sources: the works of romantics themselves on philosophy and esthetics (Novalis and Ludwig Tieck's novels, works of Friedrich Schlegel and Friedrich Schelling) and also other eras' thinkers who influenced the formation of romantic esthetics (Plato's dialogues, religious treatises of Meister Eckhart and Jakob Böhme). The author argues that the main idea of «Die Pilgerfahrt der Rose's» subject organizing the work's poetic whole is the concept of hierarchy and

transformation of essences being the key idea of many mystical and religious doctrines and practices embodied in German romanticism. Robert Schumann's work's topic is rendering the scheme «Flower — Girl — Angel». This scheme is based on the idea of God's trinity inherited by romantics from Jacob Böhme who finds it repeated in the world of angels, nature and man when the Natural and the Human when enlightened become godlike and divine.

Key words: «Die Pilgerfahrt der Rose», R. Schumann, topic's interpretation, oratorical works, German romanticism, esthetical principles, mysticism, Ludwig Tieck, Novalis, Jakob Böhme

Contemporary Music

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In the space of associative game: I. Sokolov's composition «Marvel likes to heat the heels» on the verse of A. Vvedensky p. 59

Chamber vocal writing in the composer's creative development is a border line between conceptual art and «simple writing» (I. Sokolov). As to the author, the above mentioned work is the epitome of transitional period between the two. While using the poet's text the composer finds the manifestation of his own ideas. I. Sokolov is choosing a very special text where the Word is meant to leave behind the language connections that exist for centuries and give way to the new shades of meaning. The author of the Music follows the Poet preferring settled «idioms» but puts those into new contexts. Later this practice led I. Sokolov to composing beyond the poetic text. Problems set in this paper presume certain methodology of humanitarian scholarship including traditional musicological, linguistic and other methods used in the humanities. Present research introduces the attempt of understanding and interpretation of A. Vvedensky's verses chosen by I. Sokolov with a special focus on the realization of the poet's ideas through musical texture. The paper's author makes comparison of Vvedensky's and Sokolov's compositional technique based on the principle of associative game.

Key words: I. Sokolov, A. Vvedensky, experiment, associative game, meaning creation, epitome of romantic period, polystylistics, «simple» style, «clear» music, «order of zaum poets»

Musical Education

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Audiation skills' development through pop-music p. 72

The focus of the paper is one of the skills that are critical for the development of musical abilities, i.e. audiation ability. The method of development of this ability is presented in the paper, and this method exists and is being used in full accordance with actual education paradigm as well as with technical resources that are available for education, in this case, with the Internet. The author puts forward the algorithm of self-preparation of students based on writing down of a song on music paper and further choice of accompaniment for it as well as teacher's check of a student's work. The object of students' self-preparation is Russian and foreign pop-music in its best examples that are mostly familiar to students. Analytical skills and also professionalism and compositional abilities are increased due to putting down the tunes from memory on music paper. The author suggests the list of 50 songs that can be used for the above mentioned exercises. The list is divided into subsections according to the level of complexity and other details characteristic for melody lines and its rhythmical features. The number of examples is limited due to the paper's limitations and can be further enhanced and increased.

Methodology of research described in the paper is based on Boris Teplov's findings and also on the theory of "tonality-acoustic field" and "tonal archetypes" that has been presented in the author's previous research. The paper has also educational impact as it contains original lyrics and special games in addition to the selection of songs. At present traditional educational materials lack examples from pop-music, and the paper suggests new approach to the choice of educational materials being more effective because of more familiarity and attractiveness for music students and also having more influence on the development of the students' audiation abilities due to its practicality.

Key words: solfegio, contemporary music education, musical abilities' development, audiation ability, developing audiatinal abilities, students' self-training, musical self-dictation, tests, popmusic, soundtracks from films

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