

Marina V. Pereverzeva

The Prospects of Applying Artificial Intelligence in Musical Composition

The article demonstrates the specificity of Artificial Intelligence in musical composition. As a result of theoretical analysis of the work of the algorithms of intellectual systems, the range of the capabilities of such systems and the prospects for their further improvement are determined. The novelty of the research in comparison with other scholarly articles in this field consists in systematizing present-day programs designed for composing and improvising music, comparing the algorithms of activity and determining the advantages and disadvantages of Artificial Intelligence as an instrument for composing music. The improvement of the algorithms of Artificial Intelligence in the field of musical composition will determine the long-term prospects of its use and the viability of computer-created musical works. But the most important aspect is that computer media, being essentially accessorial systems, will not replace a living human being in creativity, but, embedded in the writing process, will help him realize his artistic plans and heuristic creative ideas. According to the results of the study, the conclusion was arrived at regarding the prospects of using Artificial Intelligence in musical composition, which consists not of copying existent music of different styles, but in the search for entirely new sounds, styles, images and sound effects, as well as discovering new and limitless opportunities for composing music. The undoubtable advantage of the development and use of Artificial Intelligence in musical composition has always been and still remains in the opportunity given to everyone, not only professionals, but also amateurs who want to encounter the mystery of musical and artistic activities, to immerse themselves in this fascinating process, to express themselves artistically, to develop and increase their artistic abilities, and to realize their ideas in music, which would become a new message in the knowledge of the world and humanity. This is accessible to all those who wish to partake of this process: both professionals and amateurs.

Keywords: Artificial Intellect, music, composition, writing, improvisation, algorithm, program, artistry.

Natalia V. Duda

Henry Purcell's Vocal Music

in John Dryden's Comedy "Amphitryon; or The Two Sosias" (1690)

The article presents an attempt of applying analysis of Purcell's vocal music to one of the most popular comedies of the Restoration "Amphitryon; or the Two Sosias." The brief biography of the mythological hero Amphitryon brought into the article, the history of the creation of Dryden's play and its predecessors – comedies by Plautus and Molière, the makeup of the cast of characters, the names of the actors and the singers, the short overview of the aesthetical notions and the atmosphere of the Restoration theater – all of this recreates the historical and cultural context which helps realize the artistic particularities of Purcell's vocal compositions. According to Dryden's words, the songs for "Amphitryon" were conducive to the comedy's permanent success and lengthened its stage life considerably.

Threads from the past envelop the images of the songs, it is possible to find analogies with the composer's earlier compositions – the solo secular songs and his sole opera "Dido and Aeneas." Especially revealing is Purcell's attitude toward the song texts, in which he makes changes in Dryden's original poetical lines to achieve a more organic interfusion between the music and the words and makes use of his favorite technique of word-painting. The songs from "Amphitryon" demonstrate Purcell's departure from his declamatory stile, from the peculiar English angularity of melodies so characteristic for the solo secular songs of the preceding period. In them it is

possible to perceive a distinct influence of Italian music with its rounded, refined and harmonically balanced melodies, and the tendency towards form extension is present. Passing beyond the boundaries of the theater, the songs to “Amphitryon” were published in compilations and separate print editions. The proof of the nationwide acknowledgement of the song “Celia, that I once was blest” was its dissemination in the numerous street ballads, the so-called broadside ballads.

Keywords: Restoration theater, “Amphitryon,” John Dryden, Purcell, theatre music, broadside ballads, word-painting.

