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From the History of Russian Music

Natalia Zabolotnaya (Moscow; e-mail: zblt@mail.ru)

On Historical and Cultural Features of Orthodox Liturgical Music in Pre-mongolian Russia p. 3

The multilayered singing practice of Ancient Russia is analyzed in the article. This practice had been based on establishing laws and strengthening monasterial traditions of church singing. Music books dating back to 11–14th centuries and carrying deep rooted verbal traditions and Greek written influences are being described. The experience of singing based on new hymnographic texts in the course of broadening Slavic cultural heritage is also considered.

Key words: Ancient Russian liturgical singing; Russian Orthodox music books.

Questions of Music Theory

Elena Alkon (Moscow; e-mail: elenalkon@mail.ru)

Melos, Modality and Mythological Thought in Music: towards the Development of E. Kurth's Ideas p. 13

The author's views on continuity, mythological thought in music and field theory are based on E. Kurth's concept of melos. The ideas presented are being illustrated with Russian folk song 'Nightingale, my nightingale', A. Borodin's Second Symphony and Introduction to R. Wagner's 'Tristan'.

Key words: Ernst Kurth; melody; modality; mythological thought in music.

20th Century Music

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Sequenza V for Trombone: Berio and Grock p. 24

The article is centered around an emblematic work of Luciano Berio — Sequenza V for trombone dedicated to the great clown of the first half of the 20th century Grock (real name — Ch.A. Wettach). By the choice of genre, instrument, elements of musical language and specific performing gestures Berio fulfils his aesthetic goal — the multivalence and “multilayerness” of the text that create the impression of unlimited shades of meaning in the music.

Key words: L. Berio; Grock; Sequenza No 5; trombone; theatricality of musical performance.

Problems of Performance

Alexander Merkulov (Moscow; e-mail: am2929679@yandex.ru)

Facial Expressions and Gestures of a Pianist in the System of Performing Resources p. 35

The article is an initial part of a research dealing with the problem rarely considered in musicological discourse: that is pianist's behavior on stage. The author's arguments are

based on documents and memoirs of outstanding musicians and musical critics of the 19th – 20th centuries. To be continued in the next issue.

Key words: piano; performing art; pianist's facial expressions and gestures.

Antique Motifs

Boris Borodin (Yekaterinburg; e-mail: bborodin@mail.ru)

Sextus Empiricus: Music in the Light of “Absolute Scepticism” p. 51

The author analyses the treatise “Against Musicians” by Sextus Empiricus, an antique philosopher of the second century. This treatise is a part of bigger work “Against Scholars” where the ideas of Greek and Roman sceptics that used to greatly influence the philosophy of the New Age are fully presented. Sextus Empiricus' views on music are typical for musical theory and practice of Hellenism.

Key words: Sextus Empiricus; scepticism; music; Ancient music theory

Issues of Musical Education

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Exercises in Harmonisation of Melody and their role in Music Students'

Development p. 66

Harmonisation of melodies in strict four parts style is one of the basics in professional music education. Whether one is successful in such exercises depends on correct understanding of harmonic texture, i.e. of the interdependence of accords' structure and intonational contents of parts and also of the differences between thematic and supporting parts. The author illustrates his ideas with lots of examples of melodies' harmonisation where the parts' movement is logical and clear.

Key words: harmony; exercise in harmonisation of melody; voice leading.

Books

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Aesthetical Infinity p. 88

A review of Elena Dolinskaya's book “Nicholas Medtner” (Moscow: P. Jurgenson, 2013).

Key words: N. Medtner; E. Dolinskaya; Russian music of the 20th century.

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