

Summary

L. Braun

Pezzo concertato in Tchaikovsky's operas

The article examines music formation regularities in operas by P. I. Tchaikovsky. A specific aspect was chosen: principles of composition of pezzo concertato — ensemble pieces in which soloists and chorus are combined into a joint “concert”.

It is a traditional building block in final episodes of Italian operas. Samples of these scenes are illustrated in the article by the following example: the sextet from the second act of Donizetti's “Lucia de Lammermoor” and the finale of the second act of Verdi's “Aida”.

The article investigates “the Italian mark” in Tchaikovsky's operas, i.e. a music formation tradition in operas by Donizetti, Rossini, Bellini, and especially Verdi. Using this approach, the author analyzes such Tchaikovsky's operas as “Oprichnik” (pezzo concertato in the finale of the third act), “The Maid of Orleans” (pezzo concertato in the finale of the third act), “Eugene Onegin” (the finale of the first scene of the second act), “Mazepa” (scene of quarrel in the first act), “The Enchantress” (decimet in the first scene).

Tchaikovsky introduced to the Italian tradition some features of his individual symphonic thinking that enriched the dramatic architectonics of the operatic form. For example, in the opera “Oprichnik” increasing harmonic tension and reprise structure create dramatic unity of the scene. In the opera “Eugene Onegin” he presents an original interpretation of pezzo concertato: a picture of arioso character (aria con pertichini) is rapidly developed and completed by choral stretto.

L. I. Giniatullina

Theme and Variations

**(On the question of national identity features
in N. A. Rimsky-Korsakov's style)**

Definitions like “the Russian national idea embodied in the music”, “the search for national identity” have long been entrenched in musicology with regard to the composers of Mighty Handful. The author tries to answer the question:

how the idea of a national art and, in particular, idea of Russian Symphony was carried out by those composers.

The article discusses composing methods of working with the same folk song — the song “On Tatar Captivity” in different genres focusing on N. A. Rimsky-Korsakov’s works. The material includes arrangement of the folk songs for voice and piano from the book “One Hundred Russian Folk Songs”, Andante of the First Symphony, symphonic picture “Slashing at Kerzhenets” from the opera “The Legend of the Invisible City of Kitezh and the Maiden Fevronia”. The article identifies some similarities and differences between the approaches to the folk-song material in a variety of genres and shows dependence of the process of formation on the chosen song and its thematic content.

M. L. Kosmovskaya

**Instrumental music playing as specific ethnographic area of existence:
from N. F. Findeizen to our times**

The article deals with instrumental music playing as one of the most distinctive musical manifestations of every nation of Russia, reflected in the structure and design of the instrument, performing repertoire and its sound.

Preservation of traditions and immersion into them since the childhood is the task of education, public education first of all. Every generation seeks its own way to address this issue. N. F. Findeyzen (1868—1928) — Russian scientist, historian, writer and music critic, pianist, lecturer and teacher — was no exception. In his private specialized Russian Music Newspaper (1894—1918), he created the column on folk music. One of the folklore themes there was instrumental music in popular culture.

The article analyzes the facts of the history of popular instrumental music playing in the Russian Music Newspaper, the archive and the activities of N. F. Findeyzen; It reveals the process of creating the instrumental department of his private home museum; lists his publications on the study of folk instruments; It stresses that his paper published articles about musical instruments in the context of the multinational culture of Russia. A brief analysis of N. F. Findeyzen’s work “Musical Ethnography” (Leningrad, 1926), and his activities on the organization of the Commission for the Study of Folk Music at the Russian Geographical Society in 1925—1927.

Findeyzen’s care for preservation of folk art was caused by awareness of the value of ethnic instruments as a reflection of national mentality. The Russian Music Newspaper often noted that musical instruments were gradually disappearing. Now, one hundred years later, many artifacts have been lost, and today it is necessary to collect and recover, revive the former folk performing diversity. First, following the ideas of N. F. Findeyzen, who conducted two all-Russia music teachers’ surveys, similar work was started in Kursk.

During the 2014—2015 academic year a survey was conducted at a special website: www.svirel.biz, a contest-festival was organized and its results, as well as a conference Instrumental Music Playing at School: History, Theory and Practice (Kursk, May 28—30, 2015) were covered in full. The conference focused on the Slavic pipe and its plastic 6-hole version as the first step in making music, because

it is this simple instrument, a recent whistle children toy, contributes to the intensive development of musical abilities in children, as it was shown by the almost 25 years of experience.

The studies concluded that it is necessary to start with basic musical instruments, whose adaptation for mass production has already been done: the awakening of interest in music in their own performance leads to the development of other folk and classical musical instruments as well.

List of events in Kursk in 2015, gives hope that as a result of the department of methods of teaching music and visual arts at the Kursk State University a database on music playing in our country will be established. It will provide an opportunity for scientific generalizations and creating a system of playing musical instruments in the secondary schools of multiethnic Russia. In this system, playing pipe should be the first step towards the development of high pitch wind instruments of different peoples of our country, which have one or another version of it.

Z. Z. Mityukova, A. L. Maklygin

Partimento: an improvisational educational practice of the 18th century

The Baroque period in music, which formed a concert format of instrumental ensemble performances, made high demands on musicians that included skills of contrapuntal and homophonic improvisation for continuo players and soloists. Partimento improvisational practice comes from these orientations. The method of the solo improvisation skills mastering was based on an unfigured bass realization.

It is difficult to bring this phenomenon under the frameworks of the existing practices. The researches (G. Sanguinetti, R. Gjerdingen, L. Holtmeier, T. Christensen, R. Cafiero, J. Lester) also emphasize its complexity. Today the term is used in several meanings: unfigured basses, improvisational technique of texture deployment of the basses, musical pedagogical practice, and the art of unfigured bass realization that signified creating complete compositions from the basses.