Irina V. Alexeyeva, Flyura B. Sitdikova

**About the Specificity of Organizing the Solo Violin Musical Text
in the Western European Baroque Style
(By the Example of J. S. Bach’s Partita No. 1 in B Minor for Solo Violin)**

Different epochs develop different forms of music-making on the basis of transcription of “one’s own” and “somebody else’s” musical text. During the Baroque era transcripts were endowed with a universal meaning, since they reflected the genetic connection between the practices of composition and performance. By observing violin works and their arrangements in doubles, it is possible to follow the violin’s participation in the oral forms of ensemble and solo intoning, since the specific features of organization of solo thematicism carries on it the seal of a single practice of instrumental music-making. A comparative analysis of the dances and the doubles of J.S. Bach’s Partita No.1, unified by their musical material, accentuates attention on universal and specific principles of their notographic fixation, as well as on the processes of the migration and adaptation of intonational lexis. The mobile authorial musical text (the urtext) presents an authentic source. It is open for transformations and adaptations to any instrumental ensembles, genres and types of music-making. In this connection the semantic multilayer qualities of the solo violin musical text, revealing its genetic connection with baroque ensemble music, is seen as a legitimate phenomenon.

Keywords: violin urtext of the Baroque period, baroque practice of music-making, thematicism, transcriptions, J. S. Bach, partitas for solo violin.

Natalia I. Efimova, Alina I. Krapiva

**The Russian Music Society in the Far-Eastern Republic:
Bonds of History**

The article draws our attention to studying the phenomenon of the Russian Music Society (RMS) in the Far-Eastern Republic (FER), one of the regions of Russia the history of which is inscribed in the space of Russian musical culture. Exceeding the boundaries of Far Eastern regional studies, the authors accentuate their attention on the line of succession which allows them to speak about the Russian Music Society in the Far-Eastern Republic as the successor of the Imperial Russian Music Society (IRMS) which during the period of political modernization of the country provided the transition of musical heritage from Tsarist Russia to Soviet Russia. The real connection of historical epochs acquires meaning by means of analyzing of the documentary materials of the time. They act as a significant reference point in the evaluation of the historical

role of the IRMS, and they are also indicative of the succession of the Far Eastern RMS to those forms and methods of socially oriented management, which were adopted by the IRMS and were widely implemented in pursuit of its statutory objectives. Ensuring the geographical inclusion of all the regions of the country in the process of cultivating Russian musical culture, this sociocultural work, evaluated in the category of “public good,” provided a lasting foundation for work for the perspective future. It was also a guarantee for an effective solution of the large-scale national project – the creation of a music infrastructure of the country. The activities of the RMS in the Far-Eastern Republic, the official recognition of the IRMS in the Sovietized unrecognized state proved to provide the necessary link which on a regional level created a true connection between the two successive historical epochs.

Keywords: Imperial Russian Music Society (IRMS), Russian Music Society (RMS), Far-Eastern Republic (FER), history of cultural management, IRMS multi-vector network model.

Alexander S. Ryzhinsky

Choral Music in the Works of Hans Werner Henze

The choral music of Hans Werner Henze (1926–2012) holds a special place not only in the composer’s overall legacy, but also in the history of Western European music of the second half of the 20th century. Having analyzed the scores of musical works composed by Henze during the course of over half a century, the author of the article presents a complex characterization of the content-based and technical sides of the composer’s choral music. Generalizations are given about the periodization of the compositions pertaining to the present genre sphere, their idea-related basis, which determines the choice of literary sources, and classification is presented of the textural and articulation techniques most characteristic for Henze’s choral writing. Giving due attention to the organic combination in Henze’s music of traditional principles of textural and timbral organization with elements of the newest techniques of vocal writing, the author demonstrates a unique approach for Henze’s Darmstadt surroundings (Luigi Nono, Karlheinz Stockhausen) towards the creation of choral music which provides for both the preservation of its age-old tradition and the further development of this historically ancient genre. The techniques used by Henze not only reflect the general tendencies of evolution of choral music in the third quarter of the 20th century, but in a number of cases forestall them.

On the basis of this kind of study of the specific features of choral writing in the oratorio “Das Floß der ‘Medusa’” the author rests upon the particularities of Henze’s conception of “*musica impura*,” substantiating its influence not only on the technical compositional, but also on the ideal-aesthetic component of one of the most original compositions in world choral musical literature of the previous century. Special attention is paid to the experiments characteristic of Henze in combining in one composition singing, speech and speech-like singing (*Sprechgesang*), which following the composers of the Second Viennese School he began incorporating back in the 1940s – being one of the first composers in his generation to do so in his music.

