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Contents

History and Theory of Music

6 ***Liudmila P. Kazantseva***
Poly-Style Variations

26 ***Pavel A. Michkov***
From "Accompaniment" to "Event": The Evolution of Conceptual Vocabulary in International Research on Audiovisual Synthesis

38 ***Irina A. Gavrilenko, Irina V. Koposova, Aizada S. Nussupova***
Organ Culture in Kazakhstan: Problems of Periodisation

Creative Worlds of Musical Compositions

55 ***Tijana Čitaković***
Transformations in Musicological Interpretations of Bartók's Concerto for Orchestra: From Biographical Context to Integrative Reading

66 ***Anna A. Predolyak***
Mystery Motives as a Phenomenon of Transformation in the Opera "Mathis der Maler" by Paul Hindemith

Contemporary Musical Art

83 ***Anton A. Rovner***
Interview with David Mecionis, Composer and Executive Director of the New York Composers Circle

Musical Cultures of Russia

97 ***Larisa M. Belogurova***
The Polesye Components of Ritual Song Tradition of the Smolensk Region

115 ***Aisylu T. Gumerova***
Octoechos in the Ethnic Congregations of the Volga and Kama Rivers Regions as a Synthesis of Regional Church Singing Traditions (on the Example of Sunday Troparion Modes)

Horizons of Musicology

130 ***Sara Vujošević Jovanović, Dmitry N. Grinikh***
Historical Transformation of Approaches to Working on Vocal Registers in Dedicated Educational Literature: from Old School Principles to Contemporary Performance Requirements

141 ***Roza Sh. Akhmadieva, Rezeda S. Garifullina, Tatiana Yu. Gordeeva, Svetlana G. Dodonova, Raushaniya R. Mirnaya, Elena E. Novgorodova***
The Opportunities and Limitations of Applying Musical-Therapeutic Programs for Harmonizing the Student Musicians' Psychophysical Conditions

Theory and History of Culture

153 ***Polina S. Volkova, Natalya R. Saenko***
Cultural Forms and Artefacts in Contemporary Scholarly Discourse: Interpretation and Reinterpretation

Содержание

History and Theory of Music

6 ***Казанцева Л.П.***
Полистилевые вариации

26 ***Мичков П.А.***
От «сопровождения» к «событию»: эволюция понятийного аппарата в зарубежных исследованиях аудиовизуального синтеза

38 ***Гавриленко И.А., Копосова И.В., Нусупова А.С.***
Органное искусство Казахстана и вопросы его периодизации

Creative Worlds of Musical Compositions

55 ***Читакович Т.***
Трансформация интерпретационных стратегий Концерта для оркестра Бартока в музыковедении: от биографического контекста к интегративному чтению

66 ***Предоляк А.А.***
Мистериальные мотивы как феномен преображения в опере «Художник Матис» Пауля Хиндемита

Contemporary Musical Art

83 ***Ровнер А.А.***
Интервью с Дэвидом Мечонисом, композитором и исполнительным директором Нью-Йоркского композиторского объединения

Musical Cultures of Russia

97 ***Белогурова Л.М.***
Полесские рефлексы в обрядовой песенности Смоленского региона

115 ***Гумерова А.Т.***
Осмогласие в национальных приходах Волго-Камья как синтез региональных певческих традиций (на примере воскресных тропарных гласов)

Horizons of Musicology

130 ***Вуйошевич-Йованович С., Гриних Д.Н.***
Историческая трансформация представлений о работе с певческими регистрами в вокально-методической литературе: от принципов старинных школ к современным требованиям исполнительства

141 ***Ахмадиева Р.Ш, Гарифуллина Р.С., Гордеева Т.Ю., Додонова С.Г, Мирная Р.Р., Новгородова Е.Е.***
Возможности и ограничения применения музыкально-терапевтических программ для гармонизации психофизического состояния студентов-музыкантов

Theory and History of Culture

153 ***Волкова П.С., Саенко Н.Р.***
Культурные формы и артефакты в проблемном поле современной научной парадигмы: интерпретация и реинтерпретация

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Poly-Style Variations

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Abstract. One of the branches of the historical evolution of the genre of variations is the saturation of the principle of altered repetition by means of polystylistics. However, this rather bold solution is linked with a number of questions. Two of them are examined in the article: what kind of stylistic interactions generate the phenomenon of polystylistic variations and wherein is the unity of stylistic multiplicity contained. The diversity of stylistic relationships is disclosed. Comprehension is made of the mechanisms of integration of the movements and the completion of the many-styled variation construction, including those that are so specific for polystylistics as the manipulations with timbre, the genre-related homogeneity of variations, the selectivity of the choice of styles, as well as the programmatic content. Special attention is given to the artistic goal-setting, which spans the construction of a preliminary-mosaic perspective of the musical world, the reconstruction of the historical retrospective of the art of music, play, the focus on a particular aesthetic position—whether it be comical, reverent and idealizing, dramatic or tragic.

Keywords: variations, style, polystylistics, stylization, play, programmatic content

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Полистилевые вариации

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Аннотация. Одно из ответвлений исторической эволюции вариаций — обогащение принципа изменённого повтора полистилистикой. Весьма смелое решение сопряжено, однако, с рядом вопросов. В статье рассматриваются два из них: какого рода стилевые взаимодействия порождают собою феномен полистилевых вариаций и в чём кроется единство стилевой множественности. Вскрывается многообразие стилевых отношений. Осмысляются механизмы интеграции частей и завершения многостилевой вариационной конструкции, в том числе такие специфические для полистилистики, как манипуляции с тембром, жанровая однородность вариаций, избирательность отбора стилей, программность. Особое внимание уделяется художественному целеполаганию, которое охватывает построение эскизно-мозаичной картины музыкального мира, реконструкцию исторической ретроспективы музыкального искусства, игру, фокусирование на определённой эстетической позиции — комической, пиететно-идеализирующей, драматической, трагической.

Ключевые слова: вариации, стиль, полистилистика, стилизация, игра, программность

Introduction

Examination of musical form in its stylistic aspect discloses such a particular phenomenon as the many-styled perspective of musical compositions. The realization of this tendency in form-generation [1] naturally leads to the necessity of narrowing down the angle of observation and concentrating on one structural model—namely, that of the variation. This kind of necessity is stipulated by an entire set of reasons:

1. First, a significant diffusion, if we suppose so, of poly-stylistic variation in the practice of composition. Stylistic excursions are also carried out by the great masters (Ludwig van Beethoven, Carl Maria von Weber, Henri Herz), as well as by those composers who have not achieved great renown.

2. Second, by the formation of a historically steadfast tradition of polystylistic variation transformations tested by time. The idea of stylistic metamorphoses inspired the masters of the distant past (Nicolas Bochsa, Charles Dancla, August Fryderyk Duranowski, Ferdinando Carulli), as well as musicians from more recent times (Paul Hindemith, Ludvig Schytte), among them, our contemporaries (Vladimir Kobekin, Alfred Schnittke).

3. Third, a noticeable involvedness in the polystylistic variation of performing musicians (in particular, jazz performers), who are capable, while being on stage, of spontaneously transforming what seems to be a rather regulated type of compositional work, bringing in the spirit of free improvisation (just as pianist Victor Borge and Denis Matsuev, as well as violinist Stephane Grapelli are capable of doing this).

4. Fourth, an unabated interest on the part of researchers towards this phenomenon. This may be judged not only by the statements by

authoritative scholars,[1] but also by publications of younger authors that have appeared in recent times. [3; 4; 5]

The attractiveness of the outlined phenomenon for the academic community is undoubtedly stipulated by the fact that the poly-style reality created in such variations presents a problem field containing numerous unsolved questions. Without claiming any broad coverage of them, let us settle merely upon the following, firmly connected with each other: *what kind of stylistic interactions generate the phenomenon of poly-style variations* and *wherein lies the unity of stylistic plurality*.

Stylistic Plurality in Variations

As compositional practice shows, it is possible to take different paths towards polystylistics.[2] The simplest one of them is the ***appeal towards another composer's musical theme***. Let us delineate this model of stylistic interactions as $a\text{-}a^1\text{-}a^2\text{-}a^3$.

Strictly speaking, variations stemming from a derived theme are in a certain sense always polystylistic, naturally, if the composer preserves it in its original state and does not adapt it to his own style. However, even upon exact replication of the quoted original, the stylistic "freeness" may even not be perceived upon hearing. We are convinced of this by the numerous variations by Mozart and Beethoven on themes by their contemporaries (Antonio Salieri, Giovanni Paisiello, etc.), wherein the fact of the combination in one composition of the music of different composers does exist, but the polystylistic effect is not immense, and it is doubtful that it was planned. It follows that in variations on a derived theme we must see a particular potential of polystylistic unfolding, which does not necessarily unfold by any means.

Naturally, we are interested by those cases where initially a stylistic difference is conceived, and not only is it conceived, but is even exaggerated in every way, for example, by a bold departure from the stylistic traits of the initial theme into the realm of serialism in the *Five Variations on a Theme of Schubert* for piano by Helmut Lachenmann (1956), or, on the other hand, in the serial and then pointillistic deformation and dematerialization of the Christmas hymn *Silent Night* by Franz Gruber in Alfred Schnittke's piece *Stille Nacht* for violin and piano (1978). It is understandable that in the given conditions the scheme presented in its basic letter and number form becomes transformed.

Stylistic "disparity" is likewise not concealed by Paul Hindemith in his *Second Sonata* for Violin Solo op. 31 No. 2 (1924). The variations break free decisively with the quotation of Mozart's well-known song *Komm, lieber Mai* ("Come, beloved May") opening and concluding the sonata's finale. While preserving the structural outlines (a simple rounded binary form consisting of an introductory tune and a refrain) and certain basic pitches of the derived melody, Hindemith in his variations boldly immerses them into the "interwoven ornaments" of the chromaticisms and dissonances close to him.

Polystylistic tendencies are also directly manifested by composer from the Urals Vladimir Kobekin in his *Double Variations* for Violin and Suspended Cymbal (1979). Unlike Hindemith's work, here they are presented as a contrast between two themes. After genetically folkloristic

[1] Cases of stylizations in variation compositions by Beethoven and Tchaikovsky are marked by Victor Tsukkerman. [2, pp. 115–116]

[2] As we understand the terminological difficulties, which are inevitable upon a stylistic approach toward music, let us bring in some clarifications: by "polystylistics" (the Russian equivalent of which would be "raznostiliye" ("diversity of style")) we understand the intonational-stylistic interactions in a musical composition; a "polystylistic" composition is one that is examined as derivative from the "polystylistic" conception.

lamentations—at times, raging, at other times languidly drooping—we hear Johann Sebastian Bach's famous melody, which has become the symbol of grief—Peter's repentance in Aria No. 47, *Erbarme dich, mein Gott* ("Have Pity on Me, My God") from the St. Matthew Passion. Notwithstanding the common roots of genre and intonation—*lamento*, the stylistic distance between the vernacular folkloristic element and the highly professional, Russian and Western European tradition, marked by the signs of the "present" and the "eternal," is overwhelming. Thus, the subsequent variation technique is directed at overcoming it.[3]

Genuine stylistic heterogeneity is capable of being expressed by ***several themes in different styles (with variations on them***), joined in one work, possessing a schematic appearance: $a\text{-}a^1\text{-}a^2 – b\text{-}b^1\text{-}b^2 – c\text{-}c^1\text{-}c^2$. Such creative projects in Ludwig van Beethoven's legacy are interpreted by Larisa Kirillina in her publications. [6; 7] In the composer's op. 105 and 107 song cycles, each of the songs—the Scottish, the Tyrol, the Austrian, the Russian, the Little Russian—appears in the guise of variational transformations, thereby generating a small, or subvariational cycle.

The practice of combination of themes created in different styles with autonomous variation is not limited to Beethoven's oeuvres. This model is followed by such compositions as, for example, the *Airs nationaux variés* ("Folk Songs with Variations"), (ca. 1814) op. 73 by Italian guitarist Ferdinando Carulli. The same composer's *Souvenir des grands Auteurs* ("Remembrances of the Great Authors") (1830) op. 286 are provided with a preface informing about the creative goal: "Véritable Album contenant seize Motifs des plus célèbres Compositeurs des 3 écoles, Française, Allemande et Italienne, chacun avec une ou deux Variations pour la Guitare" ("The present album contains sixteen motives by the most well-known composers of three schools: the French, the German and the Italian, each endowed with one or two variations for guitar"). Numerous times, French harpist Nicolas Bochsa resorted to the same idea. His pieces for harp—*3 Airs connus varies* ("Three Well-Known Airs with Variations") op. 66, *3 Airs variés* ("Three Airs with Variations") ca. 1810 op. 72 and op. 73, *3 Airs favoris* ("Three Favorite Airs") op. 177, *La Mazurka, l'Air Saxon et le Scotch Reel*, ("Mazurka, Saxon Air and Scottish Reel"), publ. 1810, and Two Ballet Pieces op. 325—contain themes from French, Italian, German, Swiss, Polish and Russian music, with the "tails" of the variations neighboring each other. In the pieces *Les caractères* ("The Characters") (ca. 1841), op. 118 by François Hünten, *3 Airs varies* ("Three Airs with Variations") (1800) op. 5 by August Fryderyk Duranowski and other comparable oeuvres the carefully outlined musical picture of multinational Europe is also recreated.

Creative practice has shaped yet another model of connection of stylistically heterogeneous music subjected to variation—***variations on one and the same theme in different styles***, corresponding to the scheme of *a-a/b-a/c-a/d.* At first, the composers pursuing this path were apprehensive about extending the limits of the work's stylistic system. So, Carl Maria von Weber's *Nine Variations on a Russian Theme* for piano op. 40 J. 179 (1815) include not only the "Russian" element, but also the "Polish" (a polonaise in Variation No. 5) and the "Spanish" (a bolero in Variation No. 9). The *Variations Caracteristiques sur un Theme Arabe "Pas de L'Abeiller"* ("Characteristic Variations on an Arab Theme from Friedrich Burgmüller"), (1844) op. 137 by Henri Herz are embellished

[3] For more detail on the indicated works, see: [1].

with polonaises in the Variation No. 2 and the Finale, marked *Tempo di Polacca*, which disengages from both the initial theme and the other variations.

It must be acknowledged, nevertheless, that already the 19th century is not afraid to shock the listener with stylistic motley eclecticism. French pianist and composer Theodor Latour approbated the idea of poly-style variations in a large piano composition (with some episodic participation of a flute) *26 Variations in Imitation of Eminent Professors* (1808). The theme from the popular Gavotte of Achilles and Deidamia from François Charlemagne Lefevre's *Les Noces de Gamache* ("The Wedding of Gamache") (*Don Quixote*) gives life to a gallery of portraits, among which are "depictions" of Jan Dussek, violinist and composer Giovanni Battista Viotti, Daniel Steibelt, Muzio Clementi, opera prima donna Angelica Catalani, Johann Baptist Kramer, and in conclusion—of Latour himself.

The selfsame strategy was boldly applied by Danish composer Ludvig Schytte. The complete title of his piano piece op. 24 sounds exhaustive: *8 Silhouetten (Schattenbilder) nach Bach, Mozart, Beethoven, Mendelssohn, Chopin, Schumann, Grieg, Rubinstein als Variationen über ein Original Thema* ("Eight Silhouettes of Bach, Mozart, Beethoven, Mendelssohn, Chopin, Schumann, Grieg, Rubinstein as Variations on an Original Theme") (1884).

Already at the present time, American composer Jonathan Posthuma in his *Seven Variations on a Theme by Mussorgsky* for piano (2010) virtually picked up the influence established by the Russian classic in *Pictures at an Exhibition*. The multilingualism of the initial programmatic subtitles of the separate pieces (demonstrating French—*Promenade*, Latin—*Gnomus*, Italian—*Il vecchio castello*, Polish—*Bydło*, German—*Samuel Goldenberg und Schmuÿle*, and Russian—*Balet nevylupivshikhsya ptentsov* ("Ballet of the Unhatched Chicks")) was transferred by him to the different musical styles, in which the *Promenade* appears. The orchestral version of the selfsame work by Mussorgsky carried out in 1995 by American musician Byrwec Ellison*, presents the Russian musician's masterpiece in the styles of several composers,* fitting it into the context of world art. The decisive step taken by outstanding American conductor Leonard Slatkin brought the *Pictures at an Exhibition* into a polystylistic space of arrangements: in 1991 and 2004 he suggested to the public this suite-like composition as a montage of pieces orchestrated by different composers and conductors (Sergei Gorchakov, Vladimir Ashkenazy, Leo Funtek, Maurice Ravel, Leonard Stokowski and others).

