

O. V. Dadiomova

**The musical world of Belarus in the 17th and the first half
of the 18th centuries through the prism of intercultural relations**

*I*n the article the problem of interaction of musical culture of Belarus, Russia and the West European region in 17th— first half of 18th centuries is considered. It is noted that in the Baroque era the musical culture of Belarus existed in a wide multicultural space, the circle of intercultural contacts of which embraced a wide range of spheres. However, it expanded most actively at the expense of the Russian art world, in which many currents, genetically related to the art of Belarus, flowed. At the same time, it actively adapted Western artistic values, which were combined with local ones.

G. M. Makarov

Musical instrumental culture of Tatars in the late Middle Ages

*T*he article examines the fate of the traditions of musical and instrumental art of the Tatars in the Middle Volga region, connected with the elite culture of the Kazan Khanate after its entry into Russia. During this period, Tatar cadimism (late medieval conservatism), a movement that was aimed at preserving the old culture, arose. From the second half of the 16th century until about the middle of the 19th century the musical, poetic and instrumental traditions of the Sufis actively developed, which were associated with the analogue of similar art in Central Asia. This art, as an inertial movement, continued to be preserved in the musical practice of Sufi dervishes. In the late medieval culture of the Tatars an important place is occupied by the works of such prominent scholars and enlighteners as Gabdrakhim Utiz-Namei al-Bulgari (1756—1834), Tajutdin Yalchigul al-Bulgari (1768—1838), Gabdeljabbar Kandalyi (1797—1860), Shigabutdin Mardzhani (1818—1889), Kayum Nasyri (1825—1902). In their work they reflected the musical life of the Tatars of the 18—19th centuries, where presented information about famous singers, musical instruments performers. These data are valuable primary sources. Among the Tatar Sufis of the late Middle Ages, there was Jagfar al-Safari, who distinguished himself for his passion for playing musical instruments. The name of Jagfar

Ishana is known in the history of Sufism in the Volga region. In the history of Tatar music he is a vivid representative of the Sufi traditions. Perfectly mastering the art of playing the tanbur, and other common Asian instruments, Jagfar Ishan taught this art to his murids (followers). According to a legend, he organized Sufi rituals with the use of musical instruments, singing and ritual choreography. Jagfar strengthened musical-theoretical knowledge and practical skills of playing musical instruments while living in Bukhara and Kabul. It is obvious that in the works of Jaghfara Ishana the traditions of instrumental art of the Sufis continued from the times of the Kazan Khanate. The article analyses some technical, historical and typological characteristics of such instruments as dumbra, kanun, daf, tanbur, aryla bit Turki, the schematic drawings of which are known from the surviving manuscripts of Tajutdin Yalchigul al-Bulgari (1768—1838), found in the Sarmanovski district of the Republic of Tatarstan. The review of the data on the above instrumental traditions allows us to present the historical situation at the end of the late medieval period of the Tatars' culture.

T. F. Prodma

Johann Sebastian Bach's organ toccata (with fugue) d-moll BWV 565: On the question of its choral origin and spiritual meaning

The object of research in this article is the early masterpiece by Johann Sebastian Bach — the organ Toccata (with the fugue) d-moll BWV 565. The purpose is set to give scientific justification to the spiritual content of this work and its connection with choral heritage of baroque, in particular, with chorals of Vater unser im Himmelreich and Christ lag in Todesbanden. The comparative analysis of Bach's choral adaptation based on a melody of these two chorals with the Toccata (with the fugue) d-moll BWV 565 is carried out. The hypothesis of this Toccata's connection with Bach's Johannes-Passion, as well as its belonging to the ancient genre of passion music presented in the organ version is made.

L. D. Pylayeva

Poetic rhythms as a factor of expressiveness in the French sarabands of the 17th and early 18th centuries

Among the factors which determined the expressiveness of baroque dances, an important role was played by the poetic metres and rhythms.

In France, in the times of Louis XIV, the emotional dance was marked by a saraband. Having come from Spain, not only did it not lose, but on the contrary it strengthened its expressiveness. One of the secrets of that was presence of "passionate rhythms", typical for French poetry of the 1610s.

To better understand the emotional meaning of baroque dances, some analogies can be used: long or short note durations in music — with long or short syllables, weak ("female")

cadences — with voiced female endings of poems, etc. Their importance is due to the gradual transition of dance genres into the category of music for listening.

The analysis of the elements of poetic and musical speech in baroque dances allows us to assert that for contemporary performers rhythms of passions are the connecting links between dancing with singing and their instrumental patterns.