Keywords: Hans Werner Henze, Luigi Nono, Karlheinz Stockhausen, choral music, postwar avant-garde, music and text, texture, timbre.

Maria Strenacikova Sr., Maria Strenacikova Jr.

Selected Attributes of Music and Musical Instruction in Slovakia During the Classical Period

The article focuses on the era of Classicism in Slovakia. It presents both systematic and specific research activities of Slovak musicologists; it describes the geographical location of the Slovak territory within Kingdom of Hungary; it characterizes the components of musical culture and the forms of musical performance. Special attention is given to the greater regional musical and cultural centers, which at that time were represented by the towns Bratislava and Košice. Description is given of the level of musical life in both cities and its formative components, i.e., the influences of the nobility, the church and the bourgeoisie. Focus is made on musical education within the reformed school system in the Kingdom of Hungary; mention is made of the unique textbooks by Franz Paul Rigler and Johann Nepomuk Hummel, and contributions of other important figures.

Keywords: Slovakia, Classicism, musical life, music education.

Sandra Soler Campo, Juan Jurado Bracero

The Influence of Russian Ballets in the 20th Century: *L'Homme sans yeux, sans nez et sans oreilles* by José Soler Casabón and *Parade* by Érik Satie

This article aims at providing a broad appraisal of the figure of José Soler Casabón through one of his main compositions, *L'homme sans yeux, sans nez et sans oreilles* (*Ho.S.Y.N.O.*), a ballet based on the poem *Le musicien de Saint Merry* written by Guillaume Apollinaire with sets by Pablo Picasso. *Parade* by Erik Satie and *Ho.S.Y.N.O.* by Soler Casabón, are two ballets created in 1917. The difference between the two works lies in the fate suffered by each as a result of the outbreak of the First World War, which prevented one of them from being performed. Soler Casabón spent the rest of his life trying to have the work see the light of day, but without any success.

Keywords: Guillaume Apollinaire, ballet, José Soler Casabón, Paris, Érik Satie, Parade.

Polina S. Volkova

The Academic School of Liudmila Kazantseva: An Experience of the Decade

The year 2019 marked the tenth anniversary of the founding of the Issue-Related Research Laboratory of Musical Content of the Volgograd State Institute of Arts and Culture. Its creation became a natural milestone in the formation of the Academic School of Musical Content of Liudmila Kazantseva – Doctor of Arts, Professor of the Astrakhan State Conservatory, head of the Issue-Related Laboratory of Musical Content, titular member (academician) of the International Academy of Information Support and the Russian Academy of Natural Sciences and member of the Russian Composers' Union. The leader and the “graduates” of the school – Doctors of Arts and Candidates of Arts, most of whom are culturologists – are focused on developing a methodology which initiates the sense-making activity of the consciousness of the subject who

enters into a dialogue with art. The theoretical concept uniting them is aimed at viewing musical content as the artistic essence of a musical work, the manifestation and discovery of which in any musical work forms, whether directly or indirectly, the aim of all the elements it is endowed with. The cornerstones of musical content are: the musical sound, the means of musical expression, intonation, musical imagery, musical dramaturgy, the theme and the idea, as well as the “authorial image.” The basic “backbone” of musical content formed by the composer receives artistic transformation in the interpretative activities of the performer and the listener's perception. The results of joint scholarly research conducted by the school have been presented in over six hundred publications, reports at Russian and international musicological conferences, symposia and congresses. Liudmila Kazantseva’s academic school engages in scholarly and pedagogical activities in higher and secondary musical educational institutions, music schools and regular secondary schools of Astrakhan, Bryansk, Volgograd, Krasnodar, Krasnoyarsk, Kurgan, Maykop, Moscow, St. Petersburg, Saratov and other cities in Russia, as well as abroad.

Keywords: musical content, interaction between the arts, academic school, Liudmila Kazantseva.