Finally, another type of polystylistic solution of form has been formed in creative practice—namely, ***collective variations on one theme***, which may appear schematically in the following way: *a-b/a-c/a-d/a*. An entire brigade of musicians is included in the process of the collective oeuvre, inevitably predetermining the stylistic "variety." It appears especially naturally in Anton Diabelli's beneficiary project—the musician and the publisher gathered around himself fifty composers (among which were: Franz Schubert, Carl Czerny, Franz Liszt and Ignaz Moscheles) who wrote variations on his theme during the years 1819–1824.[4]

The stylistic heterogeneity is also perceptible in the work "Hexameron"—*Grand Concert Variations on the March from Vincenzo Bellini's Opera "I Puritani"* S. 392 (1837) by six composers—Franz Liszt, Sigismund Thalberg, Johann Peter Pixis, Henri Herz, Carl Czerny and Frédéric Chopin. Notwithstanding the single

[4] Inspired by this idea, Beethoven composed music that separated into an independent composition—the *Thirty-Three Variations on a Theme of a Waltz of Diabelli*, published together with the other variations.

principle of concert-virtuoso coloration of the theme, adhered to by all the musicians, still, in several cases their individual features are also discernable, for example, the elemental emotion of the inspirer of the project—Liszt.

This tradition was also continued by our compatriots by their collective composition *Parafrazy* ("Paraphrases") (1878–1879) on an unchangeable theme taken from a Polka by Borodin and labeled *Tati-tati* by Vladimir Stasov. Alexander Borodin, Nikolai Rimsky-Korsakov, César Cui and Anatoly Lyadov seem to compete in their wit and boldness of artistic fantasy, the impulse of which was served by an extremely simple tune. The plan turned out to be so successful and prospective that Rimsky-Korsakov, Lyadov, Glazunov and their associates resorted to consolidation of artistic energies several more times: the stylistic polyvocality is sounded in the Variations on a Russian Folk Theme for String Quartet in *G major*, dedicated to Mitrofan Belyayev (1898), the Variations on a Russian Theme from Nikolai Ivanovich Abramychev for Piano in *A major* (1900), and the Variations on a Russian Folk Theme for Orchestra (1903).[5]

The 20th century took up the slack in good grace. The "voices" of Dmitri Kabalevsky, Eugen Kapp, Yuri Levitin, Georgy Sviridov, Rodion Shchedrin and Andrei Eshpai intertwined themselves into a salutatory "chorus" of Soviet composers in the *Variations on a Theme of Glinka* for piano (1957), dedicated to the memory of the luminary of Russian musical classics. Later on, eleven conservatory pedagogues presented a musical offering to the Moscow Conservatory, which was celebrating its centenary—*Variations on Themes from Myaskovsky's Sixteenth Symphony* (1966). As we see, socially weighty events, the composers' positive ethical and esthetical conceptual position, a dialectic unity of the overall intonational basis and, at the same time, a diversity of style became traditional concepts of collective artistic projects.[6]

Variations as a Unity of Styles

Spanning over a motley selection of styles gathered together within the space of one composition, one is inevitably confronted with the question of what is it that makes it possible for this "incongruence of styles" acquire integrality and what are the mechanisms of its unification. It stands to reason that the polystylistic diversity possesses a common denominator represented by the theme. Still, nonetheless, its energies turn out to be insufficient for organizing the inner contrasting whole, especially the large-scale and consisting of many movements.

The question indicated by us is enrooted in the nature of variational composition—the centrifugal forces threaten its integrality. The testimony to this is the unregulated number of movements, an absence of any clear completion (let us say, a recapitulation), the variability of the inner structuring (for example, the permissibility in Robert Schumann's *Symphonic Etudes* of alternating etudes-variations with etudes that are not variations and the inclusion of several nonobligatory etudes *ad libitum*). These dangers along the path of achieving integral construction increase in the conditions of polystylistic composition.

One of the traits of the described phenomenon is a greater openness, a disconnection of polystylistic construction. In polystylistic conditions, the natural recurrence denoted by Boris Asafiev is realized in full measure:

[5] The poly-style idea is also realized in the String Quartet dedicated to philanthropist Belyayev *B-la-f* (1886), the constituent movements of which were composed by Nikolai Rimky-Korsakov, Anatoly Lyadov, Alexander Borodin and Alexander Glazunov (for more detail about this see: [8]).

[6] The variational plans of creative communities have been frequently illuminated in Russian musicology: [9; 10; 11; 12].

"…No matter how splendid or dynamically brilliant the finale of any of the variations is—technically, we could conceive an even stronger variation following it!" [13, p. 41] The process of transformations of the aforementioned *Variations on the Theme "Tati-tati"* by Russian composers (1878–1879) manifests itself clearly. The initial stylistic structure of the *Paraphrases* changed in time. At first, Franz Liszt brought in his brightly expressed stylistic "self" into it, having felt enthusiasm about the Russian composers' plan and having replenished their collective composition with his Prelude (1880). Then Nikolai Shcherbachov joined this project with a sharply dissonant concluding piece *Motley Colors. A Small Supplement to the Paraphrases* (1889). Hereby, three structural-stylistic versions of variation of Borodin's polka were gradually formed.

The powerful polystylistic potential of an unpretentious melody subsequently provided for its natural outlet into a grand intertextual space. The musical pleasantry was responded by Ludvig Schytte in his *Variations grotesques* (1890) for piano op. 63 No. 4, dedicated to Rimsky-Korsakov, the composer having indicated already at the beginning of the piece his own original, melodically and chromatically distorted "perspective" of the theme *Tati-tati* (Example No. 1). Our contemporary, St. Petersburg-based composer Gennady Belov suggested his programmatic stylistic modifications of the simple theme in his four-hand piano *New Paraphrases*. The humorous idea of the musicians of the past could not be bypassed by American composer Lyle Neff, an admirer and researcher of Russian music, who dedicated numerous scholarly articles and presentations to it and who has defended his doctoral dissertation on César Cui's operas (Example No. 2). His enthusiastic voice sounded out in the piano piece *"Tati-Tati" Polka in emulation of the composers of the Strauss family based on the two-finger theme used in the collective "Paraphrases" by Cui, Borodin, Liadov, Rimsky-Korsakov, Liszt, and Shcherbachov* (2013).

It must be acknowledged that an insufficient systematization of variational composition is exacerbated in the poly-style conditions at the various stages of life of a musical work. Obviously, it is provoked by the *composers* themselves, for example, by the St. Petersburg-based Sergei Slonimsky, who programmed a certain self-sufficiency of the movements of his

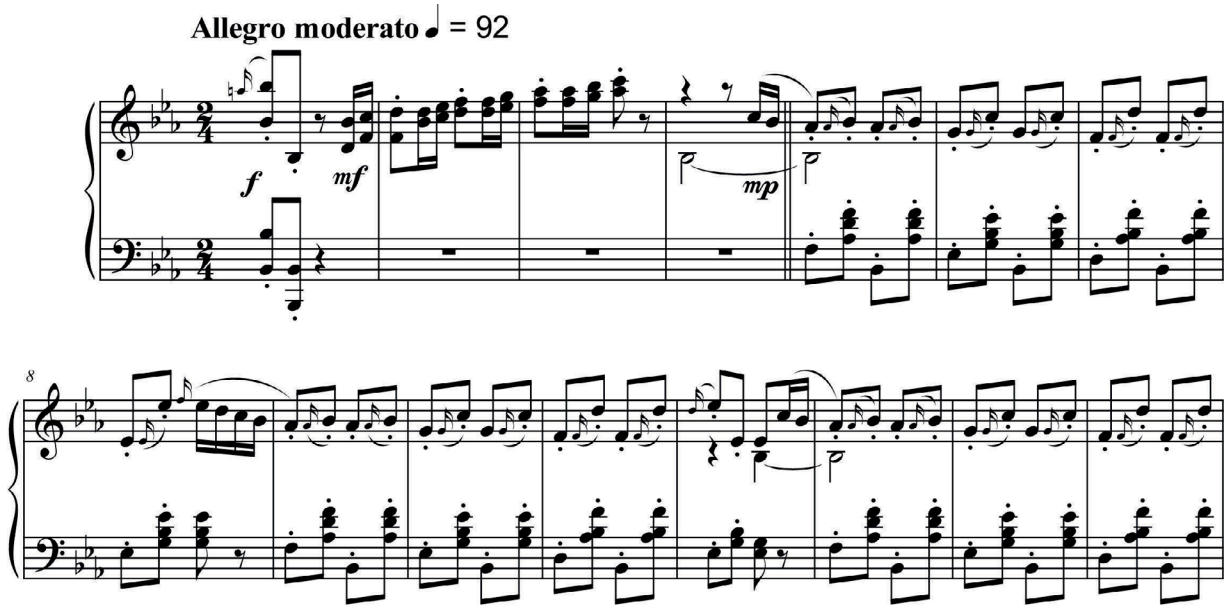
Example No. 1

Ludvig Schytte. *Variations grotesques*. Theme and First Variation



Example No. 2

Lyle K. Neff.
Polka *Tati-tati*



piano piece *The Three Graces* (1964)—"a *suite* in the form of variations on motives of Botticelli, Rodin and Picasso." It was expressed differently by German composer Siegfried Ochs: in 1878 he composed his *Variationen über das Lied 's kommt ein Vogel geflogen* im Stil bekannter Komponisten ("Variations on the Song 'The Bird Arrived' in the Styles of Well-Known Composers"), while a year later he deemed it possible to add to it a second volume of stylistic transformations of the same melody. Another German composer, Friedrich Sipp, constructed about ten versions of his oeuvre *O du lieber Augustin. Metamorphosen eines Gassenhauers im Stil berühmter Komponisten* ("Oh, my Dear Augustin. Metamorphoses of a Popular Tune in Styles of Outstanding Composers") (1983), which are differentiated by performing ensembles, the numbers of variations and an "assortment" of stylistic models.

Obviously, the "rules of the game" set by the composer or composers are accepted by the *performers*. No wonder then that the complete sets of the work *13 Ways of Looking at the Goldberg Variations* by pianist Gilbert Kalish, who gathered together pieces by various composers on the theme of the Aria from Bach's *Goldberg Variations*, then became their first performer (2004), and the recording of this composition made by Lara Downes, do not coincide.

Even more complicated is the fate of the performance of the aforementioned Variations by Ochs. In the recording of the American Symphony Orchestra (1916) the "bravura opera aria" *à la* Giuseppe Verdi and the allusion to Siebel's Aria from Charles Gounod's opera *Faust* disappeared, but at the end a brisk *Militaermusik* ("Military march") was added. In addition to that, each variation is preceded by pronunciation of the last name of the subsequent "portrayed" composer, bringing the work closer to a set of relatively independent pieces. The recording by the Nordwestdeutsche Philharmonie under direction of Werner Andreas Albert (1969–1971) was enriched by versions of Chopin, Schumann, Brahms, Meyerbeer, and, once again, a military march brought in earlier by American musicians. However, subsequently, the same orchestra with conductor Peter Falck and arranger Friedrich Rosenkranz (1995) dispensed with the stylizations of Chopin, Schumann and Brahms. The Düsseldorfer

Kammerbläser (Düsseldorf Chamber Wind Orchestra) (2009) returned to the first volume of Ochs' variations, having supplemented it with a stylization of Meyerbeer and the already statutory military march. As we can see, the performance versions may also differ in the number and the order of the variations, as well as in the order of the replicated styles. We may add to this the observations about what seems to be the technical side of performance practice: not infrequently the variations are performed on concert stages with the name of each title or each composer being announced, or they are recorded on compact discs in separate tracks, rather than as a unified composition. Thus, the structural mobility of the complete set and the disunity of the movements also affect the performance state of the existence of the work.

Naturally, the realization of the danger of eclecticism compels the musicians to exert special efforts for extinguishing the centrifugal forces in poly-style work in variation form. In practice, there has been developed a fair share of techniques and means neutralizing the disunity of the individual movements. A sufficiently viable approach is that of differentiating them the following way: the factors of the form-generating (in the broad sense of the word) character and the factors of a sense-making signification.

From the point of view of ***form-generation*** in poly-style variations, many of the standard unifying means are effectual, such as those described in great detail by Tsukkerman: the *thematic* (the recapitulation of the initial theme or introducing a new theme in the coda, synthesizing in it of themes or techniques of utterance tried out in various variations), the *structural* (involving a large-scale finale; an introduction preparing the variations or contrasting with them, adjacent to which, as a "retransition," an entire procession of variations is arrayed as a single "entity"; a group of variations and the arches between them assembled on the basis of diverse signs; crystallization of the "middle ground form"), and the *dramaturgical* (the culmination as a "point of attraction" of the sections adjacent to it). [2, pp. 168–190]

The musicologist's observations are confirmed by the compositional practice of modeling styles. The effect of the recapitulation is achieved by New Zealander and Canadian musician Ernest John Robertson in his *Dance Variations* op. 28 by the return in the finale of the tempo and meter-rhythm of the initial Sarabande. In Beethoven's *Six Folk Songs with Variations* op. 105, the Austrian song (No. 3), adjacent to the Scottish songs, forms a center of a three-element "middle-ground form" (according to Vladimir Protopopov). In the composer's *Ten Folksongs with Variations* op. 107, the Scottish sections alternate with several Tyrolian, as well as one Russian and one Little Russian section, in correspondence with the principle of the rondo. The twenty-four *Insomniac Variations* op. 24 by Ernesto Ferreri are properly concluded with a powerful final fugue coming out of a number of short structurally determined sections, while the Eighth and the Nineteenth Variation, entering into a relationship of "Precedent" vs. "Reminiscence," astringe the numerous fragments with a strong intonational framework.

The organizing role of the *tonal plan* is immense. Ferdinando Carulli encompasses the six sections of his *Folk Songs* for guitar op. 73, each of which is defined by a melody of one of the European peoples with variations on it, with the following circle of keys: *D minor–A minor–A major–A minor–A minor–D major*. In the transcription of the aforementioned Variations by Siegfried Ochs by the Düsseldorf chamber wind orchestra, most noteworthy is the finale: the unexpected appearance of the military march, alien to the theme and the variations (a "change for the last time," according to Tsukkerman) is emphasized by a harsh tonal shift, which in the aggregate signalizes of an exhaustion of a number of stylistic metamorphoses.

To what the distinguished theorist noted let us add that *timbres* also participate in the achievement of the unity of poly-style variations.

Not coincidentally, the longsighted Theodor Latour gives admission (*ad libitum*) in the 5th, 12th, 17th and 24th sections of the *26 Variations in Imitation of Eminent Professors*, besides the obligatory piano "the accompaniment of the flute"—thereby, he acquires the opportunity of operating with the alternation of large structural blocks and building the form hierarchically, in two levels: a motley assemblage of numerous equivalent small pieces (the lower level) is subservient to the strictly organized large-scale principle (the higher level).

For Siegfried Ochs, the composer of the humorous variations on the German song *'S kommt ein Vogel geflogen* ("The Bird Arrived") for piano, the timbral aspect was not relevant, but it acquired significance for musicians of later times who were solving the task of transcribing Ochs' work for orchestra. In the version performed by the Nordwestdeutsche Philharmonie under the direction of conductor Werner Andreas Albert (orchestrated by Friedrich Rosenkranz, recording made in 1969–1971) the timbral dramaturgy is provided by new, inserted variations (in comparison with the piano original version). A number of sections for orchestra (Theme–Bach–Haydn–Mozart–Johann Strauss–Verdi–Gounod) is followed by a solo section, where Chopin is presented as a pianist, after which, once again, in a timbral sound variety, there appear Wagner–Beethoven–Mendelssohn, after which Schumann follows in two hypostases—for piano, and then for orchestra, leading to a convincing conclusion (Brahms—Meyerbeer—Military March). Thereby, in the overall composition there are timbral arches presented, and the rondo principle of alternation of the orchestral and the piano sound is traced out. As we become convinced, due to the timbral dramaturgy, it becomes possible to neutralize the "suite-like" autonomy of the variations.

