

Summary

M. A. Begovatova

Artistic meaning and acoustic properties of extended techniques in playing the saxophone

The article is devoted to one of the topical issues in contemporary wind art — new, specific methods of playing the saxophone. The register of the most popular, new techniques is: glissando, vibrato, frullato, multi-phonics, altissimo-register, microtonal intonation, slap. Other methods are much less common. The article defines the syntax and compositional value of said techniques in musical text, for specific works. As a result of the analysis, the following conclusions were made: techniques can be used both in pure form or in combination with each other, some techniques operate only in one specific musical context rigidly linking varying dynamics, register, tempo, rhythm, others have more varied conditions of use.

In general, we should admit that compiling the registry of applications of specific techniques in contemporary works is nearly impossible — contemporary music focuses on updating, paradoxically, the fundamental uniqueness and novelty of solutions.

Materials and facts discussed in the article, suggest a need for more in-depth scientific and practical development of the subject in order to further improve performance skills.

D. A. Bulatova

Tatar violin tradition in the context of bow-instruments culture of the Middle Volga

The article is devoted to one of the original instrumental traditions of the Middle Volga — playing the Tatar violin, examined in the context of bow-instruments culture of the Middle Volga. Until recently, bow chordophones were present in all Finno-Ugric and Turkic ethnic groups of the said region, and have ancient origins. Among the earliest bow instruments are Tatar kyl-kubyz, Mari iyakovyzh, Udmurt kubyz, Chuvash serme-kupas or cad-kupas, Mordovian garze (kaiga). Although some of them (Tatar, Udmurt) in the XIX century were mostly replaced in the region by violin, performing on Mari, Mordovian, Chuvash ancient chordophones

One sign of the old bow traditions of the peoples of the Middle Volga region are the names of the instruments. The terms “kubyz”, “kupas”, “kovyzh” — the phonetic variants of the Turkic-Kipchak musical instrument “kobuz» (etymological possible options: “koba” — empty, “kobuk” — bark, “kovuk” — empty, void, hollow). Presumably it was during the period of intense kipchaki-zation of the region when such bow instruments appeared in the region (12 — 14th centuries.). The method of manufacturing instruments by gouging bucket body from a single piece of wood, used in many bow instruments of the region seems to derive from those old times as well.

Violin, which appeared in the region in the 18th century, eventually replaced the ancient bow instruments. This process had been gradual and violin performing incorporated features of the ancient bow instruments tradition. Despite of preserving the violin exterior (in connection with the widespread introduction of factory made instruments), regional violins retained some elements of the design and ergology (especially the manufacture of strings, stands, bows), the specifics of making ancient bow instruments (for instance, Mari musicians used a quarta and mixed quarta-quinta tuning), a method of holding instruments (in all nations, the old method of supporting the instrument on the knee or between the knees was present along with the more recent shoulder support). Sound ideal of violin traditions also inherited sound aesthetics of ancient bow instruments. Application of thicker homemade intestinal strings in violins entailed preferential use of the register area within the first octave and a small, typical for playing ancient bow instruments. The violin traditions in the region preserved specific genres of ancient bow instruments: onomatopoeic tunes (Tatar and Bashkir “Akkosh”, Mordovian tunes on Ornithomorphic and zoomorphic themes) and purely instrumental melodies on historical themes, dedicated to the capture of Kazan by Ivan the Terrible (“Carusbaston” — “The Capture of the city” in Udmurt folklore, “Kazan alyngan key” — “Chant on the capture of Kazan” in Tatar folklore).

Cui Xian

(translation and commentary of Peng Chen)

Introduction to Chinese traditional music theory

Three sections of the article outline the basic theory of modal systems developed in ancient China (about 2500 years ago), and existing up to this day: the pentatonic scale, gexatonic, nine-sound and twelve-sound system.

First of all, it traces the history of the recording of the “five sounds” on the basis of information from the works written during the various Chinese dynasties: the book “Guanzy. Di-yuan”, Qin and Han dynasties; “Guo-yu. Chzhouyuysya” (“These kingdoms. Zhou 2” of Chuntsyuy period); “Shyza. Lyuyshu” (“Records of history. Law”), the Western Han Dynasty; “Hanshu. Lyuylichzhi” (“The Book of Khan”); “Mensibitan” (“Sleepy Spring essay”), Song Dynasty. Despite varying degrees of elaboration, the pentatonic theory presented in those works and interpretation of the essence of this theory have not changed for centuries.