Triyono Bramantyo

Digital Art and the Future of Traditional Arts

Ever since the invention of communication technology, which was then followed by the invention of the internet, the two apparatuses have become a very important part of our daily life. For many of us, it feels like something is missing when we do not have a look at social media during a particular day, either in search of news, a message from friends or relatives, or otherwise when we would like to send a post to our social media account. This developed into a phenomenon called the Internet of Things (IoT), which denotes everything about physical items communicating with each other. Machine-to-machine communications and person-to-computer communications are extended to inanimate objects. Indeed, ubiquity networks do exist everywhere, and with the aid of the modern computer, which has become so speedy and powerful in its work, they are opening up the road to the revolution of IoT (simply known as Revolution 4.0), which then signifies the beginning of the future generation of the internet.

This article forms a descriptive study of the presence of digital art, which has been signified by three extraordinary occurrences, i.e., the presence of the world of art as based on Virtual Reality (VR), the principles of digital art for everybody, and the future which is expected to be signified by artistic creativity based on tech-enabled availability. All of these three phenomena are discussed here for the sake of achieving an understanding of the generic multidimensional space, since this article does not intend to lead us to the specific meaning of digital art and its implications for the development of aesthetic values. Furthermore, this article does not assume to provide any theory of criticism whatsoever. The result of this study is simply to show how technological disruption in the world of art, including art education and its effects on the traditional arts, has become a constant topic of discourse in academic society.

Keywords: Digital Art, Virtual Reality, Traditional Arts.

Aris Setiawan

**The Concept of the *Pathet* and Avoided Tones
in *Jawatimuran Karawitan***

This study aims at demonstrating the *pathet* in the *Jawatimuran karawitan*. The *pathet* is a musical gesture which frames the motivic direction of a melody or song. Therefore, its position is quite essential in the *Javanese karawitan*. However, research of the *pathet* has only been centered in the musical areas of Surakarta and Yogyakarta. In fact, outside the two musical cultures, there also exists the concept and discourse about the *pathet*, which is genuine or unique, as in the *Jawatimuran karawitan*. This study applies the participant-and-observer method, which positions the researcher to be actively involved in the musical community he is studying. This is an effort to bring up a scholarly discourse from the insider's position. The analysis was carried out by sorting and performing musical classifications based on the melodic direction motion of several types of *Javanese karawitan pathets* (*sepuluh*, *wolu*, *sanga*, and *serang*). As a result, this research reveals new facts, namely, that in the concept of *pathet*, the *Jawatimuran karawitan* possesses a specific scholarly, conceptual, and discursive aspect, especially with the emergence of certain avoided tones (*nada sirikan*). This is different from the *pathet* concept in two other musical cultures (namely, Surakarta and Yogyakarta).

Keywords: *pathet*, avoided tones, *Jawatimuran karawitan*, musical classifications, melodic direction movement, Javanese.

Gemma Ruiz Varela, Fidel Rodríguez Legendre

**Mindfulness and Online Music for Channeling Stress
in Primary School Students During the COVID-19 Pandemic in Spain**

On 11 March 2020, the World Health Organization declared an international pandemic state of emergency, in the face of the public health crisis caused by COVID-19. Since that day, Spaniards have faced the situation of confinement in their homes, while sanitary containment measures have restricted mobility, reducing economic and social activity, in addition to paralyzing productive work in numerous sectors.

In these circumstances the scope of which cannot be predicted in all its consequences and dimensions as of now, one of the most affected social sectors has been the population of children, adolescents and young people. At this point, this sector has been affected in its educational work, as well as in leisure time activities, having been deprived of the social interactions necessary for the process of socialization and formation of personality.

Based on the aforementioned situation, when an important record was detected on the levels of stress, anxiety and behavioral problems, it was seen fit to implement Mindfulness and Music Education sessions online, with the main objective of channeling the problems of behavior, stress and anxiety generated by confinement through an online methodology. The dynamics was studied with primary school students in Madrid. In order to evaluate the impact of this interventional action, a quasi-experimental design was structured from the methodological point of view, establishing the application of Mindfulness and Online Music Education sessions as an independent variable, and changes as a dependent variable, behavior, stress and anxiety. Next, an incidental non-probabilistic sampling was established, with a total of 130 participants (77% girls and 23% boys), with the mean age of the children of 9.407 (DT = 2.393), 100% of whom were Primary Education students.