In addition to this, the cementing element of the poly-style is served by the preservation of a single *genre sphere*—usually in the sphere of dance. An illustrative example of that are Ernest John Robertson's *Dance Variations*, where jive, tango, polka, slow twostep and the concluding waltz are connected to the Sarabande theme in the role of variations. Ferdinando Carulli in his *Folk Songs* for guitar op. 73 resorts to a rondo-type, that is, an ordered alternation of songs and dances. For his musical parodies, titled *Anton Notenquetscher at the Piano* (1896), timed for celebrating the birthday of the founder of the famous piano factory in Berlin Karl Bechstein, Moritz Moszkowski selected a number of stylistic models, indicating at popular composers particularly of piano music.

Equally perceptible is the thoughtful treatment of *style models*. Their diversity, though seeming to be virtually entirely free, in reality is organized quite rationally. Thus, the large number of the composition's movements are not infrequently compensated by the fewness of the chosen styles (the six movements in Beethoven's op. 105 present only two styles—namely, those of Scottish and Austrian music). On the other hand, the styles do not necessarily have to contrast starkly with each other (for the *Six Songs with Variations* op. 89, written in 1859, Charles Dancla selected the styles of six Italian masters that were quite close to each other). The stylistic determinants of the dramaturgy are also thought out—for example, the easily identifiable chronological strategy of succession of styles, which will be discussed in greater detail later.

Finally, the integrality of the poly-style construction is at times strengthened by the *programmatic content.* Spanish composer Joaquín Turina Pérez in his *Hippocrates* variations from the Trilogy for piano op. 86 (1935) constructs an intriguing plotline by means of subtitles of the theme and the subsequent fragments: "Doctor" – "Patient" – "A Case of Musical Paranoia" – "Doctors' Chorus" – "Catastrophe" – "I Surrender" – "The Doctors Back Down" – "Commentary."

As the programmatic element to the piano parodies *Anton Notenquetscher at the Piano*, Moritz Moszkowski turns to a large fragment of Mephistopheles' dialogue with a student about the search for his path from the Fourth Scene of Goethe's *Faust*. However, the object of discussion presently (in the verbal stratum belonging to Alexander, the brother of Moritz Moszkowski) turns out to be the technique of stylistic transformations (Example No. 3). In addition, the composer is also aided by the rondo principle of alternating with each other two figurative-artistic strata: the verbal dialogue broken into segments and the small musical-stylistic "portraits."

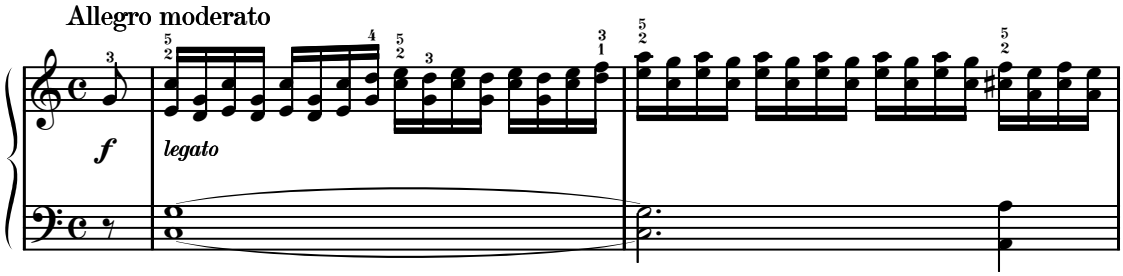
As we see, the composer has a substantial amount of "technological" resources for cementing the many-styled whole. However, at times, they are insufficient. The natural fragmentariness and incompleteness of the whole, multiplied by diverse styles, transfers

Example No. 3

Moritz Moszkowski.
Anton Notenquetscher at the Piano

Mephisto
This was already better in comparison;
Now the same chief motive appears
In another chain of passages,
As if Clementi wrote this.

The third piece sounds:



Mephisto
I like *Holzauktion* so much.[7]

Pupil
How grateful I am to you for the lesson!
Yes, my skills were poor before,
But now, O master, I virtually feel
How my fingers soar up;
Today I shall become a true pupil of the muses,
Worthy of the instrument.

[7] The abbreviated title of the Berlin street song *Im Grunewald, im Grunewald ist Holzauktion* ("In Grunewald, in Grunewald there is a Forest Auction") with the music of Franz Meisner (1892) set to Otto Teich's text (1890), forming the basis of Moszkowski's variational composition.

the problem of unity from the sphere of "form" to the sphere of its motivation—the sphere of ***artistic content***. Let us examine some of those artistic tasks that such a variety of variations is called to solve.

Mosaic. The simplest reason for poly-style variations is the creation of a panorama, a statement of plurality, diversity. Such a conception stems from the principle of the attributes of the suite, well-known in music, connecting rather intrinsically what in themselves are valuable and autonomous pieces.

As testified by history, the suite principle was successfully approbated on the basis of dance music, for example in the music of Johann Sebastian Bach and François Couperin, as a dialectic combination of commonness (the dance stratum) and individualization ("multiformity" of the dance models). Already in the baroque suite, several dances with clear indications of their national origins were canonized: the German Allemande, the French or Italian Courante, the Spanish Sarabande, the British Gigue. Combined with national traditions, the aspect of poly-genre also had a mundane point of its basis—the practice of dance evenings and balls. All sorts of pot-pourri compositions based on popular melodies, usually dance-like in their nature, had flourished in salon music-making. Divertimenti from "characteristic" dances, unconnected with the plotlines of the performances, were established on the ballet stage (in Pyotr Tchaikovsky's *Nutcracker* and the second act of *Swan Lake*, as well as Alexander Glazunov's *Raimonda*). It goes without saying that the spectrum of nationally colored dances broadened, involving into the overall "roundelay" the Minuet, the Gavotte, the Sicilienne, the Polonaise, the Mazurka, the Waltz, etc. The variation form considered this experience and made its contribution into the unity of dances in the guise of their common thematic germ.

Relying on long-established traditions, the variation form at first mastered the different types of national cultures. The obvious priorities in it were formed by Scottish, Polish, German and Austrian music. The mosaic conception with its indisputable simplicity, opened up the possibility of familiarization with a multicolored musical world, which attracted in their time Nicolas Bochsa, François Hünten, and August Fryderyk Duranowski. In the 20th century it was already applied by Christa Sokoll in her composition *Eine Reise um die Welt. Neue Variationen über "Bienchen summ herum"* ("A Journey Around the World. New Variations on the Song 'The Bee Buzzes'") for an ensemble of recorders, with "stops" in Europe, the Near and Far East, North and South America. In its due time, the idea of plurality became worked out in detail, differentiating individual compositional styles. On this scale, preferences have also been formed: they are definitely handed over to Johann Sebastian Bach, Mozart, Beethoven, Schumann, Chopin and Wagner, which, nonetheless, does not hinder the "portraying" of others, even less famous possessors of lesser original styles.

Reconstruction of historical perspective. A "text speaking in many voices" (according to Yuri Lotman) is constructed not only on the basis of synchrony, but also by means of another idea—the appearance of stylistic models in chronological order. It is rather simple, but artistically attractive. The motion along "the arrow of time" unwittingly traces the path of the history of Music. Such an effect is achieved by Giovanni Pietro Orefice in his composition *Goldschmieder Variations. Metamusical Travel with the Aria of the Goldberg Variations of J.S. Bach (BWV 988) Playing with Other Composers Works* for two pianos (2021). The composer transfers the main theme in a consistent manner from the baroque era into the music of the Viennese Classicists, then the Romanticists and, finally, into the music of Debussy. Correspondingly, the melody of the German children's song that Christa Sokoll became fond of is "flying" in her earlier work *Bienchen, summ herum. Heitere Reise durch die Musikgeschichte* ("The Bee Buzzes. A Merry Journey Through the History of Music") for

15 recorders (1980), into the music of the 14th century, Johann Sebastian Bach, Joseph Haydn and onwards, "landing" into modern times.

The historical vector provides not only an "all-presence in time" (according to Alfred Schnittke). Completing his *Bäcker-Beck-Variationen im Still verschiedener Meister* ("Bäcker-Beck Variations in the Styles of Different Masters") (1926) with the section "Fleischer," the composer of this surname, German composer Hans Fleischer, a great admirer of the music of past ages, seems to array his own artistic "genealogy," leading it from Bach and Handel to his contemporaries (which makes his work different from the spacious conception of Theodor Latour, who in his *Twenty-six Variations Imitating Outstanding Professors* appeared in the surroundings of his colleagues).

Play. Such a directive may be predesignated by the programmatic component, an example of which we may consider to be the composition *13 Ways of Looking at the Goldberg Variations* written by a group of composers. In the general title, of course, we may trace an intertextual interchange with Olivier Messiaen's grandiose piano cycle *Vingt regards sur l'Enfant Jésus*. At the same time, the titles of the pieces tune us to humorous dialogues with Bach: "Ghostly Variation," "Fantastic Variation," "My Goldberg (Gymnopedie No. 1)," "In Pursuit of Goldberg," "The Goldmore Variation" (involving the combination of Johann Gottlieb Goldberg's last name, included in the title of Bach's composition, and the important American patron Irving S. Gilmore; the international festival for pianists named after the latter has commissioned twelve composers to write pieces based on the Aria of the Goldberg Variations), "Variation on a Variation with Variations."

Play is unfolded in music as a *modus vivendi*, as well. Its attributes are frequently present in the initial theme—clearly constructed, woven from repeated simple intonations of a folkloristic-vernacular or scherzo-like character. The variation sections are also subservient to play. In Ernest John Robertson's *Dance Variations* the "rules of the game" are already set by the beginning sections, where a sharp leap occurs in space and time from the initial old Spanish Sarabande into contemporary African-American jive. Subsequently, the tonus of play is supported by other surprises: the transitional passage, modulating with gusto from *B-flat minor* in the second variation, the "Tango," to *G major* of the third variation, titled "Polka," breaks off abruptly by a lengthy mystifying pause (Example No. 4).

Even more perplexing is the following boundary—between Variation No. 3, the "Polka,"

Example No. 4

Ernest John Robertson. *Dance Variations* op. 28, transition to Variation No. 3



and Variation No. 4, the "Slow Twostep" (mm. 257–269): gradually fading away repercussions of the polka are replaced with indecisive pensive phrases. Two transitional structures between variations assemble into a stratum of form in opposition to the masterfully modelled dances. Their free-fantasy, improvisational character seems to indicate at the presence of a certain independent creative will—the composer himself.[8] As a result, the form of the whole from the presumed dance "suite" is transformed into an artistically more original balancing between "dances" and their "composer-demiurge" playing with the material created by him, creating "in front of our eyes."

Yet another aspect of play is mastered by polystylistic means—as a *type of activity*. The unsurpassable stylistic dissonance, and with it a smile of the grateful listener, are aroused by the appearance of jazz—in a series of genre- and style-related modifications of the simplistic theme. Quite enchanting are the jazz finales of the poly-style collisions of the songs *Zhil byl u babushki seren'kiy kozlik* ("There lived at Grandma's a Little Grey Goat") and *V lesu rodilas' yolochka* ("A Little Fir-Tree was Born in the Forest") in performance by Denis Matsuev, as well as the theme of Paganini's Twenty-Fourth Caprice developed by the musicians of the Matsuev Quartet.[9] Along with jazz, in the variations another one of their aesthetical resources is generated—a demonstration of performance skill. At the same time, the audience's enthusiasm of the boundless performance freedom and virtuosity is by no means limited to proud professional self-affirmation. In it, virtually, the play essence of music (and even, as philosophers justly assert,—of existence) is manifested.

The aesthetical position. Poly-style variation has been examined from early times as a field of reflection, as an opportunity to speak out one's understanding, one's evaluation of what is taking place in art and life. In the spectrum of the relations uttered this way, undoubtedly, there is a predominance of those that fall under the label of the *comical* (in an entire palette of its gradations from a naïve joke to a rather wicked type of grotesquerie). At the same time, words frequently come to the aid of music. They realize themselves, for example, in the verbal comments, indicating one of the aspects of the comical—exaggeration (*furioso* in Emanuele Delucchi's scores, *Prestissimoristringendo* in Gerd Büntzly's scores, *with zest* in Ernesto Ferreri's scores).

The composer frequently declares openly the comical angle in the titles of his compositions, for example, such as *Unvermeidliche Variationen über einen Ohrwurm* ("Inevitable Variations of an Imposing Melody") by Büntzly, *Variations grotesques* by Schytte, and *Insomniac Variations* by Ferreri. Musicians also make use of the informative potential of the subtitles: German composer Cornelius Gurlitt labels the *Variations on the Theme of "Ah, du lieber Augustin"* op. 115 (1880) as *humorously treated in the style of classical Composers*, American composer and programmer Benjamin Nacar in the *Variations on the Theme of "Für Elise" in the Styles of Different Composers* (2020) places the subtitle (*How Not To Play Für Elise*), while German opera singer Hans Nissen (*Thirteen Variations on a Children's Song*, 1960) and German choral conductor and composer Siegfried Ochs (*Folk Song with Variations in the Styles of the Old-Time and the Newest Composers*, before 1878) called their works *Ein musikalischer Scherz* ("A Musical Joke"), and Austrian composer and pianist Karl Hermann Pillney labels his *Adventures of a Popular Melody* (before

[8] About the phenomenon of the composer's presence in his own oeuvre, see: [14].

[9] Let us give the amazing instrumentation of the quartet ensemble: piano, balalaika, double-bass and percussion.

1968) as “Parodische Variationen für Hörer mit Sinn für musikalische Eulenspigeleien” (“Parody Variations for Listeners Understanding Musical Jokes”).

Words are also effectual in the titles provided for separate variations. Quite humorous are the verbal presentations of the versions of the song *V lesu rodilas’ yolochka* (“The Fir Tree was Born in a Forest”) (1985) in Mikhail Yermolov’s composition: “The Beginning of Mozart’s ‘Christmas Sonata’” (in the style of Mozart), “The Second Movement of Beethoven’s ‘Hypothetique Sonata’” (an allusion to the slow movement of the “Pathetique” Sonata), “The Miniature ‘Dance of the Small Trolls under the Christmas Tree’” (in the style of Grieg), “Prelude ‘The Fir Tree with Needles of the Colors of Henna’” (an allusion to Debussy’s *La fille au cheveux de lin*), “Gavotte ‘On the Kremlin Christmas Tree party’” (in the style of Prokofiev with a quotation of the scalar passage from *Juliet as a Girl*), “The Early Romance ‘The Fir Tree was Sad in Lilac Fog’ by Rachmaninoff set to a Text by Zinnaida Gippius” (an allusion to Rachmaninoff’s romance *The Lilac*), “An Improvisation ‘The Green Prickly Soviet Christmas Tree” (in the jazz style of Oscar Peterson).

Words are entrusted even with such important tasks as the unfolding of an enthralling storyline. It is successfully solved not only in the aforementioned *Hippocrates* variations, where Joaquin Turina Pérez has observed the interrelations between doctors and a patient. In a detailed scenario of Nicholas Ma’s piano piece *Jingle Bells but 18 classical composers are decorating a Christmas Tree* (2017) against the background of numerous quotations and allusions, such as: “Chopin Adds Christmas Lights,” “Rimsky-Korsakov Freaks out at a Bee in his House,” “Schubert Wanders into the Room,” “Rachmaninoff Wonders Where Mozart is,” “Mozart Jump Scares Rachmaninoff,” “Rachmaninoff Faints,” which ends in a fight and the use of the Christmas tree as a weapon.[10] A humorous musical psychodrama of torments at night is unfolded by Ernesto Ferreri in his *Insomniac Variations*.