S. M. Shabaltina

The impact of historical performance on contemporary pianists

The repertoire of the modern pianist is composed of music from three eras — baroque, classical-romantic and modern. Each of them is distinguished by an original sound image, which corresponds to detailed harmonized patterns of performing techniques, which requires the artist to be highly informed. Perhaps the recognition of style features should start at an early age, when everything that is imprinted in the memory, remains there for life.

Baroque laws for ancient music, performed on both the harpsichord and the modern piano, are equally relevant. Especially acute is this need for the musician performing J. S. Bach's music. In the article an attempt is made to consider one of the aspects of baroque performance that can be applied on the piano — this is an aspect of articulation, one of the main means of expressiveness of the harpsichordist.

More and more modern musicians are trying to penetrate into the letter of ancient music in order to recreate its spirit.

E. O. Sushko

Genre features in contemporary musicals (based on Belarus TV broadcasting in 2000s)

The paper reveals main genre features of the contemporary TV musicals in the context of broadcasting in Belarus in the 2000s. On the basis of a comprehensive analysis of television content, the author made a conclusion about the orientation of Belarusian television musical films (“Pavlinka NEW”, “Batleika”) on Russian and Ukrainian genre models. The paper defines the key compositional and dramaturgical (episode dramaturgy, connection with film-concert genre, scene and episode unification with the help of musical material, presence of leitmotif formations) and stylistic genre features (choreographic direction of musical episodes, the relations of the visual and plastic film solutions with the aesthetics of the musical video clip, the eclecticism of the visual series, etc.). The author designates specific national features of the modern Belarusian television musicals (reliance on national dramaturgy; musical material based on the samples of the mass musical culture of Belarus). The article makes the conclusion about great artistic and aesthetic value of modern Belarusian TV musicals and their significance for the musical and cinematic culture of Belarus.

I. V. Svetlichnaya

The contribution of Vladimir Dobrovolsky and Nikolai Ber to the study and preservation of Smolensk song traditions

This article (Russia, St. Petersburg) was prepared by the author with the financial support of the Russian Humanitarian Scientific Foundation in the framework of the research project №. 15-04-00575 (Type A) Smolensk folk songs in the auditory notations of Nikolai Ber: a musical-textological study.

The first part of the article briefly outlines the history of the study of the Smolensk folk traditions, including the song traditions of the outstanding ethnographer, ethnographer, folklorist Vladimir Nikolayevich Dobrovolsky (1856—1920) and the choirmaster, conductor of the Moscow Bolshoi Imperial Theater, graduate of the St. Petersburg Conservatory Nikolai Dmitrievich Ber (1861—1926), as well as characterizes and evaluates their many years of folklore collecting work in the Smolensk region.

In the second part there are three lifetime editions of folk materials recorded by V. N. Dobrovolsky and N. D. Ber: Smolensk Ethnographic Collection in four parts (published between 1891 and 1903 in the series Notes of Ethnography Department of the Imperial Russian Geographical Society); the article Onomatopoeia in the folk language and folk poetry (1894) with music examples of eight onomatopoeia; the collection Kiselev Gypsies (1908) with notations of five songs. As examples for the Smolensk Ethnographic Collection are three samples of unpublished tunes (melodies) of Smolensk songs, recorded by Nikolai Ber in joint expedition trips with Vladimir Dobrovolsky and kept now in the form of handwritten auditory notations in the Folklore Archive of the Manuscript Collection Department of the State Literary Museum (Moscow).

The conclusion of the article shows correlation of the results of the extensive collecting, researching and publishing activities of V. N. Dobrovolsky and N. D. Ber and its significance for the Russian folklore and ethnomusicology.

Дж. Сангвинетти

Каденция *Stabat*

Каденция *Stabat* широко использовалась в музыке XVIII века. Своими истоками она восходит к неаполитанской школе, а именно к традиции многократного повторения каденционного оборота в музыке ее мастеров (Б. Пасквини, Г. Греко, Ф. Дуранте, Л. Лео, К. Котумаччи и других). Изначально она применялась в минорном ладу; для нее была характерна мелодическая повторность; ее структура определялась последованием прерванного оборота и аутентичного.

Семантическая нагрузка каденции *Stabat* менялась с течением времени. Начиная с Перголези она служила выражению утраты и страдания. Именно в его музыке (*Stabat Mater*) она обрела статус формулы, активно подвергаемой имитации. Позднее, в связи со стилистическими изменениями в западноевропейской музыке, каденция *Stabat* выступала также символом невинности (после постановки оперы Н. Пиччинни «Добрая дочка»).

Каденция *Stabat* часто встречается в музыке Моцарта. С началом эпохи романтизма она начала применяться все реже.