The main sources of knowledge about partimento are manuals on this practice ("Regole"). They contained the rules required for the initial stages of learning this practice, and musical examples of bass lines (partimenti).

The mastering of this practice as any other improvisational technique implied memorizing the blocks and adapting them to the model (unfigured basses). In the partimento practice blocks were represented by bass formulas, contrapuntal patterns of the bass formulas and the respective melodic passages («schemata»), as well as variants of "schemata" diminution. To imagine what result might have been achieved from the texture development of unfigured basses we have proposed our realization of Partimento № 99 by Francesco Durante.

The final level of the practice mastery involved creating complete musical compositions based on partimenti. There were no fixed recommendations on this subject; therefore it raises a number of questions. In this article we present some conclusions about the kind of improvisation that might have been presented by masters. Our findings are based on comparison of Partita D-dur and Partimento № 99 by Durante. The method of musical pieces analysis implies their reduction, i.e. the reverse process to realization of the partimenti.

The partimento practice first appeared in the neapolitan “conservatories” (orphanages) in the 17th century. In the 18th century partimento spread throughout Europe and penetrated also into Russia due to inviting Italian composers to the Russian Court. Vincenzo Manfredini and Giovanni Paisiello wrote tutorials for training of the imperial family members. Russian musicians studied at the Accademia Filarmonica di Bologna with the partimento masters (for instance, Yevstigney Fomin studied with Padre Mattei). Russian composers such as Dmitry Bortniansky and Lev Gurilyov learned the skills of partimento playing from Italian teachers (Baldassare Galuppi, Giuseppe Sarti). In the Russian music of the second half of the 18th and beginning of the 19th century the major regional branches of the practice (Neapolitan, Venetian and Bolognese) were presented.

Today the partimento phenomenon helps to reconstruct the process of solo keyboard improvisators’ education in Italy of the Baroque period. Moreover analysis of its didactic methods gives the key for understanding improvisational nature of musical works of that period in the West European countries and Russia, where partimento was represented in all diversity it gained in Europe in the 18th century.

E. Y. Novosyolova

Voice of Joan of Arc: on the problem of musical imagology

The article examines the process of mythologizing of Joan of Arc image in French culture of the 19th century and its impact on musical theater. Transformation of historical persons’ images, closely associated with its mythologizing, is the focus of a scientific discipline called imagology. It is especially important when referring to the image of Joan of Arc, whose mythologizing began right after the appearance of this character in the historical arena.

In the first third of the 19th century, during the Bourbon Restoration (1814—1830), the image of Joan of Arc becomes a symbol of monarchy (unlike the revolutionary image of Marianne). Joan of Arc’s image of the Bourbon period acquires features of a naive Shepherdess of Domremy, listening to the voices of the saints. Mission of Joan is the coronation of Charles VII in Reims. With the growth of the revolutionary and patriotic sentiments in the country, exacerbated during the period of revenge (in the 1870s, due to the loss of Alsace and Lorraine in particular — the birthplace of Joan), the image of Joan of Arc is transformed, now it is the embodiment of patriotic ideas, national spirit of the French.

The article traces the path of transformation of the image of the Shepherdess of Domremy on the opera stage in operas by M. Carafa, J. Dupre, G. Mermet as well as in the play by J. Barbier, set to music by Gounod. Attention is drawn to the fact that change of the image entails a change in the selection of the voice of the main character, and, consequently, its range and tessitura.

Problems of formation and transformation of the image of Joan of Arc on the opera stage are examined in connection with the construction of Joan’s image in Pyotr Tchaikovsky’s opera “The Maid of Orleans”, which was influenced by French sources such as the opera by G. Mermet and the play by J. Barbier.

The paper widely uses illustrative materials, presents rare facts about the French operas of the 19th century based on the story of Joan of Arc and the first performers of the main parts.

I. A. Presnyakova

Modern jazzman's *must-have*: "The Jazz Theory Book" by M. Levine

The paper introduces the reader to the first American guide on the theory of jazz translated into Russian — "The Jazz Theory Book" by M. Levine. For the last twenty years this tutorial is considered one of the best manuals in its segment and is popular in many countries worldwide. Its appearance in Russia marks the overcoming of local long-term "conservation" of the domestic educational tradition in the theory of jazz.

Mark Levine is a famous American jazz musician and teacher, Grammy winner (1981) and nominee (2003, 2010). Among his partners at studio recordings and concerts there were Dizzy Gillespie, Chet Baker, Woody Shaw, David Liebman, Blue Mitchell, Freddie Hubbard, Joe Henderson, Milt Jackson, Clark Terry, Mark Murphy and others. For many years, Mark taught at the San Francisco Conservatory of Music, Mills College, and Berkeley — the world famous jazz school (now — The California Jazz Conservatory). The musician began working there when it was a private institution.

M. Levine's books "The Jazz Piano Book" (1990), "The Jazz Theory Book" (1995), "The Drop2 Book" (2007), "How to Voice Standards at the Piano: the Menu" (2015) demonstrate an extensive teaching experience, amazing musicality, erudition, profound understanding of organization of the jazz language and methods of its development.

"The Jazz Theory Book" has a number of indisputable advantages, such as effective teaching methods; strong logic in structure; practicality; informative saturation; musicality; clarity of theoretical material's delivery; easy to understand explanations; liveliness of the language. The author of the article analyses all five chapters of this textbook, and emphasizes the most important and interesting aspects of its content and structure.

M. Levine's book should take the worthy place in educational programs of the specialized departments of Russian institutes.