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**Current Issues of Musicology**

**Natalia S. Gulyanitskaya** (Moscow; e-mail: natasergul@yandex.ru)

Harmony in the music of the 21th centure? p. 3

N. Gulyanitskaya's article raises the question of «harmony» as a concept — in its historical, theoretical and pedagogical-methodological plans. Arguing about the current state of science having deep roots, the author suggests looking at the fundamental characteristics of harmony, such as the definition of the concept — its content and scope, the subject of the course, the «style of time», the method and methodology, etc. The importance of the chronotypological approach, represented in modern aesthetics, and the development of harmony as an essential part of the poetics of the musical and artistic composition.

**Keywords:** harmony, 19th–21th centuries, concept, definition, modern situation, new music, chronotypology, musical poetics.

**Ancient Music**

**Lada V. Kondrashkova** (Moscow; e-mail: ladakondrashkova@mail.ru)

The types of cadences in polyphonical genre «demestvo» for four-voiced chorus p. 15

The article written on base of the report presented on the internet-conference «Russian destinies and Russian sanctity in hymnography, singers' books and spiritual musical art» of Russian Gnesins Academy of Music (14th–28th of March 2017). The article discusses the problems of the right interpretation of the Demestvo. The author states that the right order of voices in the score is «niz–put'–demestvo–verh». This order is considered in the published score from liturgy of the 17th century. The author investigates the manuscript from Russian State Library (F. 218, № 343) and finds out two most widespread types of cadences and five types of rare used ones.

**Keywords:** Old-Russian polyphony, «demestvo», «strochnoe»-singing, neumatic partitura, cadences in the «demestvo».

**Tatyana G. Kazantseva** (Novosibirsk; e-mail: kerzak2002@mail.ru)

The Menaion Sticherarion of the Singing Anthology Q.I.5 from the Collection of SPSTL of SB RAS in the Row of Old Russian Sticherarion «Dyachye Oko» p. 27

The article discusses the Menaion Sticherarion from one of singing anthologies of Znamenny notation from the collection of current receipts of SPSTL of SB RAS (Novosibirsk). On the basis of codicological and palaeographic analysis of the Sticherarion as well as of study of its menology and the content of Slavic remembrance days it is concluded that it belongs to the category of «exemplary» sticherarions «Dyachye oko» and it is the oldest (among the identified to the present time) copy of a singing book of this type.

**Keywords:** Znamenny chant, typology of Old Russian singing books, Sticherarion, «Dyachye oko».

## Management in the World of Culture

**Daria G. Rodionova** (Moscow; e-mail: sunshila@yandex.ru)

Axiological framework of music management p. 53

The article discusses music management from the standpoint of axiological and semantic analysis. Much attention is given to cultural understanding of the concept of «value» in different historical times, supporting the idea that axiological importance of managerial activities, on-board on the development and perfection of music as art, the active creative activity of musicians, artists, music Manager, engaged in the managerial activity in this area.

**Keywords:** music management, value, axiological framework, creativity, management, culture.

## From the History of Russian Musical Culture

**Daniil I. Topilin** (Moscow; e-mail: d.i.topilin@gmail.com)

«Russian idea» in the musical culture at the turn of the 19th–20th centuries p. 61

Aesthetic, philosophical generalizations and artistic tendencies, projected on the musical phenomena of Russian culture from ancient Russian church singing to the turn of the 19th–20th centuries. An attempt is made to build an integral picture of Russian cultural existence. That relies on musical revelations of the composers of the XIX – the turn of the 19th–20th centuries, through the problem of a specific conciliar type of creativity; the gradual destruction of the conciliarism. Which led to a «riot» of individuality; an anticonciliar expression of artistic ideas arose in music.

