

## Summary

***D. A. Bulatova***

**Individualization of the performing style in traditional culture  
(based on the material of Tatar folk violin music)**

The author raises the problem of the individualization of performing style on the material of Tatar traditional violin music. This problem gets its special realization in the traditional culture. The author's examinations are the main style-forming components of the Tatar violin performance, such as the general trend towards the European academic tuning; the use of bourdon as a permanent property, the predominant use of *detaché* and *legato*, the observance of the melodic canvas of the tunes, the stanza structure of the violin compositions. Among the mobile elements are the individual level of the violin tuning for each musician, the varying degrees of bourdon application and ornamentation of melodies, the use of techniques of timbre-register variation.

***V. R. Dulat-Aleev***

**The grand Russian opera in 1830—1860s in the context of patriotic theme and “European style”**

The formation of a new national identity among European peoples is associated with the first half of the 19<sup>th</sup> century, with the philosophy and aesthetics of romanticism. This period in Russia is characterized by the rise of national art. One of its indicators was M. Glinka who created the Russian grand opera. Philosophical, aesthetic and political ideas, actual for the society, were embodied in the Russian grand opera. Firstly, it was the patriotic theme. The basis of its embodiment is historical, biblical, and legendary material. At the same time, the musical and dramatic solutions of the Russian grand opera has some connections with the aesthetics and style of European opera (the French grand opera, Wagner). The conclusion is based on the analysis of operas by M. Glinka (“A Life for the Tsar”, “Ruslan and Lyudmila”), A. Serov (“Judith”, “Rogneda”, “The Power of the Fiend”).

***O. M. Gerasimov***

**Modern forms of the existence of musical folklore of the Mari**

The article is devoted to the existence of the traditional folkloric heritage of the Mari in modern conditions. The author focuses on the natural habitat of folklore material, as well as on its secondary forms, mainly on the role of folklore in the system of artistic amateur performance. The problem of preserving the traditional song and instrumental heritage of the Mari and its implementation in the works of composers is considered. It was in the works of the leading Mari composers of the older generation (I. Palantay, A. Iskandarov, K. Smirnov, E. Sapaev, I. Molotov, A. Luppov) where the Mari folk singing, according to the author, was most vividly embodied. Representatives of the modern composer school most of all rely on the intonational origin of the traditional folklore heritage. The refraction of Mari folklore in different genres of Mari professional music is analyzed consistently.

***E. K. Karelina***

**Musical art of the Southern Siberia's Turks  
in conditions of modern culture**

The article aims to create a picture of the modern existence of ethnic music of the Southern Siberia's Turks within the context of modern culture. The new artistic standards are formed with the development of concert practice, so young musicians could focus on them. In educational institutions of the region creative teams actively function and then shape the professional folk groups. The activities of modern folk-groups are considered as a phenomenon of "new minstrelism", which translates and transforms the ethnic tradition. The cultural situation with ethnic music is that the majority of the events do not take place without its performance in a particular stylistic form. Changes in the conditions of existence of ethnic music art of the Southern Siberia's Turks has led to serious changes in this art, reflected in the transformation of some of the components.

***M. G. Kondratiev***

**The Mirror of History**

Article is dedicated to the memory of the Hungarian musicologist László Vikár (1929—2017). He solved an important task formulated by B. Bartok and Z. Kodály: a study of the musical art of the people,

which has historically been linked with the Hungarian folk music. To travel to different countries — the Soviet Union, North Korea, China, Turkey, Finland, Czechoslovakia — Vikár has made more than eight thousand records of folk melodies. Four thousand of them were recorded in the basin of the Volga, Kama and Belaya. The material collected was enough to prepare four volumes of songs of the peoples of the Volga region (Cheremis, Chuvash, Votyak, Tatar), incorporating more than 1,500 tunes with poetic texts in the language of the originals, translations into English and Hungarian. Created by L. Vikár, with the participation of linguist G. Bereczki the series of publications became a phenomenon on an international scale.

***M. G. Kondratiev***

**Traditional musical culture in the Volga region and the Urals:  
theory and practice**

The Kazan State Conservatory named after N. G. Zhiganov, is the largest center of music science in the Volga-Ural region. The theme of studying local cultures is natural here, as it goes back to the Oriental studies, developed here since the first half of the 19<sup>th</sup> century thanks to the Kazan University. The international scientific and practical conference “Traditional musical culture of the Volga region and the Urals: theory and practice”, which took place on October 17—18, 2017, was a new step in mastering the regional musicological problems. Representatives of scientific and educational institutions of Tatarstan, Chuvashia, Udmurtia, as well as Moscow, St. Petersburg, Saratov, Amsterdam attended the conference. Posters from Astrakhan, Minsk, Orel, Kovrov, and Dallas (USA) were also presented. The Kazan Conservatory brings together experts on a regional basis, regularly providing them with a platform for communication.

***A. L. Maklygin***

**Music in the scientific vectors of revolutionary change**

The article examines the main problems of musical-theoretical studies reflecting the fundamental directions of Russian science. The attention is focused on the historical date — the centennial anniversary of the revolution — and the significance of the global cataclysm of the twentieth century in its generating and overthrowing effectiveness in the field of Russian musical culture. In connection with the 85<sup>th</sup> anniversary of the prominent researcher Yu. N. Kholopov, the object of a special attention is the activity of both the scientist himself and his unique scientific school. The article distinguishes the revolutionizing nature of the whole school, which in many

respects transformed the general state of musical and theoretical science and education in Russia in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.