Finally, incorporated words place musical works into a larger comical context: an album of the EMI company with background compositions by Ochs and Pillney performed by the Nordwestdeutsche Philharmonie under the direction of Werner Andreas Albert was released in the series *Meisterworke des musikalischen Humors* (“Masterpieces of Musical Humor”) (Il. 1).



Il. 1. Envelope of the CD from the series Masterpieces of Musical Humor.
Number from the EMI Electrola Catalogue:
C 063-28180

[10] Inspired by the effective result of the imaginative joke, Nicholas Ma composed another similar variation work—*Happy Birthday but 13 classical composers are fighting over the last slice of cake*, published in 2022.

The music itself also makes it possible to become convinced that the comic potential is effective in a state of poly-style unity. It is not difficult to observe that for the intonational bases for such varying, composers felt the need for melodies of a special kind—they were all characterized by a simplicity of melodic contour, rhythm and structure, as well as unpretentiousness, childlike naïveté, sincerity and playfulness. Such traits undoubtedly characterize the 17th century Austrian folksong *Ach, du lieber Augustin* ("Ah, you Dear Augustin"), the jaunty American song with an initial humorous meaning and presently a patriotic meaning *Yankee Doodle*, the song *Happy Birthday to You,* which has become truly iconic, as well as the most popular melody *V lesu rodilas' yolochka* ("The Fir Tree was Born in a Forest").

The comical angle is also supported by variations. In them, not only is a painstaking stylization undertaken, but also an incidence creating a comical effect, an exaggeration of certain features of one or another style, especially distinctly, together with a simple key tune. The comic effect is created by the "transformation into minor" of the initial theme, its transpositions and transferals into the extreme registers, its metric-rhythmic scale up (for example, the statement of Beethoven's melody in a blistering tempo in sixty-fourth note durations in a 3/8 meter at the beginning of the *Variations on the Theme of "Für Elise" in the Styles of Various Composers* by Benjamin Nacar). Intensive work is carried out with the material, which includes thematic derivations (articles and allusions), thematic condensations (strettos, contrapuntal combination, a swift succession of themes by various composers), collage-like "collisions" and supple deviations or modulations of intonation and style, combinatorics and other techniques.

The composer's humoristic frame of mind is also revealed by all sorts of intonational "pranks." Such works as, for example, the *Insomniac Variations. Theme with 24 Variations and a Fugue* for piano op. 24 (2007) by Ernesto Ferreri. In them the composer resorts to eclectic "adjacencies" of styles (for example, in Variations No. 2, *Aberti,* and No. 3, *Rhumba*) and contrasting intonations. There are numerous exaggerations (mellifluent cadences, an affecting "colorization" of chords of harp-like arpeggio motions), unpredictable modulations, sudden stops (prolongations of a chord concluding the Twentieth Variation for ten seconds, tremolos of the sounds of perfect fifths in a low register for 20 seconds in the transition between the 22nd and the 23rd Variations). The composer is generous with *staccatos*, mordents, grace notes and fermatas. As a result, numerous small details are assembled into quite a veracious picture of chaotic dithering of thought—a nocturnal nightmare.

Subjecting the theme to stylistic trials, musicians are hardly limited to jesting. The polystylistic multitude is given more serious roles. For example, it makes it possible to create a sort of *musical offering*. The idea of expressing homage to his colleagues was thought of by Theodor Latour in the poly-style panorama of the music of the turn of the 18th and the 19th centuries under the title of the *Twenty-Six Variations Imitating Outstanding Professors*. The Homage to Nikolai Rimsky-Korsakov, *Grotesque Variations* by Ludvig Schytte focused itself on the theme—a chromatically "sharpened" tune of *Tati-tati*, associated in this case with the master of Russian art (although, as it is known, the authorship of the melody belongs to Alexander Borodin), and the scherzo tone of the music. The idea of artistic co-authorship also turned out to be productive. In 1956 eight French composers presented the well-known pianist Margaret Long their musical gift—the piece *Variations on a Theme by Margaret Long*. Similarly, the celebration of the 80th anniversary of Hungarian musician Zoltán Kodály was marked with the appearance of the orchestral *Variations on a Theme by Zoltán Kodály* (1962) by five of his composition students, who were united by their treatment of a theme from the

String Quartet No. 1 by their teacher. Many other collective variation works were intended to honor significant musical public figures (Mikhail Glinka, Mitrofan Belyayev, the creator of the compilation of folksongs of the Vyatka region Nikolai Abramychev) or significant dates for musical life (such as the centennial of the Moscow Conservatory).

The aesthetic position that could be described as *idealizing* is close in its essence to musical offerings. The unusual composition *Wie einst Lili Marlen. Varianten end poetische Parodien im Stile großer Meister über das weltbekannte Lied* ("When once Lili Marlen. Variants and Poetical Parodies in the Styles of the Great Masters on the World Famous Song") for piano or orchestra (1981) was formed up by German composer and pianist Hans Priegnitz. The lyrical song, which captivated the world in the 1940s, especially in the performance of Marlene Dietrich, appeared here not only in the "public comments" of the greatest musicians (Bach, Mozart, Beethoven, the Romanticists, Bartók and Johann Strauss)—the musical phrases are alternated with reminiscences of verses of famous poets (Goethe, Eichendorff, Heine and others). Thereby, with the joint forces of two types of artistry—the musical and the poetic—the composer transformed the humble daydreams of a soldier about his meeting with a girl into a veritable symbol of humanity elegized by art.

The field of artistic possibilities of poly-style "reversing" of a theme is seen by the composer much broader and spans over rather complex aesthetical-philosophical conceptions. This pertains in full measure to the aforementioned *Double Variations for Violin and Suspended Cymbal* by Vladimir Kobekin, wherein the concluding counterpoint of two self-sufficient and distinct strata of music—the folkloristic-vernacular and the professional-academic—appear as created out of compulsion, rather than being organic. The listener becomes a witness to a remarkable *drama*: while speaking virtually about the same thing—a lamenting pouring of the human soul,—two musical civilizations seem not to hear or understand each other.

Absolutely *tragic* is the conception of Alfred Schnittke' short piece *Stille Nacht* ("Silent Night") for violin and piano. The melody of the Austrian Christmas hymn with the same title by Franz Xavier Gruber, composed in 1818, is filled with grace and divine luminosity. At first, it envelopes the affectedly contemplating soul with its serene consonant sound. However, confronted with an aggressive onrush of dissonantly chromatic means, the theme, which long since has become the symbol of eternal harmony and perfection, gradually becomes distorted and disappears. The composer seems to forewarn us about the danger stemming from avant-garde innovations and usurps by itself the fundamental bases, the reliable traditions of art, or, on the other hand,—resonating with the grandiose conception of his Symphony No. 1—about the Evil and Chaos that threaten Good and Beauty.[11]

Conclusion

We have become convinced that musicians are well familiar with such potential of variations, as the possibility of a brave "departure" from the pivot-theme. In practice, this knowledge becomes manifested not only in academic textural, timbral or other—inventive—transformations of the source material, but also in the decisive changes of its genre- and even style-related appearance.

Polystylistics is quite diverse in variations, both in the chosen "originals for portrayal" and in the means of their dislocation. It becomes scaled in the sphere of individual compositional

[11] The aesthetic aspect of polystylistics is examined in rather great detail in the publication: [15].

styles and, to take it broader,—in the spheres of styles of national cultures and great epochs. In terms of disposition, it is also solved in different ways: the stylistic distinction appears between the themes and the variations, between the respective themes, between the blocks of "theme with variations," and between the variations themselves. Not infrequently, it is combined with contrast of genre—heightening it and bringing greater detail to it (the polonaise and mazurka serve as intonational signs of Polish culture, the tarantella represents the Italian culture and the bolero—of the Spanish). The distance between the styles also oscillates from barely perceptible to quite obvious and even marked out.

Upon the repeated statements of the theme in different styles, certain natural recurrences of the variation form become more acutely perceptible. On the one hand, with the enhancement of contrast, the tendency of disintegration of the movements becomes fortified. However, on the other hand, additional centripetal mechanisms of its compensation become involved. Besides the means developed by the evolution of variation form, it became possible to disclose such means specific for polystylistics as timbral dramaturgy, genre homogeneity of the variations, the selectivity of the choices of styles, as well as programmatic qualities. The potential destructivity of the poly-style variations pales in comparison with a clearly set, professionally and convincingly solvable artistic goal. As it has turned out, their artistic goal-setting is quite diverse. It covers a preliminary mosaic picture of the musical world (a sort of metamusical model of being), presents a construction of the historical retrospective of the art of music. The element of play was rightfully established it within a range spanning from the manipulation of musical material and even with large-scale strata of music through playing on the instrument (as a type of activity, a demonstration of performing skills, the "condition of the soul"), up to the philosophical assertion of the play paradigm of existence. Poly-style variations turned out to be in possession of focusing on a particular aesthetical position—comic (in its various tints), reverently-idealizing, dramatic, and tragic.

Beyond all doubt, an unconditional priority for musicians is assumed by play and jest, which are quite close to each other. Such an aesthetic predilection on the part of variations has stipulated a special demand here of themes of a song and dance variety, unpretentious in a childlike way, which are everybody's favorites.

As can be seen, the variation form has undergone an evolution. One of the ramifications of its historical motion has become its permeation with differently styled models. This idea, having been generated rather a long time ago, continues to be relevant at the present time, as well. It is adhered to by many composers, most notably—by British musician Paul Coles in his *Concertino, Theme and Variations in the Style of Various Composers* for piano and orchestra (before 2020), Italian pianist, organist and composer Carmelo Mantione in his *Variazioni su un tema di Bach in differenti stili storici* ("Variations on a Theme by Bach in Various Historical Styles") op. 11 for piano (2015), as well as Benjamin Nacar, Giovanni Pietro Orefice, Jonathan Posthuma and other musicians.

The stylistic space of the genre of variations is expanding. Examples of contemporary art are penetrating into it (the music of Arnold Schoenberg, Bela Bartók, Sergei Prokofiev, Dmitri Shostakovich, Georgy Sviridov, Erik Satie, John Cage and George Gershwin finds itself subservient to the art of portrayal). The variation form has been substantially enriched by the energies of jazz, ballroom dance (Argentinian tango, American foxtrot, African American jive, and Afro-Cuban rumba), and cinema, specifying the meeting points between the academic and entertainment strata of music and opening up new aesthetic perspectives before it.

Finally, in the mutual interactions between "variations" and "style," the reevaluation of

these categories themselves becomes obvious. This occurs upon interpretation of "style" as a "theme" of variation (a "theme of the highest order"), which was carried out in the piano piece *Toccatina-Collage* (No. 12 from the *Polyphonic Notebook*, 1972) by Rodion Shchedrin, thereby creating a brilliant example of a sort of "double variations" in the alternating styles of Bach and Shchedrin. Judging by everything, the principle of variation that it itself is simple—that of repetition with changes—has by no means exhausted its form-generating and artistic resources, and the centuries-old history of variations shall continue in the future.

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From "Accompaniment" to "Event": The Evolution of Conceptual Vocabulary in International Research on Audiovisual Synthesis

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Abstract. The article presents a historical and theoretical analysis of the evolution of conceptual vocabulary in international research on audiovisual synthesis and multimedia art. The development of approaches to the methodology of music analysis is traced from utilitarian "accompaniment" in early cinema to the interpretation of the musical component as an autonomous, dramaturgically active "event" in contemporary digital installations. The study focuses on the transformation of methodological approaches that developed in parallel with the increasing complexity of artistic practice. Key events in the chronology of the formation of the interdisciplinary language of science are summarised. The origins of the legitimisation of sonic reality in Francesco Balilla Pratella's Futurist manifesto are examined along with Dziga Vertov's early montage-based and polyphonic concepts of the "radio-ear." Particular attention is drawn to Leonid Sabaneev's first systematic musicological study, which anticipated the foundations of film semiotics through the categories of "aesthetic synchronisation" and the phenomenology of time. Michel Chion's phenomenological approach is examined, in which the category of the "audiovisual contract" and the concept of "added value" provided a means of studying music not as a passive background, but as an active factor in the production of meaning. The trajectory culminates in Nicholas Cook's model, which offers a structured musicological method for investigating multimodal perception. Cook systematically demonstrates that sound cannot be isolated from graphics and context, constructing a semantic typology of musical-visual relationships through the categories of conformance, contest and complementation. Emphasising the cognitive and integrative character of contemporary digital multimedia, which is rooted in Wagner's concept of the *Gesamtkunstwerk*, the article concludes by advocating for a continual renewal of musicology's analytical toolkit.

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Keywords: multimedia, conceptual and categorical apparatus, audiovisual synthesis, Leonid Sabaneev, Michel Chion, Nicholas Cook, Louise Harris, polymodal perception, interaction between the arts, dramaturgy of sound event

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От «сопровождения» к «событию»: эволюция понятийного аппарата в зарубежных исследованиях аудиовизуального синтеза

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Аннотация. Статья посвящена историко-теоретическому анализу эволюции понятийного аппарата в зарубежных исследованиях аудиовизуального синтеза и мультимедийного искусства. В работе прослеживается путь в осмыслении методологии анализа музыки: от утилитарного «сопровождения» в раннем кинематографе до трактовки музыкального компонента как самостоятельного, драматургически активного «события» в новейших цифровых инсталляциях XXI столетия. В фокусе исследования находится трансформация методологических подходов, развивавшихся параллельно усложнению художественной практики. В статье последовательно раскрываются ключевые события в хронологии формирования междисциплинарного языка науки. Рассматриваются истоки легитимизации звуковой реальности в футуристическом манифесте Франческо Прателлы, а также ранние монтажные и полифонические концепции «радиоуха» Дзиги Вертова. Особое внимание уделено первому системному музыковедческому труду Леонида Сабанеева, предвосхитившему основы киносемиотики через категории «эстетической синхронизации» и феноменологии времени. Рассматривается феноменологический подход Мишеля Шиона, чья категория «аудиовизуального контракта» и концепт «добавленной стоимости» позволили изучать музыку не как пассивный фон, а как активный фактор смыслопроизводства. Итоговой точкой выступает модель Николаса Кука, предложившая структурированный музыковедческий метод исследования полимодального восприятия. Кук последовательно доказывает невозможность изоляции звука от графики и контекста, выстраивая семантическую типологию музыкально-визуальных связей через категории конформности, противоборства и дополнения. Автор подчёркивает когнитивный и интегративный характер современного цифрового мультимедиа, уходящий корнями в вагнеровскую идею *Gesamtkunstwerk*, и доказывает необходимость постоянного обновления аналитического инструментария музыкознания.

Ключевые слова: мультимедиа, понятийно-категориальный аппарат, аудиовизуальный синтез, Леонид Сабанеев, Мишель Шион, Николас Кук, Луиза Харрис, полимодальное восприятие, взаимодействие искусств, драматургия звукового события

From "Acoustic Glue" to "Chemical Reaction": a Paradigm Shift

Igor Stravinsky's well-known remark, recorded in a 1946 *Musical Digest* interview with the American composer and pianist Ingolf Dahl, and frequently cited in scholarly publications and music criticism, has long been seen as emblematic of the degradation of music in the screen arts. The composer's attitude to this industry is formulated by his famous aphorism: "There is only one real function of film music—namely to feed the composer." [1, p. 4] However, this famous quip is far from Stravinsky's only critical jab at cinema; in addition, he laments that, on the screen, music "…has got to bridge holes; it has got to fill the emptiness of the screen and supply the loudspeakers with more or less pleasant sounds." [Ibid., p. 35] In Russian translation, Stravinsky's references to "bridging holes" and "filling the emptiness of the screen" became established in music criticism and Stravinsky scholarship in the condensed expression *zapolnitel' pustot* ("gap filler"), subsequently encapsulated in the phrase "acoustic glue."

These outrageous lines instantly became cult classics and are still widely circulated in numerous critical sources. Less often noted, however, is another passage from the same interview, in which the composer formulates a demanding aesthetic ideal for works of the screen arts through the following conceptually productive metaphor: "…my ideal is the chemical reaction where a new entity, a third body, results from uniting two different but equally important elements: music and drama. This is not the chemical mixture where, as in the films, to the preordained whole just the ingredient of music is added, resulting in nothing either new or creative." [Ibid.]