The following social networks were used as tools for communication and socio-digital interaction: WhatsApp, Zoom and Instagram, in order to implement the exercises used in the MindfulnessBased Stress Reduction (MBSR) program by Kabat-Zinn (1979) of the activities of the Musical Education area corresponding to Primary Education, while for data collection an adaptation of the questionnaire “Five Facet Mindfulness Questionnaire” (FFMQ) by Baer et al. (2006), as well as the JASP 0.13.1 application, SPSS and an excel spreadsheet for processing.

Regarding the results and the main objectives, the attempt was made to channel the level of stress and anxiety among the participants, in terms of behavioral problems, achieving a partial reduction. In this way, and based on inferential statistics, the presence of a strong positive linear correlation between age, conceived as a quantitative ratio variable, and online sessions, as the independent variable is deduced, resulting in 0.979. As a recommendation for future work, a larger sample must be taken in order to establish more general results, reinforce the guidelines dictated to teachers both to carry out Mindfulness and Music Education activities online and establish criteria for inclusion and exclusion.

Keywords: Mindfulness, Music Education, COVID-19 and Online Music, digital divide, stress and anxiety.

Anastasia A. Komarova

Quotations from Brahms’s Piano Music in the Context of the Metamodernist Trends in 21st Century Cinema

This article is devoted to quotations from the piano music of German Romantic composer Johannes Brahms as implemented in three films: “The Phantom Thread” (2017), “We have Always Lived in the Castle” (2018) and “Little Women” (2019). These films were shot by American directors Paul Thomas Anderson, Stacie Passon and Greta Gerwig following the genre of drama movies. The article aims to disclose how the quotations of Brahms' piano music (Waltz in B minor opus 39 No. 11, Rhapsody in G minor opus 79 No. 2 and Waltz in A flat major opus 39 No. 15) implements some the features of metamodernism in these films. Based on the works of famous theorists in its approach, the article focuses on the phenomenon and problems of metamodernism. The original use of musical quotes from the Brahms’ piano music in the metamodern cinema is expressed in the filmmakers' interest in the aesthetics of the past, especially Romanticism. The principles of working with musical quotes in these films consist in neutralizing the composer’s authorship, deformation of the musical text, manifold repetition of the music, and the dynamics of the sound of the quoted music. In films, by quoting the Rhapsody in G minor opus 79 No. 2 and Waltzes opus 39 No. 11 and No. 15 represent the metamodern “structure of feeling” in different ways. It is expressed in the following factors: a childlike style, emotionality, sincerity, and female perception. In these three films, by quoting Brahms's music, the film producers experiment with time, its looping, stopping and expansion.

Keywords: Johannes Brahms, metamodernism, musical quotation, meaning, cinema, structure of feeling, film music, Paul Thomas Anderson, Stacie Passon, Greta Gerwig.

Elka Alkhateeb, Marina L. Zaitseva

**The Particularities of the Stage Interpretations
of Piotr Tchaikovsky's "Eugene Onegin" Directed by Eugene Aryeh in the Production
of the Bolshoi Theater (2019)**

The article is devoted to the phenomenon of the art of contemporary opera, in which a special role is carried out by the masterpieces of the Russian musical culture – Tchaikovsky's operas. By the example of Eugene Aryeh's production of the opera "Eugene Onegin" the techniques of deconstruction of the figurative-semantic element of the performance and introductions of polystylistic elements into the choreography of the mass scenes, both of them characteristic for the postmodernist type of stage production are generalized. The tendencies of convergence of the opera masterpiece, leading to the vulgarization of the artistic image and the redundancy of kitsch in the folk-based protagonist are revealed. The article defines the disputability of certain artistic solutions of some opera productions and, along with this, the effectiveness of separate provocative elements of the stage action bringing together the cultural worlds of various epochs activating the process of perception.

