

Summary

O. A. Ivanova

The system of folk calendar values in Astrakhan Lipovans

The article describes the calendar rites and holidays of the Lipovan old-believers. The material is analyzed in comparison with the Russian customs and traditions of Lipovans in Romania. Despite the fact that most of the ethnographic and musical material is not preserved in a live form, the Astrakhan Lipovan traditions and customs are preserved in the collective memory. This allows us to identify some common and specific features of the culture mediums.

M. V. Karasyova

Off-screen sound paradoxes: specifics of audiovisual counterpoints in Tarantino's films

The language of music in its cognitive specifics is the main conceptual object of this paper. It deals with one of the postmodern phenomenon in Tarantino's films, namely, with a specific paradoxical effect (when there is no highly expressed semantical audio-visual counterpoint while there is just a counterpoint of sound and picture) has been chosen as the main focused material for this research. The core of this analysis is based on intersection of music-theoretical, social-cultural, and psychological approaches to the problem. The specific points of Tarantino's application of such methods as stereotypes, quotations and allusions, ethnic stylization, designs of author's message etc. have been disclosed and discussed by the author. Music signification effects of the poly-pitch sound displacement have been exposed and analyzed on the results of the practical tests carried out by the author.

O. B. Makarova, A. A. Sokolskaya

Rite as foundation of dramatic art in Claus Guth's production of Mozart's "Don Giovanni"

The article explores the use of rites de passage in the production of Mozart's *Don Giovanni* presented at the Salzburg Summer Festival in 2008 (directed by Claus Guth). In the production, the topos of the forest by night represents the liminal space. The moments of the plot based on libertinism and the denying of social conventions are explored in relation not only to the construction of *communitas* (V. Turner's term) but also to the rites of marriage and initiation as well as the year end ritual. The central figures of the latter are Don Giovanni and Il Commendatore, who represent the interchanging rulers: the temporary false one and the rightful one. The musical approach to the recitatives is full of early Romantic style allusions. This, together with the Vienna version of the opera chosen for this production, stresses the idea of the irrational and unconscious. The production team are using the analytical and expressional resources of the 20th century, while maintaining the aesthetics of the Romantic era.

M. V. Melyukova

Difficulties in performing chamber vocal works by Anton Webern

Chamber-vocal works by Anton Webern, accounted for most of the composer's creative heritage, are of deep interest to researchers. Performing aspect occupies a special place among the vocal music studies.

In this article, performing peculiarities of vocal works by Webern are discussed in general terms (tempo features, metric rhythm features, dynamic plan), then at the level of each member of the ensemble: the expressive possibilities of the vocal part (in particular, tessitura conditions), peculiarities of instrumental accompaniment (piano, instrumental ensemble). The final issue is the interaction of vocal and instrumental parts. The musical material for the research included all chamber and vocal works by Webern (songs and song cycles accompanied by piano or instrumental ensemble).

Ju. V. Mikheyeva

Music as an element of film theatricalization

*T*heatricalization as a process of creating dramatic visual stream of the film (or give it some features of a theatrical performance) has been thoroughly analyzed in the Russian cinematographic studies. Meanwhile, the role and place of music in this process remains outside of the interest of the Russian film researchers.

However, lately cinema has achieved extraordinary freedom in using not only the visual, but also the audio techniques that have great influence on the artistic language and cinematographic style. The analysis of film music and sound elements allows us to make the conclusion that the process of theatricalization is determined primarily by the visual factors, but music gives it semantic accents, volume and completeness, providing aesthetic pleasure and complete audio-visual perception of cinematographic forms.