In this radical manifesto directed against Hollywood's commercial film industry, the composer envisages the future in terms of an autonomous audiovisual architecture in which music is created according to different principles, rather than being subordinated to the elementary logic of sonically duplicating the plot. This historical trajectory—from early cinema to contemporary multimedia installations—encompasses not merely a century of development, but a fundamental shift in the understanding of audiovisual synthesis. Having moved beyond the illustrative stage, contemporary audiovisual art has arrived at an almost complete autonomy of its visual and sonic media layers. Stravinsky's prophetic vision, which captured the profound ontological crisis of the future of multimedia[1] in the middle of the last century, crystallised over the years. In parallel, musicology developed a distinct area of research devoted first to music in the screen arts and later to music in multimedia art. This field developed in parallel with the evolution of its conceptual apparatus and scholarly terminology. The musical component of multimedia experiments is difficult to study using established methods, since such works require a different analytical toolkit capable of deciphering the complex relationships between sound, space and the digital image.

[1] The term "multimedia," which had previously been applied neither to experiments combining light and music nor to works of cinema, emerged in Western culture only in August 1966. It was coined by musician Bobb Goldstein, who used the neologism to advertise his avant-garde light and music show in New York. The first printed mention was recorded on 10th August 1966 in a review printed in the American magazine *Variety*. The term then entered academic musicological literature at the turn of the 1960s and 1970s mainly to describe rock concerts and instrumental theatre works.

Methodological Contours of Audiovisual Synthesis: in Search of a New Language

Comparing the focus of art history research in the last century and the present, one cannot help but notice a number of facts accompanying the study of music in the field of audiovisual and multimedia compositions. Thus, despite the abundance of contemporary works of a highly technical nature, today another aspiration is clearly visible—both on the part of researchers and on the part of the creators of "multimedia" [2] compositions themselves. Their desire to move beyond the purely craft-based and technical dimensions of multimedia largely determines the new character of the theory of multimedia art. Such changes in the search for new compositional techniques and alternative editing methods, together with new forms of collaboration with directors on visual effects and new approaches to analysing the perception of a composition, are likely to be closely connected with the broader state of audiovisual practice and digital culture as a whole.

A substantial body of scholarship, both Russian and international, has addressed the complexity and diversity of the individual branches that make up the tree of contemporary media art in the 21st century. There is probably no need here to enumerate the questions and lines of enquiry currently occupying researchers, since this field is too diverse to summarise adequately and would merit a separate publication. Nevertheless, it becomes necessary to recall this phenomenon, because it is precisely this that gives rise to the need for a methodological explanation, which, in turn, is only possible on a sufficiently broad basis. Hence the search for a theoretical foundation, prompting different authors to draw on interdisciplinary approaches and semiotic systems regarded as most productive at the time of a given digital work's creation. At the same time, a full disclosure of the methodological foundations of multimedia concepts—including, in particular, the process of forming one's own theoretical base and conceptual apparatus—presents considerable difficulties.

It is worth acknowledging that contemporary new-media theory today contains virtually no research conducted within the closed disciplinary boundaries of art studies alone. Most often, the platform for such work is a ramified integration of approaches drawn from related humanities and technical disciplines. Contemporary theoretical works created in recent decades that pursue general methodological objectives are characterised by a natural intersection of various research vectors, which is expressed in the inherently interdisciplinary nature of the phenomenon under consideration. This convergence arises from what is taken to be the principal task of this type of theory: providing a systematic rationale for new and unconventional forms of interactive art. The need to account for the unexplored therefore calls for an interdisciplinary approach, in the hope that it can demonstrate the internal logic of novelty, however unfamiliar that novelty may appear to the reader.

This seems to explain the frequent attempts to theorise the latest multimedia compositions, whose technological diversity in the digital age calls for the construction of clear conceptual models. In this regard, the basic concepts are formed at the intersection of art history, semiotics, film theory and computer science.

[2] As most commonly used in Russian and international scholarship, the meaning of the term "multimedia" appears as informed by the adduced discussion. In particular, Valentina Kholopova in her article about the work of Igor Kefalidi gives a description of "multimedia": "…among these 'media' there may be graphics, verbal text, sound, video images, animation and others, with which a person works with the help of a complex of hardware and software, synthesising them into a single information field." [2, p. 11]

The task of a deep theoretical justification in this case consists in revealing the internal artistic persuasiveness and logic of the proposed interactive method. Here it seems indicative to turn to the structural analysis of the screen image, where the key distinction becomes the division between the physical nature of the digital signal and the "audiovisual object" as a semiotic unit. Thus, the principal problem in developing an appropriate methodology consists in describing such an object, which functions at the interface between the visual continuum and the sonic mass.

In the present work, it becomes necessary to outline the chronological boundaries of the phenomenon under consideration. In this way, the object of the study becomes the conceptual apparatus of music analysis in audiovisual arts, the visual series of which is created on the basis of modern technologies. The starting point of the research is the evolution of screen sound—from the practice of pianist and the creation of original film scores to the interactive multimedia forms of the 21st century. Musical theoretical analysis in the West developed in several waves following this process, which consistently move away from an understanding of classical cinema to the theory of digital multimedia.

Avant-garde Origins: from Pratella to Vertov

The historical origins of this conceptual evolution go back to the beginning of the 20th century, representing an era of a radical break with the classical academic tradition. The first theoretical outlines of the future sound-visual synthesis were born at the intersection of futurism and technological progress. Thus, already in 1910, the Italian composer and theorist Francesco Balilla Pratella in his *Manifesto of the Futurist Musicians*[3] declared the need to expand the sound boundaries of art. Comparing different national schools of composition, Pratella notes that while "in France Claude Debussy…floats in…a tranquil lake of…transparent harmonies," and "in Russia Modest Mussorgsky, renewed through the soul of Nikolai Rimsky-Korsakov, through the grafting of a primitive national element… causes tradition to be forgotten,"[4] Italian Futurism proposes a fundamentally different direction for the development of art.

In the same text, Pratella criticises academic institutions, calling instead for "drawing inspiration and aesthetics from nature, through all its phenomena—real, human and superhuman."[5] These phenomena implied a new urban and industrial environment. Pratella opens the door to non-harmonic sounds (noises and ambient sounds), which were previously excluded from the space of art and considered "anti-musical." The manifesto thus legitimised the sound reality of the new world as a fully-fledged aesthetic object.

These ideas would later prompt the Soviet film director Dziga Vertov to develop a systematic methodology for working with musical material in the screen arts. Even in the pre-sound period, in his early manifestos and theoretical notes (beginning with the article *WE: Variant of a Manifesto*, 1922), Vertov effectively transferred the laws of musical literacy to the plane of film editing. According to his theoretical concept, recorded sounds and visual segments were likened to notes, while the structure of the work was built on "intervals"—rhythmic, dynamic and semantic transitions between them.

[3] Pratella F. B. *Manifesto dei musicisti futuristi.* Milan, 1910. 4 p. (Manifesti futuristi / a cura di L. Caruso; 14). URL: https://www.memofonte.it/files/Progetti/Futurismo/Manifesti/I/14.pdf (accessed: 10.08.2026).

[4] Ibid., pp. 1–2.

[5] Ibid., p. 3.

In his later writings[6] on the concepts of the "radio-eye" and "radio-ear," Vertov would develop a methodology in which temporal sound elements cease to function as an illustrative background. These are organised into an autonomous, polyphonic audiovisual fabric. Thus, Vertov's theoretical legacy laid the foundation for the structuring of sound in film studies, transforming the intuitive concepts of the Futurists into a rigorous editing system.

Leonid Sabaneev's Theory of Sound-Visual Synthesis

The further evolution of theoretical thought in the 1930s was marked by the publication of fundamental works that summarised the international experience of sound cinema. The key figure of this stage was the musicologist, music critic, and composer Leonid Leonidovich Sabaneev, who published the monograph *Music for the Films* in 1935. [4] Although written in Russian, the book was first published in English translation by Samuel William Pring and published in London by *Sir Isaac Pitman & Sons*. Representing a comprehensive methodological study of sound-visual synthesis, the monograph was written at a time when sound cinema had existed for less than ten years. Sabaneev was perhaps the first to transfer the strict categories of academic musicology into the space of screen arts, thus laying the foundations for future theories of multimedia. The author's principal concept is built around the phenomenology of screen time and musical meter. He notes that visual editing (changing frames) has a discrete nature, while music is characterised by continuous duration. When superimposed on the visual sequence, musical tempo and rhythm can slow or accelerate the viewer's subjective perception of the action. Sabaneev introduces the concept of "aesthetic synchronisation," arguing that the mechanical coincidence of a strong beat with a visual accent is detrimental to art because it reduces music to a kind of poster: "Aesthetic synchronization has nothing in common with the crude mechanical coincidence of the strong beat and the visual accent; a genuine synthesis arises only when the music preserves its own internal logic and structural integrity, developing parallel to the frame rather than servilely imitating it." [Ibid., p. 22]

In laying the foundations of the semiotics of audiovisual works, Sabaneev anticipates Michel Chion's famous differentiation into "diegetic" and "non-diegetic" sound. Sabaneev divides film music into two methodological categories: background or illustrative-decorative music—a soundtrack used to create atmosphere and to "glue together" the joins between shots—and dramaturgically active music, which becomes an independent agent within the action. The latter may contradict what is shown on screen, reveal a character's hidden thoughts or foreshadow events that have yet to appear. This closely anticipates what Nicholas Cook would, some sixty years later, describe as the models of "complementation" and "contest."

The principal methodological thrust of Sabaneev's work partly anticipates Stravinsky's later manifesto. Sabaneev rejects the utilitarian approach in which music becomes the "handmaiden" of the image. He insists that even within a three-minute film episode, the music must maintain the internal logic of the musical form. At the same time, he does not deny that "...in general, music needs to understand that in cinema it should almost always remain in the background: it acts, so to speak, as a tonal figuration—the 'left hand' to the melody on

[6] The speech is, in particular, about the report *Kinoglaz, radioglaz and the so-called documentary*, [3] presented by Vertov to the Main Political Education Directorate of the RSFSR in 1929.

screen—and things go wrong when that left hand starts pushing into the foreground and obscuring the melody." [Ibid., p. 17]

"Audiovisual Contract" by Michel Chion: Sound as a Generator of Meanings

More than half a century later, the methodological line outlined in Sabaneev's work had evolved into Chion's large-scale phenomenological concept,[7] which was set out in his work *Audio-Vision: Sound on Screen.* [5] Chion decisively moved the analysis of cinematic sound beyond the limits of the established framework by introducing the "audiovisual contract" into academic discourse. His book was first published in French by the renowned Parisian publishing house *Éditions Nathan* in 1990, translated into English in 1994 by Claudia Gorbman, an American film scholar, Ph.D., professor emeritus at the University of Washington in Tacoma, and published in New York by the university press *Columbia University Press* in the same year.

A notable feature of this study is the author's focus on the sound component of cinema through the introduction of the concept of "audiovisual contract." [Ibid., p. 3] This concept occupies a central place in the architectonics of the work: the researcher not only opens his or her work with it, placing it in the title of the first part, but also develops a deep theoretical analysis on its basis. The author advances the idea that the perception of multimedia art is based on a kind of agreement, or "symbolic pact," [Ibid., p. 222] between the creative team of director and composer and the viewer. Within the framework of this pact, auditory and visual stimuli do not duplicate, but mutually determine and qualitatively transform each other, giving birth to fundamentally new meanings. A kind of synergetic fusion of acoustic and visual series arises. This kind of integration forms a single "transsensory" whole, [Ibid., p. 136] within which sound qualitatively transforms the semantic content of the frame, while the image, in turn, determines the perception of auditory material.

Chion's earlier study of the phenomenology of sound perception in the screen arts has been extensively explored within Russian musicological scholarship. The attention of contemporary Western musicology is increasingly focused on those latent aspects of Chion's concept that for a long time remained on the periphery of research and constituted a kind of "behind-the-scenes" space of his theory. Although primarily received as a scholar of the phenomenology of sound perception, Chion implicitly embedded in *Audio-Vision* a new analytical toolkit for musicology, whose potential is only now being realised in the latest research on media art. Authors note that Chion took the analysis of film music far beyond a simple analysis of scores or illustrative functions. This has prompted a reassessment of the musicological propositions that underpin the French composer's conception. Thus, Sara Pinheiro[8] notes that Chion "does not theorize about sound per se but about elements that happen to be audible: voice, speech, text, music."

[7] Michel Chion (b. 1947) is a French film critic and composer, a representative of musique concrète. He began his career in 1970 as assistant to Pierre Schaeffer at the Groupe des Recherches Musicaux (GRM).

[8] Sara Pinheiro (b. 1985) is a sound engineer, teacher and sound designer. Pinheiro's research interests include sound theory in film production. She received her degree in cinematography in Lisbon in 2008, after which she continued her studies in the Netherlands. She was awarded Doctor of Philosophy (Ph.D.) by the School of Music and Media, Bangor University, Wales. Since 2013, she has been actively teaching in the Czech Republic, serving as a permanent lecturer at the Centre for Audiovisual Research at the renowned Prague film school FAMU and as a guest lecturer at the Royal Conservatory of Music in The Hague.

[6, p. 142] His focus is on the impact of sound on the overall poetics of cinema, rather than "sound as a language in itself. His attention belongs to the filmmakers rather than the sound-makers." [Ibid., p. 142] Despite this, Chion's book remains the most frequently cited source for the fundamental conceptual framework used to analyse the interaction between sound and image in the screen arts and multimedia. Nick Poulakis draws attention to this point,[9] emphasising that Chion's work represented a major milestone in the field because it "has been the first book that systematically theorized the field of 'film sound/film music studies'." [7, p. 458] Poulakis states that Shion's text "moves the discussion away from 'synaesthesia'." [Ibid., p. 459] Instead, the category of "audiovisual contract" is introduced, which is understood as a kind of "symbolic contract that the audio-viewer enters into, consenting to think of sound and image as forming a single entity." [Ibid.] Within the framework of this model, music is explored not as a passive accompaniment to the image, but as a dramatically active element, an event that radically recodes the visual sequence. The key analytical tool here is the concept of "added value," which reveals "the expressive and informative value with which a sound enriches a given image." [Ibid.] Chion's concept radically restructured the conceptual apparatus of multimedia researchers. It can be said to have transformed researchers' intuitive explorations into a rigorous, systematic methodology for analysing the audiovisual arts.

Pierre Schaeffer's theory of the "sound object" became an important instrument of such systematisation, proposing that sound be studied in isolation from its source and cultural context and thereby laying the theoretical foundations for analysing contemporary digital, collage-based and multi-medium compositions. However, this method was not flawless. Schaeffer's peculiar methodological eclecticism is remarked on by Józef Kon in his 1981 work. Analysing the concept of concrete music, the researcher explains this eclecticism as a forced necessity—the search for a theory "aimed at substantiating new, non-traditional forms of musical art." [8, p. 5] Moreover, Kon advances the critical argument that, in musique concrète, "elaborate theoretical argumentation is intended <…> to compensate for the insufficient artistic persuasiveness of the actual result produced by the proposed <…> compositional method." [Ibid., p. 7] This thesis could well apply today to the contemporary terminological system of multimedia, where complex digital theory also often outstrips or justifies the imperfections of artistic practice itself.

Multimedia as an Interactive "Event"

The period of the late 20th century was marked by the mature formation of a theory of audiovisual synthesis into an independent scientific discipline. Whereas Michel Chion's work during this period was concerned primarily with systematising the classical audiovisuality of cinema, by the end of the decade it had become necessary to extend this approach to new digital formats. A conceptual answer appeared in the form of a book by the famous British musicologist, professor at Oxford and Cambridge Universities, member of the British Academy (FBA) Nicholas Cook *Analysing*

[9] Nick Poulakis is a Greek researcher, ethnomusicologist, cultural scientist, Ph.D., and a staff member of the Laboratory of Ethnomusicology and Anthropology at the Kapodistrian University of Athens. Author of a dissertation on music in Greek cinema of the 1960s. He taught anthropology of music, documentary filmmaking, ethnographic film and music informatics at universities in Greece. He studies film music as a cultural artefact, explores Balkan folklore and creates ethnographic films. Member of the International Music and Media Research Group and the editorial board of the journal *Polyphonia*.