**Keywords:** Russian idea, Russian world, conciliarism, individuality, tragic paradox of the conciliarism.

## From the History of Musical Culture Abroad

**Zalina Z. Mityukova** (Kazan; e-mail: zalina-mityukova@mail.ru)

The Neapolitan «conservatories»-shelters of the 18th century as a pedagogical phenomenon p. 70

In the eighteenth century the success of the four Neapolitan «conservatories» (shelters) in the professional training of musicians was largely based on a strictly regulated system of instruction. Its fundamentals remained stable for more than two hundred years.

The article based on the published documentation of the conservatories, historical descriptions of the 18th–20th centuries and modern data. The author traces the general principles of education in these institutions (the organization of the educational process, the disciplines, the categories of pupils and their duties). The author focuses on the peculiarities of musical training: the specifics and interrelation of the three main subjects – *solfeggi*, *partimento* and *counterpoint*, *enseignement mutuel method*, forms of examination and performing practice of students. The article also deals with the history of conservatories, their development conditions and change of status over the centuries.

The conservatories were the center of the Neapolitan School. The intergenerational continuity of pedagogical traditions was of great importance there.

Teaching methods at the Neapolitan conservatories were aimed at a versatile musical training of pupils who were subsequently sought-after in Europe and beyond.

**Keywords:** Neapolitan conservatories in the 18th century, Neapolitan School, music pedagogy of the 18th century, *partimento*, *solfeggi*, *counterpoint*, F. Durante, L. Leo.

## **The Musical Theater**

***Nina V. Pilipenko*** (Moscow; e-mail: n\_pilipenko@mail.ru)

Genre terminology in the early 19th century Austrian musical theatre p. 85  
The article deals with peculiarities of genre terminology in the Austrian musical theatre 1800–1830. The term diversity and ambiguity challenge the researcher with the problem of proper attribution. The problem can be solved only with the practice of the use of different terms, which shows, on the one hand, the differences from the meaning we attach to them now, on the other hand, certain dynamics in the change of these meanings during the first 30 years of the XIX century.

**Keywords:** Austrian musical theatre, early 19th century opera, nomenclature of genre.

***Yana Yu. Belousova*** (Moscow; e-mail: speranza84@mail.ru)

The style of speech of the «little man» in opera G. Sedelnikov «Poor people» p. 99

The theme of the «little man» is one of the most important themes in Russian literature, and entered in the musical art. Proof of this are the operas on the texts of Gogol, Dostoevsky, created by composers in the 60's and 70's. the last century. Among them are «Poor People» by Sedelnikov. This work belongs to the genre of literary opera, as it is created on a libretto composed of fragments of the unchanging text of a literary source.

In this article, the features of the novel of Dostoevsky, the libretto of Sedelnikov and the musical language of his opera are consistently examined, in which the language of Dostoevsky's literary heroes has found its exact embodiment. In the analytical section of the article, there are a number of rhythm-intonational formulas inherent in the musical speech of Makar Devushkin, the central figure of Dostoyevsky's novel and Sedelnikov's opera.

As shown in the article, all these formulas have a common property, for which the author uses the expression «musical kantselyarizmy».

**Keywords:** Dostoevsky, Sedelnikov, literary opera, rhythm-intonational formulas, musical kantselyarizmy.

***Marina V. Koshcheeva*** (Moscow; e-mail: coscheeva.marina@yandex.ru)

Philosophy of the love and sex in Austrian-German cabaret at the beginning of the 20th century: some aspects p. 108

The article studies the same aspects of the philosophy at the love and sex in the Austrian-German cabaret at the beginning of the 20th century. The researcher focuses on the ideas representatives non-classic's philosophy: Friedrich Nietzsche, Sigmund Freud, Paul Weininger. The conception of the unconscious, erotic energy of life and crisis of the spirit, this central aspects of the period 19th–20th century are reflected in Austrian-German cabaret at the beginning of the 20th century.

**Keywords:** philosophy of the love and sex, philosophy of the life, F. Nietzsche, S. Freud, P. Weininger, Austrian-German music at the beginning of the 20th century, cabaret.

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