The materials for the research have been provided by the video recordings from the premiere demonstration of the opera "Eugene Onegin" on the stage of the Bolshoi Theater, as well as texts in periodical editions containing interviews with the opera producer and the leading artists.

Keywords: Eugene Aryeh, opera "Eugene Onegin," Tchaikovsky, Bolshoi Theater, stage interpretation, opera production.

Natalia L. Kabachek

**The "Ballet within a Ballet":
The Creative Searches of Contemporary Choreographers**

By the example of ballet performances of the recent decade: Ilya Demutsky's "A Hero of Our Time" at the Bolshoi Theater of Russia (Yuri Posokhov, choreographer; Kirill Serebrennikov, producer and scenographer, 2015) and Sergei Prokofiev's "Cinderella" produced by Alexei Miroshnichenko (the Perm Theater of Opera and Ballet) examination is made of the problematic aspects of the use of the stage technique of "ballet within a ballet," as well as their artistic motivation within the framework of the established traditions of the Russian and the world choreographic art. The problem lies in the fact that particularly the stage of the Bolshoi Theater of Russia most frequently became the venue for historical experiments in ballet, and latter, for the reevaluation of the artistic validity of the Soviet ballets of the first half of the 20th century. The parallels and differences are shown between the various productions of the ballet "The Nutcracker," namely, those by John Neumeier and Graham Murphy, where the main acting protagonist turned out to be the choreographer – the demiurge and the creator of his own ballet work. By the example of the Perm Ballet (in its production of "Cinderella") the artistic misstep is revealed of the transference of the emotional-poetic content of the ballet score into the social domain, as well as the artificiality of the parallels between the spiritual worlds of Lermontov's protagonists with the language of the art of choreography in the 19th century ("A Hero of our Time"). It is shown that the rich musical content of Prokofiev's score and its interpretation by Theodor Kurentzis carries a metaphysical character, and not a social one, as in the production of Miroshnichenko, and for this reason consciously impoverishes the chosen conception of the "ballet within a ballet."

Keywords: The Ballet Theater of Russia, stage motivations, “a ballet within a ballet,” the creative work of Alexei Miroshnichenko, the creative work of Yuri Posokhov, the theatrical productions of Kirill Serebrennikov.

Dmitri V. Belyak

The Symphonic and Suite Traits in Piotr Tchaikovsky’s Piano Concertos

The article examines the features of the compositional logic of three piano concertos by Piotr Ilyich Tchaikovsky. The main issue is the relationship between the features of symphonic and suite principles, about which there are only a few separate assertions in scholarly literature. The predominance of the symphonic theory as the “sign” of compositional perfection in most musicological works written in Russia and in other countries, established the assessment of the Second and Third Concertos as secondary in a series of late romantic concerto oeuvres. The ascertainment of the significant role of the suite principle in Tchaikovsky’s works makes it possible to place new accents in the interpretation of the concertos.

The results of the analytical work show that symphonic features are characteristic of Tchaikovsky's concertos in varying degrees: this is expressed in the preservation of the principle of cyclicity, sonata form, and the intonational “deducibility” of themes. On the other hand, the autonomy and disproportionality of the sonata Allegro movements, the genre coloring of some of the cycle’s movements, the autonomous status of the soloist’s and the orchestral parts as the result of the numerous cadences – all of these are indicators of suite logic. Various combinations of these qualities can be found in all three of Tchaikovsky’s concertos, but the most “anomalous” from the position of the genre tradition turns out to be the Second Concerto, which is closer to the genre of a Concerto Fantasy than to the other two concertos. Thereby, we can conclude that the suite principle is inherent in Tchaikovsky’s piano concertos, and this is what determines their unique qualities. The opposition of the two compositional principles can be interpreted in the light of the composer's appeal to the leading European traditions – the German and the French, which have become foundational works among his instrumental oeuvres.

Keywords: Piotr Ilyich Tchaikovsky, piano concerto, compositional logic, symphonic principle, suite principle, cyclicity, Western European tradition, genre.