Musical Multimedia, [9] published in 1998 by *Clarendon Press*. In it, the author, drawing on Chion's findings, proposes a structured approach to the analysis of the interaction of sound and image, henceforth considering them as equal components of meaning production. Cook introduces a theoretical model of semantic interaction (conformity, opposition, complementation) that describes in detail the types of connections between auditory and visual texts.

Notably, the conceptual framework employed by the author takes account of the distinctive features of multimedia compositions, which are inseparably linked to multimodal perception, and can provide a foundation for a methodology of music analysis applicable to works of this kind. Cook consistently argues that, in the contemporary context, sound cannot be analysed in isolation from graphics, text and context, since these elements function together as a unified semantic construct.

By examining the applicability of synaesthesia to multimedia analysis and the significance of the relevant theoretical framework, the author defines the central concern of the study as the methodological basis for analysing music in multimedia compositions. Such questions have generally remained at the margins of academic enquiry and have appeared only rarely—if at all—in studies devoted to multimedia art.

The study maintains a balanced division of the work into two sections, the first of which is devoted to the theoretical basis used by the author as an analytical tool, while the second comprises a series of analytical studies in which this particular concept is applied. As a general outline, the extremely clear organisational structure presents the reader with a functional and concise method of analysis with examples of its practical application.

The idea formulated in the text of the work that "the identification of word with denotation and music with connotation suggests the kind of layered, non-competitive relationship" [Ibid., p. 119] gradually becomes the catalyst for the main idea that leads the author to his own analytical model. In general, its main characteristics are outlined in the paradigm of connections: identifying similarities and analysing differences. The essence of the study of connections consists in checking whether media components duplicate the same meaning across different modalities of perception, or whether these elements convey inconsistent messages. In the latter case, the perception of the listener-viewer is transformed into a more complex interpretative process. According to Cook's typology, the interaction of arts in multimedia is structured within a single space and can be reduced to three key models. The first model operates with the concept of *conformity*, in which the auditory and visual components duplicate the same message. At the opposite pole is the situation of *confrontation*, where the meanings of different media come into direct conflict with each other. An intermediate position is occupied by *complementary* relationships, which are characterised by a dynamic balance; here, the connection between the components is neither absolutely identical nor clearly conflicting.

In this regard, the anthology edited by Randall Packer and Ken Jordan [10] is noteworthy. In it, the authors propose relying on a strict differentiation that depends on what exactly is understood by multimedia composition. The researchers challenge the myth that multimedia compositions became possible only with the invention of the personal computer. The approach to multimedia in this publication is not technological, but rather conceptual and cognitive: the computer is seen as merely the best means, offering a platform for the implementation of long-existing ideas and concepts. It is a kind of "meta-medium," [11, p. 126] capable of physically embodying the long-standing aesthetic quests of humanity. British artist Roy Ascott puts it even more clearly: "Multimedia, in my view, is not an invention but an ongoing discovery of how the mind and the

universes it imagines (or vice-versa, depending) fit together and interact." [12, p. 311]

In analysing the anthology's content, Packer and Jordan identify five universal pillars of multimedia: integration, interactivity, hypermedia, immersion, and narrativity. Tracing a direct connection between Richard Wagner's operatic concept of the *Gesamtkunstwerk* and contemporary virtual environments, they show that the ideal of total viewer immersion long predates the advent of microchips. Citing the happenings of John Cage and Allan Kaprow as examples, the researchers point to early models of user interactivity that, even at that stage, already called for an updated methodological framework.

In recent research in the field of multimedia arts, particularly in the methodology of audio analysis, there has been a gradual shift away from classical musicological analysis towards interdisciplinary approaches involving the psychology of perception, information technology, and cognitive science. Music analysis based on the models of Nicholas Cook or Michel Chion has tended to focus primarily on semantic correspondences—how a pre-existing sound comments on or complements a pre-existing image. In her monograph, Louise Harris[10] proposes shifting the focus to the level of microstructures—both in the field of musical expressive means and in the sphere of generating a visual series. Harris identifies a distinctive property of multimedia compositions, which she terms cross-modal plasticity, referring to the capacity of auditory and visual parameters to flow into one another, be mutually converted and undergo algorithmic exchange in real time. In contemporary multimedia compositions such as *Syn* by Ryoichi Kurokawa, *Fundaments and variants* by Yannis Kyriakides, as well as *Auroculis* by Harris herself, music becomes a generative space for the formation of a visual and eventful series. The pitch, texture density, timbral richness, or rhythmic pattern of an audio signal can be used to directly control the behaviour of digital pixels. According to Harris's concept, the boundaries between the auditory and visual layers in the digital environment are completely blurred, turning into mobile spaces of mutual translation and transmutation. [13]

The synthesis of cross-modal plasticity and the subjective factor serves as a basis for Harris' formulation of a key methodological conclusion: an interactive audiovisual work is not a static text, but a perceptual process. Music in such systems encodes space, while the subject decodes it through his or her involvement.

Conclusion

The development of a methodology for studying multimedia compositions is structured by an interdisciplinary approach. The evolution of theoretical models and artistic practices in multimedia art, as traced in international scholarship, reveals a transformation that has come to define the contemporary branch of musicology devoted to multimedia compositions. Classical concepts of audiovisual counterpoint and multisensory perception, which laid the foundation for the study of the interaction of sound and image in the 20th century, are now faced by the need for a gradual rethinking of the categorical apparatus. Traditional analytical models, most clearly represented in the works of

[10] Louise Harris (b. 1983)—professor at the University of Glasgow, media composer, sound artist. She received her higher education at Oxford University and defended her doctoral dissertation at the University of Sheffield (2010). Her research and creative interests include electronic music, computer graphics, fixed media, live performances and large-scale spatial installations. Harris has gained international recognition as a researcher of the phenomenon of expanded audiovisual formats and cross-modal interaction. Her musical and multimedia works are regularly exhibited at major international festivals in the UK, Europe, the USA and Canada.

Nicholas Cook and Michel Chion, were initially formed in the space of cinema and early screen arts, where musical and visual components existed as autonomous, complete and static media realities. Within this approach, the research focus inevitably shifted towards semantic, illustrative or contrapuntal correspondences.

It is noteworthy that the presented evolution of the conceptual apparatus in foreign studies of audiovisual synthesis demonstrates a conceptual correlation with similar theoretical processes in Russian musicology. In the Russian scholarly tradition, the foundation of the study of screen arts has historically relied on the classical theories of montage by Sergei Eisenstein, the concept of "visible music" and the phenomenon of synaesthesia (polysensory perception), developed in the works of Bulat Galeev and representatives of the Prometheus research centre. In these conceptions, sound and image were treated as autonomous components, while their synthesis was analysed within the confines of the frame.

The current state of Russian musicology records the transformation of methodological orientations. In research on new media—ranging from detailed analyses of music-computing technologies to the semiotics of virtual environments—an intermedial approach is becoming increasingly prominent. Traditional musicological categories (such as "composition," "text," and "form") in Russia, as well as abroad, are showing potential for substantive expansion. The study of stable audiovisual counterpoint is being replaced by the analysis of open, processual and interactive systems (for example, in generative art or multimedia performances). Thus, both Russian and foreign research paradigms are moving synchronously from a text-centric analysis of isolated media to a dynamic, interdisciplinary understanding of the digital environment.

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Organ Culture in Kazakhstan: Problems of Periodisation

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Abstract. The article addresses the problem of periodising organ culture in Kazakhstan as a distinct branch of the country's national musical culture. The source base of the study consists of organ works by Kazakhstani composers created between 1967 and the 2020s, along with archival materials, dissertations and monographs on the history of musical art in Kazakhstan, as well as works touching on issues of periodisation and stylistic evolution of the national school of composition. The methodological basis of the work is constructed according to historical, comparative and genre-analytical methods, as well as the principles of a systems approach to the study of musical culture. Drawing on the periodisation models proposed by Larisa Latyshova, Meruert Zhekenova and Tatiana Kharlamova, the article analyses their relationship to Valeria Nedlina's general periodisation of Kazakhstan's musical culture. On this basis, organ art is shown to be developing in line with the general processes of mastering the European academic model while forming its own internal logic of artistic evolution. The development of organ art in Kazakhstan can be associated with the early formation of the genre system of the European tradition, its subsequent expansion in the field of solo performance, and processes of national rethinking. The study refines the existing three-stage periodisation of organ culture in Kazakhstan and revises its chronological boundaries (1967–1975; 1976–1999; the 2000s to the present). It also establishes that, throughout its development, organ culture has served as a field of creative experimentation in which modern compositional techniques, including dodecaphony, have been explored, making it one of the most dynamic areas of the country's national musical culture.

***Keywords*:** organ culture in Kazakhstan, periodisation, genre evolution, organ repertoire, Kazakhstani composing school, national musical culture

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Органное искусство Казахстана и вопросы его периодизации

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Аннотация. Статья посвящена проблеме периодизации органного искусства Казахстана как самостоятельного направления национальной музыкальной культуры. Источниковую базу исследования составляют органные сочинения казахстанских композиторов, созданные в период с 1967 по 2020 год, архивные материалы, диссертационные и монографические работы по истории музыкального искусства Казахстана, а также труды, затрагивающие вопросы периодизации и стилевой эволюции национальной композиторской школы. Методологическую основу работы определяют исторический, сравнительный и жанрово-аналитический методы, а также принципы системного подхода к изучению музыкальной культуры. В статье рассматриваются примеры периодизации Ларисы Латышовой, Меруерт Жекеновой и Татьяны Харламовой, анализируется их соотношение с общей периодизацией музыкального искусства Казахстана, предложенной Валерией Недлиной. На этой основе устанавливается, что органное искусство развивается в русле общих процессов освоения европейской академической модели, однако формирует собственную внутреннюю логику художественной эволюции. Показано, что развитие органного искусства Казахстана связано с ранним формированием жанровой системы европейской традиции, её последующим расширением в области сольного исполнительства и национальным переосмыслением. В результате исследования уточнена существующая трёхэтапная периодизация органного искусства Казахстана и скорректирована её датировка (1967–1975; 1976–1999; 2000-е годы – настоящее время), выявлено, что органная сфера на протяжении всего периода функционировала как пространство творческого эксперимента, где апробировались современные композиционные техники, в том числе додекафония, что позволяет рассматривать данную область как одну из наиболее динамичных в рамках национальной музыкальной культуры.

Ключевые слова: органное искусство Казахстана, периодизация, жанровая эволюция, органный репертуар, казахстанская композиторская школа, национальная музыкальная культура

Introduction

Kazakhstan's organ culture is a relatively young but rapidly developing field within the country's musical life. Its emergence dates from the installation of the first concert organ in Alma-Ata[1] in 1967, which laid the foundations for a new sphere of professional musical activity encompassing performance, teaching and composition. Over the ensuing decades, the republic developed its own school of organ playing and a national repertoire, the instrument came into use across an increasingly wide geographical area, and organ music became firmly established in the country's concert and educational life (for further details, see [1; 2; 3]).

In recent years, the range of studies devoted to organ culture in Kazakhstan has expanded. A significant body of work has been formed examining various aspects of the development of the national organ school, including questions of history [4; 5; 6; 7; 8], instrumentation [9; 10; 11], performance practice, repertoire and compositional creativity [12; 13; 14; 15]. The current stage of research in this area naturally highlights the need to correlate, systematise, and generalise the accumulated research material, which will allow us to form a holistic understanding of the development of organ art in Kazakhstan.

Among the research problems that arise in this regard, the problem of periodisation occupies a special place. It is precisely this framework that allows us to present the organ culture of Kazakhstan as a holistic artistic phenomenon possessing its own internal logic of development, to identify the patterns of its formation, and to determine the place of individual processes in the overall evolution of national musical culture. In theoretical research, periodisation performs not only a historical-descriptive but also a methodological function, since the choice of its criteria largely determines the idea of the nature of the development of the phenomenon under study and the principles of its scholarly interpretation (see, for example: [16, p. 58]).

The purpose of this work is to critically evaluate existing approaches to the periodisation of organ art in Kazakhstan and to search for a universal criterion that allows us to construct an alternative to the existing version of such periodisation.

Existing Approaches to the Periodisation of Organ Culture in Kazakhstan

The chronological aspect of the formation of organ culture in Kazakhstan was first covered in the article by Larisa Latyshova entitled "From the History of the Art of Organ Performance in Kazakhstan: Specific Features of the Instrumental Availability" (2014). [9] Identifying three stages of development (1967–1987; 1988–2004; since 2005), the researcher links their boundaries with the appearance of new concert instruments in the republic. The following milestones were identified: the installation of the first instrument in 1967; the commissioning of the symphony organ at the Zhambyl State Philharmonic in 1988; and, finally, the appearance of the first organ in Astana[2] in 2005.

Although this approach is of considerable interest from the point of view of organological analysis, it is not universal. Such a correlation of the stages of periodisation solely with the facts of instrument installation does not reflect the internal logic of the development of performing practice and compositional creativity, and ignores the process of repertoire development.

[1] The city bore this name until 1993; since then, it has been known as Almaty.

[2] In 1997, the capital of Kazakhstan was moved from Alma-Ata to Astana, which city consequently began to develop into a major cultural centre.

Moreover, an analysis of sources shows that Latyshova's article does not cover the entire range of instruments operating in Kazakhstan. In particular, digital organs, which since the early 2000s have been actively used both in the liturgical practice of Catholic parishes[3] and in the educational process,[4] were left out of consideration. Their exclusion from the overall picture somewhat narrows the understanding of the actual functioning of the country's organ culture.

The installation dates of individual instruments also require further clarification: the organs in the St. Joseph parish in Karaganda and the Catholic church in Aktobe, whose appearance Latyshova attributed to the second period, were in fact installed earlier—in 1978 and 1979, respectively. The above comments serve as additional arguments in favour of adjusting the proposed periodisation scheme.

An alternative interpretation of the chronology is presented in Meruert Zhekenova's master's thesis (2017),[5] in which organ culture is examined primarily through the prism of performing and composing practice, while issues of expanding the organ are practically not touched upon. The author also identifies three periods, but significantly shifts the boundaries of the second and third.

Zhekenova connects the first stage (1967–1976) with the installation of an organ in the republic and the work of Vladimir Tebenikhin,[6] the first Kazakhstani organist-performer and organ teacher. The second stage (second half of the 1970s–late 1990s) is characterised by the expansion of performing practice and the formation of a new generation of organists. Thus, in 1988, Gabit Tuleutaevich Nesipbaev, a graduate of the Moscow Conservatory, returned to Alma-Ata, having made a great contribution to the development of the country's organ culture.[7] During this same period, the emergence of multi-genre works intended directly for the organ or for various ensembles with its participation is

[3] The ecclesiastical strand of the country's organ culture, which emerged in the 1970s, is closely connected with the history of Karaganda. This region rightfully retains its status as the unofficial centre of the Catholic faith in the Republic of Kazakhstan. This situation is due to a number of historical and social factors. Firstly, a significant portion of Polish and German immigrants deported to this location during the 1940s professed Catholicism. Secondly, the migration of foreign specialists who arrived to work in the coal industry played an important role. Thirdly, exiles and prisoners were sent to the region, among whom were clergymen who managed to preserve and pass on religious traditions. According to the recollections of the deportees, Karaganda had received the unofficial name of "the Vatican of the Soviet Union" already in the second half of the 20th century, becoming a key centre of Catholicism not only in Kazakhstan, but also throughout the entire Soviet space. See: Burgardt L.A. The influence of mass deportations and labour mobilizations on the formation of Karaganda as the centre of the Catholic faith in the USSR. In: Burgardt L.A. *From the history of the Catholic faith and the church in Kazakhstan*. Ust-Kamenogorsk, 2012, pp. 17–33.