Special attention is focused on such an important problem of Russian musicology as the formation and development of national academic musical cultures unfolding in the 20<sup>th</sup> century during the Soviet period. The complexity and multidimensionality of this process, its positive and negative aspects, which have been evolving up to the present time, are shown.

The role of the newly created Society of Music Theory of Russia in terms of scientific and organizational coordination of research activity of musicologists, adaptation of the achievements of domestic theorists to the world musical and theoretical vectors and directions is emphasized.

*A. L. Maklygin*

**On the strange harpsichord interest of the “advocate of Russian originality” Stepan Vasilyevich Smolensky**

Smolensky’s name is inscribed in the history of Russian music as of a principled apologist for his own way of developing national culture as well as an uncompromising critic of foreign influence. He described his status in this polemical field of the turn of the century as the “advocate of Russian originality“. Engaged exclusively in the history, theory and practice of singing art, at the end of his life (in 1908) Smolensky unexpectedly turned his attention to the Russian harpsichord music of the eighteenth century - to the field of instrumental music, whose appearance in the aristocratic musical life was clearly conditioned by “foreign expansion“. This fact itself was supposed to provoke a strong rejection by Smolensky. Yet, the plays found in the manuscript collection in Yaroslavl provoked a directly opposite reaction on his part. They were interpreted as “signs“ of the awakening national musical consciousness, because the Russian singing spirit was unpretentiously, but quite clearly reflected in them. In Smolensky’s view, the harpsichord quite naturally appeared in line with the purely Russian folk instruments, next to ... gusli! This opinion is in full accordance with his programmatic views on the course of Russian musical history, the declaration of which reached its culmination in the last years of his life.

*I. M. Nurieva*

**Besermyan wedding: unexpected discoveries**

The Besermyan are a small ethnic group living in the north of Udmurtia, whose language is one of the dialects of the Udmurt language. There are two major hypotheses concerning the origin of the Besermyan: Finno-Ugric and Turkic-Bulgarian origin.

The traditional culture of the Besermyan, at first sight, almost merges with the neighboring North Udmurt tradition in the genre structure and song repertoire. At the same time, it has its own distinctive musical-ethnic appearance, which is revealed in archaic layers of its singing nature. The peculiarities of the Besermyan musical culture include the angemitonic structure and the more sonorous, vibrant timbre of ensemble singing.

The analysis of a wedding rites of the Besermyan and northern Udmurts has also revealed fundamental differences in their structure and musical code: the wedding tune of Northern Udmurts marks the group from the groom's side and dominates in the sound design of the rite; the Besermyan tune belongs to relatives of the bride and sounds at a culmination point of the bride's farewell to her home. Although in musical and stylistic terms both wedding tunes are close, each of them represents an independent musical "artifact" and belongs to the archaic layer of its ethnic tradition.

*R. L. Pospelova*

**Revolutions and reforms in the history of notation:  
from the Middle Ages to our times**

The article deals with some mechanisms and causes of reforms in the field of notation. The initial emphasis was placed on medieval reforms as the most productive for the development of composing music (Guido d'Arezzo, Johannes de Garlandia, Franco de Colonia, Philippe de Vitry). The issue of correlation between reforms and revolutions is touched upon.

The second emphasis in the article is on the state of affairs in the field of modern notation. Notational multilingualism and destabilization of the notational sphere, starting from the second half of the 20<sup>th</sup> century, are compared with what was before Guido d'Arezzo (many different systems of notation, experiments). While that crisis was overcome thanks to the Guido's reform of unifying character, the current one is interpreted as "de-unifying", that is, entailing the erosion of some universal convention, with the emergence of many individual manners. It is noted that this process goes in parallel with the erosion of the musical objectivity in new and modern music (partial loss of the sound universality).

The problems of modern notation are considered in connection with the peculiarities of the avant-garde academic music (sonority, actionism, shocking) and its new (somewhat marginal) role in contemporary music life (compared to the past eras), and in connection with the scientific and technological revolution (conversion to the digital form of recording and storage of musical products).

**R. L. Pospelova**

**Semantic connotations in music and modeling of life's meanings**

The article deals with some problems of music semiology, in the context of perception of a music work (intonational in a broad sense) in terms of emotion psychology.

A comparison of two typical approaches to the analysis of a music work is made: from the point of view of its perception as 1) a certain semantic object and 2) as a structural-aesthetic phenomenon. The first approach to music is widely spread in the practice of describing its content, thematic and imaginative (dramaturgic) development in the educational courses on music literature, history of music, in guidebooks and concert brochures. The structural-aesthetic approach to music is usually realized for the professional purposes of a musicologist and is carried out as an analysis of various kinds of grammars (immanent musical meanings).

Although this problem revolves around the age-old dilemma of “form and content”, presenting purely scientific (theoretical) interest, now there is a need in society for looking at it purely from the practical point of view, namely, from the point of view of integrating data from musicology, healthcare (medicine) and psychology.

A great deal of historical material and potential for applying knowledge in the field of so-called “musical content” has been accumulated in musicology. The “teaching” ability of music to overcome suffering, to model (and thereby pursue) positive life meanings is obvious, and this is its main function — social and psychological. The contribution of music to the biological evolution of man, and its role in “optimizing the mood in people’s lives” is supported by some psychology data. The conclusion is made that the popularization of the classical (including folklore) heritage, musical amateurism should be carried out in accordance with programs of psychological prophylaxis and psychological recovery of the society.