

## CONTENTS

### Issues of Musical Education

***Dina Kirnarskaya*** (Moscow; e-mail: kirnarskiy@gmail.com)

Why we need mass music education? Proof to the contrary p. 3

Using the evidence suggested by contemporary science the author argues that music education is not only a tool for broadening cultural and spiritual horizon of any student, but also an effective means for increasing intellectual resources of the brain as well as supporting the development of communication skills. To summarize, music education is a catalyst of successful life and career.

**Key words:** music education; intellectual resources; brain; communication skills.

### The Art of Performance

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

Facial expressions and gestures of a pianist with- in the system of performing resources p. 22

This is the continuation and final part of a paper dealing with a rarely addressed topic within musicological discourse: pianist's behaviour on stage. The paper is based on documents and records provided by outstanding musicians and musical critics of the 19th and 20th century.

**Key words:** piano; performing arts; facial expressions and gestures of a pianist.

### Antique Motifs

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

The art of music in Plato's dialogue 'The State' p. 49

In the course of analysis of one of the basic Plato's works the author attracts attention to the great role of the art of music in the process of the citizens' education and upbringing. The author is integrating the elements of musical theory referring to the system of modes and rhythmic structures and also instrumental timbres with human emotions, moral and social issues.

**Key words:** Plato; antique philosophy; the art of music.

### Pages from the History of Opera

***Irina Susidko*** (Moscow; e-mail: lspriv@mail.ru)

Tommaso Traetta: between Mannheim and St. Petersburg p. 57

Tommaso Traetta's 'Sofonisba' (Mannheim, 1762) and 'Antigona' (St. Petersburg, 1772) are among the best examples of reformatory operas of the second half of the 18th century. The author shows the influence of different national traditions on Traetta's style giving the examples of the famous Mannheim orchestra's manner of performance and also highly acclaimed vocal culture of Russian choral singing.

**Key words:** Tommaso Traetta; 'Sofonisba'; 'Antigona'; opera-seria; opera reform.

## **From the History of Musical Education in Russia**

**Helena Polotskaya** (Yekaterinburg; e-mail: eepol@mail.ru)

Marx-Zarembo-Tchaikovsky: on German sources of Russian music theory studies during early years of Russian conservatories (on archive materials)  
p. 63

The author analyzes methods of teaching used by N.I. Zarembo at St. Petersburg conservatory and P.I. Tchaikovsky at Moscow conservatory. The results of this analysis show how German model of music education based on works by A.B. Marx and other German musicologists (Z. Den, I.G. Bellermann, J.L. Fuchs) had been implemented in Russia in the second half of the 19th century.

**Key words:** A.B. Marx; N.I. Zarembo; P.I. Tchaikovsky; music theory studies; musical form; harmony; counterpoint; St. Petersburg and Moscow conservatory.

## **Questions of Culturology**

**Olga Shilova** (Moscow; e-mail: shilova@pisem.net)

On the theory of arts management p. 78

The author is discussing the basics of management as related to management in the arts. The main stages of management, such as planning, projection, organization, regulation and control are analyzed. At the same time the author refers to arts administration as the art in itself considering the role of artistic feeling and intuition in it. It is argued that any theory of arts management must include both aspects of it where administrative and artistic sides are considered in good balance.

**Key words:** arts administration; arts; management theory.

About the Authors p. 90

Abstracts and Keywords p. 93

Requirements to articles p.95