Currently, there are four organs in Karaganda and its environs: a pneumatic instrument of the Roman Catholic Parish of St. Joseph (1978), a pneumatic organ of the Discalced Carmelite Monastery (2000), a mechanical organ of the Cathedral of the Blessed Virgin Mary of Fatima, Mother of All Nations (2010), and an electronic ersatz instrument of the Parish of the Nativity of the Blessed Virgin Mary (2018). Of these, three—all except the instrument in the monastery—are regularly used in the liturgy, while two—those in the cathedral and the Parish of the Nativity of the Blessed Virgin Mary—are also used for concerts, including organ recitals.

[4] In Astana, such instruments appeared in 2001; in Atyrau—in 2002; in Uralsk and Almaty—in 2009.

[5] Zhekenova M. *Organ in the creative practice of composers of Kazakhstan: Diss. Master's degree*: 17.00.02; [Repository: KazNUI]. Astana, 2017. 62 p.

[6] Vladimir Ivanovich Tebenikhin (1942–1988)—Soviet organist and pianist, graduate of the Tchaikovsky Moscow State Conservatory.

[7] Currently, Nesipbaev is a soloist of the Almaty Philharmonic and a professor at the Almaty Conservatory.

observed. Zhekenova considers the characteristic features of the third period (from 1998 to the present) to be the further development of the performing school,[8] the installation of organs in Astana and the wider use of the organ in ensembles with non-traditional instruments.[9]

The most controversial aspect of this periodisation is the definition of the boundary between the first two stages, since the author does not substantiate it in any way. According to available data, 1976 was marked by the creation in Kazakhstan of the first major solo works for organ solo—Alexander Lunacharsky's Sonatas and Oscar Geilfuss's Concerto. Apparently, this fact served as an argument for establishing the boundary.

Among the existing works, the problem of periodisation is most systematically solved in the study of Tatyana Kharlamova (2019), [17] in which, in essence, the approaches of Latyshova and Zhekenova are generalised and three stages with similar boundaries are also identified: 1967–1976; the second half of the 1970s–the end of the 1990s; from the beginning of the 2000s to the present.[10] Similar to Zhekenova's model, the boundary between the first and second stages is 1976, while the boundary between the second and third periods is determined by the beginning of the new millennium.

Kharlamova's more comprehensive periodisation takes into account the development of instrumentation, performing school, and compositional creativity. At the same time, the central place in it is occupied by the specific functioning of the organ in the practice of composers and the peculiarities of the interpretation of its artistic and expressive possibilities by different authors.

By comparing the considered approaches, it becomes possible to identify both differences and significant points of contact between them. Despite the heterogeneous choice of criteria, all researchers identify three major stages in the development of organ art in Kazakhstan, only differing in terms of their substantive content and chronological boundaries (Table 1).

It is significant that two of the three researchers agree on the milestone separating the first two periods: 1976, when sonata and concerto works appeared in the organ repertoire, marked the transition from small forms, arrangements, and transcriptions to large-scale works. While agreeing in general with the significance of this date for the history of organ art in Kazakhstan, we propose interpreting it as opening a new stage, since it was at this moment in the field of original compositions that a qualitative leap occurred, which marks the beginning of the next period in the development of artistic thinking and compositional practice. As for the milestone separating the second and third stages, each of the three authors defines it in his or her own way. In order to more clearly define this boundary, we will correlate the processes occurring in the organ sphere with the general periodisation of the musical culture of Kazakhstan.

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[8] With the installation of organs in Astana in 2005 and 2007 at the Kazakh National Academy of Music (since 2009—Kazakh National University of Arts, since 2025 named after Kulyash Baiseitova), the number of performers was replenished with the names of Larisa Latyshova, Saltanat Abilkhanova, Venera Seitbattalova.

[9] Zhekenova in her work names the works *Sagyndym* for soprano and organ by Serikzhan Abdinurov (2015) and *Tilep-abyz* for quartet of kobyz players and organ (2015) by Alibi Abdinurov (according to the data we have, the first work was created in 2016).

[10] It should be noted that in Kharlamova's work, as well as in Zhekenova's, the principles for designating the chronological boundaries of stages are not completely uniform: along with specific calendar dates, generalised time characteristics are used ("the second half of the 1970s," etc.), which somewhat complicates the process of correlating different periodisations. Standardising the principles used to establish chronological boundaries would provide greater methodological clarity.

Table 1. Existing approaches to the periodisation of organ culture in Kazakhstan

Full name of the researcher	Year of publication	First stage	Second stage	Third stage	Criterion
Larisa Latyshova	2014	1967–1987	1988–2004	from 2005	Development of the Organ Infrastructure
Meruert Zhekenova	2017	1967–1976	second half of the 1970s – late 1990s	from 1998	Performing and composing practice
Tatyana Kharlamova	2019	1967–1976	from the second half of the 1970s to the 1990s	from the 2000s	Integrated approach (performance, composition, organ functioning)

Organ Culture in Kazakhstan in the Context of the General Periodisation of National Musical Culture

Drawing on the methodological principles established by Vadim Dulat-Aleev, [18] Valeria Nedlina identifies the following periods in the development of Kazakhstan's musical culture from the 20th to the early 21st century: the dominance of the traditional cultural model (until the mid-1930s); the assimilation of the European art-music model (from the 1930s to the mid-1980s); and the emergence of an autonomous national culture grounded in the European professional tradition (from the mid-1980s to the mid-2010s). [19] To what extent is the development of organ art subject to the general regularities of national musical culture?

It is obvious that the time of the emergence of organ culture in Kazakhstan corresponds to the logic of Nedlina's periodisation. The organ has traditionally been perceived as one of the symbols of the European academic musical tradition. Its appearance in Alma-Ata in the late 1960s became one of the culminating manifestations of the process of adaptation of European models, which, according to the researcher, is characteristic of the second stage of development of national culture.

The practical development of the organ is connected with the work of Vladimir Tebenikhin, whose arrival in 1968 in Alma-Ata marked the beginning of the formation of performing and pedagogical schools. At the same time, the foundations of the national repertoire were formed: the first arrangements and adaptations of Kazakh folk songs and original compositions for organ appeared, which laid the foundation for the development of compositional practice.[11]

This process is clearly illustrated by Oskar Geilfuss's Suite for organ (1968), which consists of six movements. For example, the second

[11] As examples we will name the arrangements of Kazakh folk songs *Eki zhiren* ("A pair of bays"), *Karatorgai* ("Starling"), *Zaulatshay* carried out by Tebenikhin in 1968; as well as Three arrangements of Kazakh folk songs for organ, vibraphone and percussion by Tles Kazhgaliev (1968), *Polyphonic sketches* for organ by Iosif Dubovsky (1968).

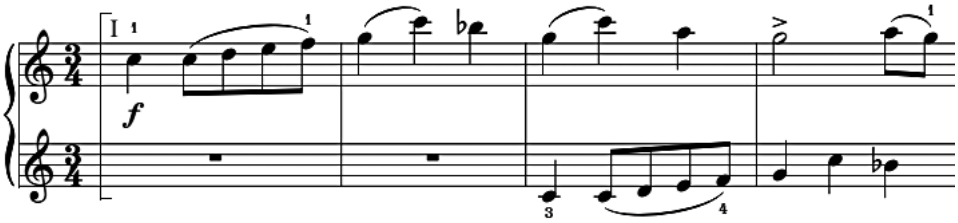
piece *Bi*[12] is an expressive organ miniature, distinguished by a certain technical and harmonic complexity. The main theme, which has a distinctly dance-like character, is constructed in stylistic proximity to the traditional European minuet, which is emphasised by the triple meter, the accentuation of the first beat, and structural symmetry (Example No. 1). At the same time, the composer enriches the classical model with elements of national musical expression, introducing melodic patterns based on fourths and fifths that are characteristic of the Kazakh musical idiom, together with modal structures derived from the modality of folk song. The selected combination of form-generating and intonational means, which determines the characteristic timbre-modal colouring of the work, testifies to the close connection of Western European form with elements of Kazakh musical culture.

Of particular interest is the final movement of the suite, the Fugue, in which Geilfuss uses dodecaphonic principles of organisation. The theme is based on a series that is close in its structure to an all-interval series (it lacks the moves to major second/minor seventh and tritone). Its first hexachord is based on a symmetrical divergent movement from an *F#–B* perfect fifth. This organisation provides the theme of the fugue, which is built on the example of the series (Example No. 2), with a similarity to the themes of many baroque and classical fugues that open with a tonic fifth inscribed in a diminished seventh (see: the themes of J.S. Bach's fugues in *G minor* from Volume I of the *Well-Tempered Clavier*, in *F minor* from Volume II of the *Well-Tempered Clavier*).

According to Natalia Simakova, there are not so many dodecaphonic fugues in the music of the 20th century [20, p. 592]; in those samples that were analysed by the researcher,[13] various features are named that testify to the specificity of the embodiment of this polyphonic form in the conditions of seriality. The main feature is connected with the fact that, in response to the strict organisation of the serial structure,

Example No. 1

Oskar Geilfuss. Suite for organ.
Bi, theme



Example No. 2

Oskar Geilfuss. Suite for organ.
Fugue, theme



[12] "Bi" in translation from the Kazakh means "Dance."

[13] This is the third movement of the Cantata op. 29 by Anton Webern, the finale of the String Quartet No. 6 by Ernst Krenek, the second and fourth movements from *Musica stricta* by Andrei Volkonsky, etc.

the reading of the rules of the fugue, as a rule, receives various kinds of freedom. For example, in Webern this is expressed in the rhythmic and intervallic variation of melodic lines, in the combination of the principles of the fugue (which, in essence, are maintained only at the level of serial disposition) with the form of the scherzo (for more details see: [21, p. 206]), while in Krenek, it consists in the distribution of the tones of the theme between different instruments, as well as in the unconventional sequence of compositional elements. [20, p. 593] In all these cases, the fugue form, so understandable in Baroque and classical-romantic examples, loses the clarity and obviousness of its structure. This invites us to take a closer look at the compositional experience of Geilfuss.

Apparently, the composer realised the difficulties facing the fugue under the conditions of twelve-tone technique. In his piece, he substantially reduced the number of rows employed in the serial structure: the fugue is effectively based on only two row forms—Prime from *F-sharp* (P *F#*) and Inversion from *F-sharp* (I *F#*).[14] Their dominance gives the sound a certain static quality, while the regularity of the alternation of rows allows for the articulation of imitative returns of the theme.

The fugue is three-part (the two upper voices are assigned to the manuals, while the third is in the pedal). The exposition (measures 1–21) has three main events, in each of which the theme is presented as Prime from *F-sharp*. The section is based on the soprano plan of the entry of voices (I–II–III), the last of which (in the pedal) is incomplete and complicated by a stretta (before the entry in the third voice, the theme appears in the two upper voices, in direct and inverted form).

The stability of the serial organisation throughout the exposition—as Table 2 shows, this section employs two row forms, Prime from *F-sharp* (P *F#*) and Inversion from *F-sharp* (I *F#*)—raises the question of how the fugue's various compositional elements, particularly the subject entries and episodes, are differentiated from one another. In the exposition, they are distinguished by a different attitude to the structure of the melodic line: in the performances, its structure is stable, while in the episode (measures 11–15), the intervallic structure of the lines varies.

In the developmental section of the free part, intervallic variation extends into the subject entries, while the episodes abandon the integrity of the row. The lines in E2 are constructed from pitches of the series without presenting it in full; in E3, these pitches form chords played on the manuals, against which a pedal line comprising pitches 4–10 of the prime form is articulated.

The subject entries in the developmental section are characterised by contrapuntal elaboration. The first of these (measures 22–26) comprises a chain of two two-voice strettas, in which the theme appears in different rhythmic and linear forms (prime, inverted and retrograde). The second subject statement (measures 29–33) opens with the theme presented in dissonant intervals by the two lower voices and is combined with stretto: the first voice enters with the theme in inversion against its statement in the second voice.

The concluding section of the free part, which begins at measure 40, has the character of a recapitulation: like the exposition, it opens with an unaccompanied statement of the subject that restores its original intervallic content while continuing the process of rhythmic variation initiated in the developmental section. Particularly significant in this section are the appearance of the retrograde-inversion form of the row (RI *B♭*), which forms a countersubject to the retrograde statement of the theme in

[14] Of the 19 rows used in the fugue, only 4 have a different form or height (see Table 2).

Table 2. Oskar Geilfuss. Suite for Organ. Fugue. Compositional scheme

Sections of Form	Exposition				Development Section					Final Section					
Voice I (right hand)	**S**	**CS**	Episode	**S** in inv.	**S** in dim.	**S** in dim.	Episode	**S** in inv.	Episode	**S**	**CS**	Episode	**S**	**S** in inv.	Episode
Voice II (left hand)		**A**		**S**	**S** in inv.			**S**			**A**		**CS**	**CS**	
Voice III (pedal)				**S** trunc.				**S** trunc.							
Measures	1–5	6–10	11–15	16–21	22–26		27–28	29–33	34–39	40–44	45–48	49–50	51–55	56–57	58–61
Disposition	P *F♯*	I *F♯* P *F♯*	P *F♯* I *F♯*	I *F♯* P *F♯* (without *D* and *D♭)*	P *F♯*	R *D♭*		I *F♯* P *F♯*		P *F♯*	RI *B♭*; R *D♭*		P *F♯*	I *F♯*	
					I *F♯*							I*E*			

S = subject; **A** = answer; **CS** = countersubject

measures 45–48, and I *E* (measures 49–53), the only row form in which the pitch centre shifts away from the *F-sharp* retained in all the other forms used in the fugue. This account reveals the distinctive nature of the composer's approach to employing dodecaphony within the fugue: unlike other composers who combined twelve-tone technique with fugal writing, Geilfuss substantially restricted the number of row forms employed in order to preserve the work's formal articulation.

Of particular significance to the present study is the fact that Geilfuss' Fugue from the Suite for organ is, to the best of our knowledge, the first twelve-tone work composed in Kazakhstan.[15] This provides grounds to consider the area of organ compositions as a kind of experimental space. The greater creative openness of the Kazakhstani organ composers to modern compositional searches, in comparison with other areas—e.g. symphonic music or music for other instruments—has its own explanation. Ekaterina Gotsdiner [22, p. 152] and Marina Voinova [23, p. 10] note that, from the second half of the 20th century, European composers have rediscovered the organ as an instrument that provides wide opportunities for experimentation in the field of texture, timbre, polyphony and modern compositional techniques. This trend was reflected to some extent in the organ music created in Kazakhstan.

Moreover, as Valeria Nedlina notes, the evolution of national musical culture at this stage was determined by the interaction of two distinct vectors: European and national. This pattern is clearly reflected in the development of organ culture in Kazakhstan. One of the earliest examples of such interaction is Kuat

[15] To date, the issue of using dodecaphony in the music of Kazakh composers has not been studied. Based on our research and the opinions of a number of Kazakh composers, it can be argued that individual elements of modern compositional techniques, including signs of dodecaphony, can be found in Mansur Sagatov's works *Dialogues* for strings, flute, timpani and piano (1973) and Anatoly Bychkov's *Lamentations* for symphony orchestra (1975). Both of these works appeared later than the Geilfuss Suite.

Shildebayev's Concertino for qyl-qobyz,[16] organ and string orchestra (1979). In this composition, for the first time in the history of Kazakh music, the timbres of organ and strings are combined with a traditional folk instrument to form a fundamentally new model of ensemble sound.

In the Concertino, the organ performs the function of accompaniment, harmonically supporting the theme played by the qyl-kobyz. At the same time, its bright timbre and technical capabilities give the ensemble with the qyl-kobyz a unique flavour that reflects the dialogue of two cultures. In each of them, these instruments had a sacred meaning—the organ was a symbol of church art, closely associated with Catholic worship, and the qyl-kobyz was used for centuries in shamanic rituals.

