

N. G. Agdeyeva

**What does saz sing about?
On the genre *sazda seileshu* (“talking on the saz”)
of the Astrakhan Tatars**

The article is devoted to the unique phenomenon of the traditional musical and instrumental culture of the Astrakhan Tatars — *sazda seileshu* (“talking on the saz”). Astrakhan Tatars call the Saratov accordion as *saz*, it is a favorite and common instrument in their daily life. *Sazda seileshu* (“talking on the saz”) is now practically lost. Its essence was that the instrumental motifs were played with a certain semantic meaning and were used by the interlocutors as secret messages. The article contains rare note examples of *sazda seileshu*, expressing a request to turn back, turn around. The Kazakh *dombra kui* and signal motifs in the pastoral practice of the peoples of the Volga and the Urals can be attributed to these phenomena.

M. G. Kondratiev

**Works by Gennady Vorobyov for violin and piano
(on the history of the violin art of Chuvashia)**

Compositions for violin, included in the modern academic and concert repertoire in Chuvashia appeared in the 1930 s. Their author was G.V. Vorobyov (1918—1939). The appeal of the young composer to the violin was not accidental. In the musical life of the Chuvashi among all musical instruments, the bow of the *sherme cupas* has occupied an important place since time immemorial. In the 19th century it was replaced by a violin. In addition, with the spread of school education in the 19th century Russian outback, it was the violin that became the most common assistant to teachers of public schools.

Already in 1934 Gennady Vorobyov created piano pieces and Poem for violin and piano. In 1937 he wrote the Sonata for violin and piano. In Chuvashia, the repertoire of violinists in the post-war decades was enriched by concerts, sonatas and plays by various authors. However, the works of Gennady Vorobyov do not lose their significance.

P. W. Kuivinen

**Accordion in the tatar traditional culture:
on the question of origin**

The article deals with the history of accordion's appearance. The prerequisites for its creation are traced, the assumptions about its ancestors — the free-reed instrument *sheng* (free-reed instrument equipped with bellows and called *regal*, and its later, portable, variants, are generalized. The article also presents information on the origin of the accordion, collected during the folklore expeditions of the author to the north-western regions of Tatarstan and in the city of Kazan.

D. E. Lokotyanova

Verbal text and genre in Anton Bruckner's church choirs

The need to study the texts and genres of the church coral works by Bruckner is associated with the desire to better understand through music the semantic space of the cultural processes of Western European Catholicism, to reveal the natural connection between the church choral works and the context of their functioning. The article presents a table of text sources in small and large coral works by Bruckner. Taking the statements of authoritative researchers about the genre motet as a basis, the author answers the questions: should the small coral works be called motets, what is the difference between the genre motet and the genres of Catholic church practice. Based on the knowledge of the genre nature of Bruckner's works, the article presents a musical and stylistic analysis of his three church coral works aimed at revealing the structural connection between the composer's coral work and the Catholic service.

I. A. Presnyakova

Caution: anti-manual! (or What the "Blues School" doesn't teach you)

The role of educational and methodological literature in the educational process cannot be overestimated. It translates knowledge, which a priori is perceived by trustful student's mind as the ultimate truth. However, among modern publications there are also some anti-manuals. The purpose of the article is to warn students and teachers from introducing one of them into the training practice — "Blues School" by V. Belinov.

Such an assessment is the result of an analysis of the methodological and musical-theoretical component of the School. Among its main problems there are inefficient handling of special terminology, which testifies to the author's musical-theoretical illiteracy; poor quality of instructive texts, which speaks of a low level of linguistic culture; lack of clear definitions that are important for understanding the structural and pitch-like organization of the blues; unclear demonstration of blues idioms in most exercises; abstract image of the manual's reader.

Y. S. Semenova

**Some peculiarities of overtures in musical theatrical performances
based on the librettos by Catherine II**

Musical theatrical performances based on the libretto by Catherine II are a special artistic phenomenon of Russian musical culture of the last third of the 18th century. Based on the style of folk tales and ancient Russian history, the empress acted as a librettist of five comic operas and a historical performance The “Early Reign of Oleg”. Their musical material is represented by overtures, arias, ensembles, chorals, orchestral interludes, ballet scenes. The music was composed by both domestic and foreign composers. Analysis of the overtures for Catherine’s plays is interesting in the aspect of the formation of domestic symphonism. Their Russian style was manifested, on the one hand, in the citing of folklore material, on the other, in the creation of author’s themes in the national spirit. The formation and methods of working with thematism shows the orientation of domestic composers to the traditions of West-European classic writing.

Ch. Stembridge

**17th century German Preludes?
(The Discovery of an Unexpected Source of an Intonatio by Andrea
Gabrieli)**

D-W-guelf 1055 is a manuscript dating from the first half of the 17th century containing about 50 folios of keyboard music written in German keyboard tablature. The first part could be described as an *Orgelbüchlein* since it consists of 17 chorale preludes — with some variations — and 4 other preludes; the second part which follows after some blank pages contains 16 dance movements, 2 arias with variations and a group of English and perhaps Scottish melodies harmonized, like most of the music in the book, in a somewhat primitive manner. No composer’s name appears in the book.

Particularly interesting is the fact that the book opens with an explanation of the tablature notation [Ex. 1] and diminution examples [Ex. 2] and that the tablature notation clearly shows the division between the hands — a feature borrowed from Italian keyboard notation of the period (*intavolatura*). The main interest is focused on the inclusion of two of Andrea Gabrieli’s *Intonationi* (the first and the eighth from the 1593 print); unattributed, they here appear as the first and third pieces in the manuscript. The differences between the ms version of the *Intonatione del primo tono* and that of the print [Ex. 3] will also be examined in this paper. The two other shorter (also unattributed) preludes are in fact by Bull.

O. V. Zhestkova

Baguette in French opera conducting in the 18th and 19th centuries

In the Paris Opera, the duties of the clock beater in the 18th century and the conductor-violinist in the 19th century were aimed at solving practical problems, the most important of which was the coordination of all the components of the production. It was more like a conductor of a performance than an orchestra conductor in the modern sense of the word. By giving signs or sound signals to soloists, dancers, a behind-the-scenes choir, stage workers and at the same time *leading* the orchestra, he had to be near the stage and face it. The same goal stipulated the use of a clock stick or bow, which allowed giving short, but clearly audible signals that were not muffled by the sound of the orchestra. The large rod that was struck on the floor in the first half of the 18th century was transformed into a short stick for strikes on the music stand, and from 1828 it was replaced by the bow of the leading violinist of the orchestra. The method of *loud* conducting was used until the end of the 19th century.