In the 2nd section the history of the recording of the “seven sounds», which is as old as history of recording the “five sounds”, is traced. It examines the following sources, “Guo-yu. Chzhouyuysya” (“These kingdoms. Chou-2”); Wei Zheng’s book “Suishu. Inyuechzhi” (“The Book of Sui. Music”); “Tundyan. Yuesan” (“Music — 3”); “Yueshuyaolu” (“Records of Music”). In these works we

are talking about the five basic sounds and two additional sounds (“apostates”) in *gunche* notation of seven characters. This notation has been used up to this day.

The 3rd section deals with the connection of Chinese music theory to Chinese traditional instruments — bow instrument *gutsinem* (*gutsin*) and a set of 65 bells “Zeng-hou-and *banchzhou*” (a set of bronze bells of the ruler of the Kingdom of Zeng Marquis I). Basic setup of *gutsin* is five sounds (pentatonic “sol-la-do-re-mi”), modulated setup is based on the nine-sound scale. *Zeng-hou-banchzhou* is set up on the basis of *Fu Zeng* system (twelve-sound). Names of the pitch of tones and names of the bells of different registers are given, connection of *gunche* notation and *Fu-Zeng* system is established.

Many interesting historical and literary materials have been accumulated in the centuries-old Chinese civilization. In China there is a genuine respect for tradition, thus ancient culture continues to develop in our time. Modern innovations have deep historical roots.

L. A. Lystsova

On ballet accompaniment at the Perm choreographic school

The article highlights the work of the Perm State Choreographic Colleges accompanists since its founding to the present day. In this school, which is one of the leading domestic and international centers of choreographic education, significant attention is given not only to preparation of ballet dancers, but professional accompanist activities in choreography as well. The author has worked as an accompanist at the lessons of classical dance in the Perm State Choreographic College for 20 years. She attempts to highlight musical accompaniment for the implementation of the choreography lessons using both the musical material and improvisation. The article states that it is important for a ballet accompanist to have universal knowledge, skills and abilities, in particular, such as sight-reading and transposition, as well as such special skills as familiarity with entire ballet choreographic material, articulation skills, skill of the so-called side view.

The article can be used in the course of training prospective ballet accompanists. At the same time its content may draw attention of teachers and students of Accompaniment class carried out in academic music schools and conservatories.

A. L. Maklygin

Zhiganov as research subject

The object of attention in the article is Nazib Zhiganov — key personality of Tatar musical culture of the twentieth century. The most representative publications (books and articles) by leading teachers and musicologists of the Kazan Conservatory during the period of 1940-80'ies (when Zhiganov was the rector) were used as research material for the article.

Key factors influencing the scientific interpretation of the life and work of the composer were defined. Despite the seemingly stable nature of the designated period of Soviet history, it had quite active dynamic shifts in musical and ideological directions, which significantly influenced interpretation of Zhiganov's personality by Yu. V. Vinogradova, Ya. M. Girshmana, A. G. Yusfina, G. Ya. Kasatkina. Each of them brought their own touches to the portrait of the Tatar music classic, the founder and the first rector of the Conservatory. The gradations in forming Zhiganov's image turned out quite wide and multidimensional. Several authors focused on his fundamental priorities in the most upscale academic genres (opera, symphony) as indicators of the great achievements of the national culture. Characteristic features of the 60s in Soviet music trends toward new means of expression were reflected in a different side of Zhiganov's image, manifested in an attempt to accentuate «modern» means in his music.

The article presents “Zhiganov theme” as a permanent and relevant problem in Kazan musical science. The research of the past two decades has shown fundamental growth of interest to N. G. Zhiganov's legacy.

L. I. Sarvarova

**Calendar ritual chants of the Mishar Tatars:
on specificity of intonational tradition**

The article deals with the specifics of the melodic organization of calendar ceremonial chants, prevailing among the Mishar Tatars. Their musico-poetic forms to mark the calendar ritual situations are almost completely lost in our days. However, the tunes available to researchers allow us to make some conclusions about the patterns of intonation structure. Samples are characterized by pronounced specificity of musical organization. Their originality is due to the presence of stable intonation patterns that are realized on the melodic and rhythmic levels.

In addition, with respect to the calendar ritual chants in the Mishar tradition, we hypothesized on the existence of two types of melody, each of them has specific intonational complex. The latter of those types prevails in calendar ceremonial chants and turns out as typical for Mordovian-Erzya tradition as well. Their scale modes, mode-functional properties, chant structure and rhythmic pattern are practically identical.

The latter observation confirms the integration of Mishar songs in a region-wide ethnic and cultural traditions and allows for the suggestion of existence in the past a developed system of calendar intonation, typologically similar to the ritual culture of Volga-Urals region.