Daniyar B. Berzhaprakov

Manuel de Falla, Introduction to the Ballet “The Three-Cornered Hat”: About the Timbral Manifestation of the National Element

The article examines the introduction to the ballet “The Three-Cornered Hat” by outstanding 20th century Spanish composer Manuel de Falla from the point of view of its timbral organization and the idea of implementing a sense of national unity into music by means of synthesizing together the genre sources of the music of Andalusia, Castile, Catalonia and Murcia. Being the youngest representative of the Spanish Renacimiento in music, he turned out to be the only composer who was able to combine in an organic way the features of traditional flamenco with the new artistic trends of the previous century (Impressionism and Neoclassicism). The composer’s ubiquitous turning to the genres and strata of overall Spanish and regional folk music,

as well as his tendency toward creating syntheses of folk and academic musical timbres led to the recreation in de Falla's musical-theater compositions of the most widespread folk custom in Southern Spain – the tablao flamenco, practically in its traditional form, in particular, in the introduction to the ballet “The Three- Cornered Hat.” Thereby, the maestro's ideas, which present an organic timbral unity between the sound of a symphony orchestra and folk musical colors, have displayed a broad spectrum of new coloristic solutions for composers of the younger generation and various national music schools.

Keywords: timbre, Spain, flamenco, tablao, ballet, cante jondo, tradition, Manuel de Falla.

Anastasia V. Titova

“Ach Golgatha!” by Karel Goeyvaerts in the Aspect of Synthesis of Serialism, Aleatory Technique and Minimalism

Karel Goeyvaerts was a Belgian composer whose musical output exerted an influence on Western European serial and electronic music. The compositional techniques which he incorporated into his music at various periods of time always served his main goal – to manifest the ideas of the Absolute and Perfection. During the 1970s and the 1980s the composer focused his attention on the aleatory technique and minimalism. His best compositions from those years include five “Litanies” written for various instrumental ensembles and the opera project “Aguarius”. The present article focuses its attention on the composition “Ach Golgatha!”, which was created in 1975 and turned out to be one of Goeyvaerts' first minimalist works. Virtually the entire material of the composition is based on a single quotation – a one-measure accompaniment to the recitative “Ach Golgatha” sung by the alto voice in Johann Sebastian Bach's “St. Matthew Passion” which is subjected to deconstruction. The composition is written for harp, organ and percussion, while the score is written by means of graphic notation.

On the basis of detailed analysis of the musical material, its pitch, rhythmical, registral and timbral structure, the author arrives at conclusions that this composition synthesized in an organic way Goeyvaerts' parametrical thinking, characteristic for the serial period of his work and distinctive for its analytical approach, and new tendencies connected with the aleatory technique and minimalism, which determined the variable nature of the musical text and the commenting type of thinking.

Keywords: 20th century music, Karel Goeyvaerts, “Ach Golgatha!,” serialism, aleatory technique, minimalism, repetitive technique.

Inna V. Pazycheva

The Genre Specificity of the Variation Technique in Azerbaijani Song and Dance Forms

The author researches the issue of the variation technique and the principle of intonational development and form-generation in Azerbaijani music of the oral tradition – songs, dances, tesnifats, rengats and diringats. The variation technique demonstrates itself in these genres as the characteristic features of construction of folk texts, their modal-intonational, rhythmic, textural and structural expression. On the one hand, the conducted integrated research of Azerbaijani music of the oral tradition made it possible to indicate typical variation forms which can be found in

their song and dance forms. On the other hand, a new perspective of the issue has been formed in the context of comparative analysis which helped juxtapose various genre systems and reveal the particular traits of variation in them. Analysis has shown that the variation technique interacts in Azerbaijani folk music with refrains, sequences, intergrowth, ornamentation and combinatoriality. The specificity of the variation technique in the genre system of Azerbaijani music has stipulated the emergence of refrain connections: in songs and dances – in the classical guise with the preservation of the relevant proportions in the tesnifats and rengats – in a free artistic interpretation. The songs and dances contain the principle of variation identity, make use of techniques of micro-variation, and show a prevalence of periodical structures; the traditional song and dance forms connected with the mugam show an importance of tendencies of variational renewal of thematicism, juxtaposition of registral or modal means, and emergence of through monothematic structures.

Keywords: Azerbaijani music, oral tradition, song, dance, comparative analysis, genre-related specificity, variant features, development, form-generation.

Gulzada A. Khusainova, Daulet T. Tapenov,

Darkhan E. Kozhebaev, Aigerim E. Zhumasheva

Actualization of Areal History Competence in the Process of Training Music Pedagogues at Universities and Conservatories

The article defines the educational basis for the development of areal history competence in the course of educational and professional activities of the future music pedagogue in the unity of such professional aspects as a musician, teacher, researcher. The article demonstrates the role of studying the local musical lore in the course of training bachelors in the university-and conservatory-based musical educational system in Kazakhstan and the development of the appropriate competence. In particular, the successful results of its development are shown by means of organization of student research activities, the students' individual and group work in collecting materials related to areal history of any given topic, in performing creative tasks, communicating with musicians, composers and mastering new knowledge on music areal history, taking into account the professional orientation in a remote format and participating in a creative project to fill up an established internet website. The article describes the areal history competence of future music pedagogues in the framework of testing the elective course of "Music Areal History" within the educational process of the bachelor's degree, which allowed to identify the features and levels of its development in the process of education and training of students in universities and conservatories in traditional and long-distance forms of study. The article actualizes areal history competence as a significant professional and personal quality of future musical pedagogues in accordance with the present-day requirements of university and conservatory training.

Keywords: university and conservatory training of a music pedagogue, areal history competence of a music pedagogue, long-distance study.

Lyubov A. Buryakova, Lyudmila V. Varavina

**The Organization and Content of Musical Performance Training
in the Higher National Conservatories of Music and Dance
in Paris and Lyon**

On the wave of the multi-vectored processes in higher musical education of performing musicians in many ways conditioned by social transformations and the practice of the contemporary art of music generated by parallel means in different European countries, particularly France primarily accepted the Bologna Convention in 2008 as a convenient model, on the other hand, for broad partner interaction and mutual enrichment and, on the other hand – of an artistic “restoration” of a historically established original system of higher musical education for performers in this country. The article shows the particularities of reorganization of the structure, the principle of bestowing scholarly degrees in the two most prestigious higher educational institutions – the Paris and Lyon Higher Conservatories of Music and Dance. Conclusions are arrived at about the immense potentials and particularities of the tendencies of development of the transnational convention two-vectored in its nature, the acceptance of which opens up new prospects for extending the range of acquired specializations and the intellectualization of training in higher educational institutions in our country.

Keywords: system of higher education, conservatories of France, Bologna Convention.

Natalia A. Gorbunova

**Nikolai Myaskovsky on the Pages of the Journal “Sovetskaya Muzyka”
During the Years 1933–1951: Content Analysis**

Nikolai Yakovlevich Myaskovsky enjoyed the leading position in the pantheon of Soviet classics. At the center of the author’s attention is the image of Myaskovsky the composer appearing on the pages of the journal “Sovetskaya muzyka” (the official edition of the Soviet Composers’ Union). The carried out content analysis of articles dating from the year 1933–1951 makes it possible for us to assert that Myaskovsky is presented in the press as a Soviet artist “who overcame independently the path of correctional education.” The materials confirm Myaskovsky’s high professional status and authority, as the result of which in the years 1936 and 1948 the critique of his musical output did not acquire harsh forms. Carrying out the task of interpreting his compositions in the vein of the aesthetics of socialist realism, musical critics have marked the national and ideal foundation of his music through the category of words which indicated at the democratically accessible and optimistic qualities of his music. The chief attribute of Myaskovsky the composer – the subjective directedness of his music (individualism, pessimism) – was equated to non-conformism through the perspective of the binary mythological system of Soviet aesthetics. In connection with this the motive of struggle and overcoming became the leading one in the description of the composer’s creative path, endowing his image with heroic features.

Keywords: Nikolai Myaskovsky, journal “Sovetskaya muzyka,” Soviet composer, socialist realism in music, receptive research, content analysis.