The national element is vividly expressed in the musical fabric of the Concertino: the qyl-qobyz part clearly incorporates elements of the küy[17] *Kertolgau*, while the organ's solo episodes feature motifs characteristic of Kazakh melodic writing. These include a theme based on a pentatonic scale, alternation between the flattened and natural second degree, and an abundance of sonorities built on fourths and fifths. The search for ways to implement the kyu themes and structural features of traditional instrumental music in Shildebaev's Concertino leads to a synthesis of national and pan-European principles. As noted by Altyn Ketegenova and Aizada Nussupova, "the discovered means significantly enriched and refreshed the colour of the sound and—in close connection with other techniques, for example, polyphonic means, texture, and form of presentation—accurately and subtly reflected the modal intonation features of Kazakh monody." [24, p. 36]

Thus, the combination of the organ with traditional Kazakh instruments and intonational nature becomes one of the manifestations of the national rethinking of the European organ tradition. In expanding the artistic possibilities of the organ, such compositions testify to the formation of its own principles of development in Kazakhstani organ music.

According to Nedlina, the third stage in the history of Kazakhstan's musical culture is associated with the processes of cultural autonomisation and the understanding of national art in the global artistic context. They led to the formation of three successive phases: the revival of traditions (1985–1991), adaptation to new socio-economic conditions (1992–1998), and a period of renewal of national culture, which has lasted from the late 1990s to the present day.

Let us immediately note that two of the boundaries identified by the researcher—1985 and 1992—do not have a significant impact

[16] Kyl-kobyz is an ancient bowed string instrument of the Kazakh traditional musical culture, historically associated with the art of shamans and storytellers. In the traditional nomadic worldview, the kobyz was endowed with a special spiritual and symbolic meaning that conceived the instrument as capable of performing not only a musical but also a ritual function. Ethnomusicological studies note that its construction, timbre and performance practice reflect Tengrist conceptions of the cosmos, while its sound is traditionally associated with the meditative and the sacred, embodying the connection between humanity, nature and the spiritual world. For more details see: Amanzhol B. Musical traditions of Tengrism. *Central Asian Journal of Art Studies*. 2016, vol. 1, no. 1, p. 65.

[17] Küy is the leading genre of traditional Kazakh instrumental music, which involves an independent composition performed primarily on the dombra, as well as on other folk instruments, including the qyl-kobyz. In Kazakh musical culture, the küy performs not only an artistic but also a narrative function: each piece is associated with a specific plot, historical event, philosophical idea, or emotional state, which is revealed through artistic means of expression. The characteristic features of the genre are the improvisational nature of performance, variability of interpretation and close connection with oral tradition, which makes küy one of the key forms of preserving cultural memory and national musical thinking.

on the development of organ music. Although a noticeable decline in the intensity[18] of composition has been observed in organ music in Kazakhstan since the second half of the 1980s, neither the genre structure of the repertoire, the themes of the works, or their characteristics have undergone any fundamental changes. One of the most illustrative examples of is Aida Isakova's Improvisation for organ (1987). Like Concertino by Shildebaev, this composition is connected with the problem of interaction of cultural traditions. In this case, it is resolved not so much at the level of thematics, but rather through an appeal to the very principle of improvisation. Improvisation turns out to be a universal artistic category that is organic both for European organ practice, historically associated with the tradition of free music-making, as well as for Kazakh musical culture, which is based on an oral professional tradition. As a result, the national principle is manifested not through the citation of folklore, but through a rethinking of compositional techniques, which marks a qualitatively new stage in the interaction of European and Kazakh traditional experience.

A different picture is observed at the turn of the 1990s and 2000s, when Nedlina identifies a stage of renewal of national culture. This milestone also proves important for organ art: since the early 2000s, the number of original works for solo instruments has increased, new types of ensemble compositions have emerged, and the genre range of works and their themes have expanded. The combination of traditional timbres and organ, set by Shildebaev's Concertino, is continued in the symphonic picture *Blue Minaret* for organ, qyl-kobyz, and symphony orchestra by Serik Erkimbekov (2002), the chorale *In Memory of the Victims of Beslan* for qyl-kobyz quartet and organ by Dmitry Ostankovich (2007), Fantasy for organ, igil[19] and throat singing by Daniyar Berzhaprakov (2025). Along with works in the sonata genre (*Kazakh Bakhiana* by Bakir Bayakhunov, 2001, 1st edition), programmatic pieces appear (*Sacrifice to Tengri* for a large symphony orchestra and organ by Adil Bestybaev, 2008, *Tekemet* by Zhunus Dzhumabekov, 2011, etc.), a fantasy (Fantasy for organ by Gulzhan Uzenbaeva, 2005), a symphony (Organ Symphony by Arman Zhaiym, 2023) and a spiritual concerto (*Dedication to the Pontiff* for mixed and children's choirs accompanied by organ by Dzhumabekov, 2003). The thematic content of organ music written since the early 2000s has expanded to include new subjects alongside those already established, foremost among them the synthesis of national and broader European traditions, exemplified by Bayakhunov's *Kazakh Bachiana*. A striking example is Rakhat-Bi Abdyssagin's *Quantum Universe*, a symphony for organ, quantum guitar and electronics (2025).

The work is of particular interest not only due to its unusual cast, but also due to its artistic concept, which is based on an understanding of the relationship between modern physics, quantum theory and avant-garde composition. The use of a specially developed quantum guitar, which

[18] If in the period from 1967 to 1984, eighteen works for organ, varying in genre and performer, were created in Kazakhstan, then from 1985–1998 the corresponding number was reduced to seven. This fact can be interpreted as a reaction to changes in socio-economic conditions (the beginning of perestroika, which led to the collapse of the USSR).

[19] The igil is a traditional two-stringed bowed instrument of the Turkic peoples of Southern Siberia and Central Asia, most widespread in the musical culture of the Tuvans, Khakassians and Mongolian-speaking peoples. In terms of design and sound production method, it is similar to the Kazakh qyl-kobyz, but differs in the shape of the body, structure, and performance technique.

interacts with a quantum computing system,[20] takes the organ into the realm of fundamentally new sonic and technological experience. The synthesis of national and broader European elements exemplified by the symphony indicates that Kazakhstan's organ culture has reached a level of development at which it can be regarded as a fully established cultural field.

Summarising the correlation of events occurring in the field of organ music with the general historical logic described by Nedlina, we come to the following conclusions. Of the three major stages identified by the researcher, only the second and the final phase of the third show a direct correspondence to the processes unfolding in the organ sphere. However, the boundaries associated with the revival of traditions and adaptation to socio-economic conditions are not accompanied by qualitative changes in the organ repertoire. The boundary between the first two stages of Kazakhstan's organ culture is therefore determined by processes internal to the field rather than by developments in the country's culture as a whole. The third stage has a different character. The various changes observed in the field of organ music allow us to associate the turn of the 1990s and 2000s with the beginning of a new stage in its development.

Let us recall that, according to researchers who have conducted a periodisation of organ music in Kazakhstan, the third period in its history begins in 1998 (Zhekenova), the 2000s (Kharlamova), and 2005 (Latyshova). Correlating these dates with what Nedlina indicated, we propose counting the third period from the beginning of the new millennium: this date is close to all of the above and most accurately corresponds to the logic of historical events.

A comparison with Nedlina's periodisation allows us to make another observation: in a number of areas, the development of organ art not only followed the general trends of national musical culture, but also revealed its own dynamics, which in some cases was of an advanced nature. Thus, already at the initial stage, two stable tendencies clearly emerge, which persist throughout subsequent evolution.

The first is associated with the active development of modern compositional techniques, thanks to which organ music often became a space for artistic experimentation.[21] The second is characterised by a consistent search for forms of interaction between the European organ tradition and national musical culture. If at the early stage the national origin was manifested primarily through arrangements of folk melodies and the development of traditional intonation

[20] Rakhat-Bi Abdysagin is known not only as a composer and performer, but also as a researcher studying the problems of interaction between music, mathematics and modern physics. In 2025, he published a monograph *Quantum Mechanics and Avant-Garde Music: Shadows of the Void*, which is dedicated to the relationship between quantum mechanics and music. While working on the symphony *Quantum Universe*, the composer collaborated with the British physicist and quantum information specialist Bob Coecke, who developed the quantum guitar—an experimental instrument in which signals coming from the strings through a system of sensors are processed using a quantum computer. As a result, the traditional sound of an electric guitar is complemented by an electronically generated sound layer created during the performance process.

[21] For example, in the cycle Three Pieces by Zhunus Dzhumabekov (2007) there are clusters, tremolo (sometimes chord), glissando and sonoristic effects associated with the search for new timbre colours and innovative acoustic solutions. This is evident in the alternation of tonal and atonal episodes, the combination of registration and articulation techniques, and the extensive use of pointillist devices. An illustrative example of the use of polystylistics and stylistic pluralism appears in Bakir Bayakhunov's fugue (Prelude, Chorale and Fugue, 2022). In it, two types of polyphony are compared: strict polyphony in the spirit of Renaissance writing and the twelve-tone technique characteristic of the 20th century.

material (arrangements by Tebenikhin, the second part of the Geilfuss suite), then later there was a gradual complication of the methods of its embodiment. Along with thematics, timbre, genre and principles of compositional organisation become the object of artistic comprehension. This is reflected in the combination of the organ with traditional Kazakh instruments, and subsequently in the appeal to improvisation as a general principle of musical thinking that unites the European and Kazakh traditions. The interaction of two artistic systems consistently moves from the development of national themes to its deeper rethinking at the level of musical language and compositional thinking. [25, p. 407]

Generalisation of Study Results: Periodisation of Organ Culture in Kazakhstan through the Prism of Genre

The appearance of the organ in Kazakhstan was an important stage in the development of national academic musical culture. The initiative to install the first instrument in Almaty reflected the desire of those who led the region's cultural development to expand the existing boundaries of professional music. The statement of Kuddus Kuzhamyarov, rector of the conservatory in Alma-Ata (1957–1967), is widely known: "I want the organ to sound in the steppe too." This phrase, uttered in a conversation with Dmitry Polikarpov, head of the Department of Culture of the Central Committee of the CPSU USSR, served as one of the impetuses for the promotion of the national organ project. However, the future of organ culture was determined not so much by institutional prerequisites as by the active response of Kazakhstani composers.

As a result of their efforts, works in a variety of genres featuring the organ appeared in rapid succession in the republic during the years following 1967. Alongside arrangements and original pieces for solo organ, composers produced ensemble works, as well as an oratorio, a cantata, a ballet and symphonic works incorporating the instrument (see Table 3). All of this points to the instrument's rapid integration into the system of European musical genres.

Initially, however, the solo organ repertoire was confined to small-scale forms, while in works

Table 3. Organ-related works created in Kazakhstan from 1967 to 1972

Area	Works created	Mastered genres
Solo	Arrangements by Vladimir Tebenikhin (1968) Variations on a Theme by B. Sarybaev by Evgeny Astakhov (1970s) Variations by Raphael Baidalin (1970s) Poem by Sanat Kibirova (1970s) Polyphonic Sketches by Joseph Dubovsky (1968) Suite for organ by Oskar Geilfuss (1968)	Miniatures, variations, suites
Ensemble	Three Arrangements of Kazakh Folk Songs for organ, vibraphone and percussion by Tles Kazhgaliev (1968)	Miniatures
Orchestral, Orchestral and choral, including organ	*Lenin* Oratorio by Gaziza Zhubanova (1969) *Zhiger* Symphony by Gaziza Zhubanova (1971) *Solemn Ode to the 50th Anniversary of the USSR* by Mikhail Ivanov-Sokolsky (1972) Symphony *In Memory of Rozybakiev* by Kuddus Kuzhamyarov (1971) The ballet *Hamlet* by Aida Isakova (1971)	Oratorio, cantata, symphony, ballet

belonging to larger genres the instrument served merely as a distinctive timbral colour within orchestral and orchestral-choral textures. In this regard, one of the most important trends in the further development of Kazakhstan organ music is the development of major genres in the field of solo performance. This observation allows the approaches to the periodisation of organ culture considered above to be supplemented by an additional, genre-based perspective.

The complex phenomenon of genre reflects the level of mastery of the instrument, the degree of maturity of the performing culture, changes occurring in composer's thinking, and the nature of the interaction of national and European artistic traditions. [26, p. 15] In this regard, a look at the history of Kazakhstani organ art through the prism of genre provides an opportunity to examine in interconnection those processes that have already been noted by researchers as particularly significant: the development of performance, instrumentation, and compositional practice. In this sense, genre changes act not so much as an independent criterion for periodisation, but rather as a form of generalisation of already identified patterns of organ development in Kazakhstan (Table 4).

From a genre standpoint, national organ art reveals its own internal logic of development. Its history also includes three stages, whose chronological framework is as discussed above.

First stage (1967–1975): almost the entire main range of genres of the European tradition is mastered. The solo repertoire is dominated by miniatures, variations, arrangements and transcriptions of folk melodies, through which nationally distinctive melodic material was first introduced into organ music. In ensemble and orchestral works, the organ functions primarily within large-scale classical genres, without yet assuming an independent dramaturgical or structural role.

The second stage (1976–1999) is characterised by the expansion of the genre system due to the appearance in the repertoire for solo organ of large works such as sonatas and concertos. At the same time, the degree of national rethinking of the European organ tradition is deepening: along with an appeal to folklore material, works based on the interaction of the organ with traditional Kazakh instruments are appearing, as well as new compositional solutions reflecting the peculiarities of national musical thinking. The expansion of the repertoire was facilitated by the

Table 4. Stages of development of organ art and genre characteristics of the repertoire

Stage	Years	Main characteristics	Key genres in the field of original organ compositions	Key genres in other fields
I	1967–1975	Adaptation of the instrument and formation of the initial repertoire	Arrangements, miniatures, cycles, variations	Miniatures, oratorio, symphony, cantata, ballet, concert
II	1976–1999	Expansion of the genre range and the emergence of national principles of composition	Sonata, concert	Sonata, concertino
III	2000–present	Genre diversity and artistic maturity	Symphony, fantasy, fugue (as a cycle)	Fantasy, chorale, symphonic picture

development of the field of performance and the appearance of new instruments.

The third stage (from 2000 to the present) is characterised by genre diversity and artistic maturity of the national organ culture. The solo repertoire has expanded significantly to encompass virtually the entire system of European genres, including large-scale cycles, fantasies, fugues, and an organ symphony. At the same time, the range of ensemble configurations incorporating classical and traditional Kazakh instruments expands, while in large-scale orchestral works the organ increasingly assumes an independent dramaturgical function.

Thus, the development of organ art in Kazakhstan can be understood as a consistent process of assimilation, integration and national rethinking of the European genre tradition. This perspective allows the development of the national repertoire to be viewed not merely as a succession of discrete historical events, but as a coherent process of generic expansion reflecting changes in artistic thought, performance practice and compositional activity. It is this approach that allows us to most fully explain the specifics of the formation and functioning of the Kazakh organ school and determine its place in the modern musical space of the country.

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Transformations in Musicological Interpretations of Bartók's Concerto for Orchestra: From Biographical Context to Integrative Reading

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Abstract. This article presents a critical review and synthesis of research approaches to Béla Bartók's Concerto for Orchestra, one of the key works created by the composer during his period of American emigration. The article traces the evolution of musicological thought from the early formal-structural interpretations that predominated until the 1980s to the contemporary interpretative strategies that emerged in the late 20th and early 21st centuries. The reviewed researchers tend to examine the work through the lenses of biographical context and the sociopolitical circumstances of the World War II, as well as in terms of the distinctive features of "night music" and Hungarian folk heritage. Particular attention is given to the psychoanalytic interpretation, with an emphasis on the parallels between the structure of the concerto and Elisabeth Kübler-Ross's theory of the "stages of dying." The study substantiates the value of an "integrative reading" method that combines the political and psychological dimensions of analysis. The score's multilayered semiotic structure supports an understanding of Concerto for Orchestra both as a unique musical requiem and as a metaphor for the disintegration of European culture. The study seeks to move beyond narrow specialisation in musicological research by offering a more holistic understanding of the work's artistic and philosophical significance in the context of Bartók's tragic experience of exile.

Keywords: Béla Bartók, Concerto for Orchestra, musicological interpretations, theory of dying, integrative approach, semiotics of music

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Трансформация интерпретационных стратегий Концерта для оркестра Бартока в музыковедении: от биографического контекста к интегративному чтению

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Аннотация. Настоящая статья представляет собой критический обзор и синтез исследовательских подходов к Концерту для оркестра Белы Бартока — одному из ключевых произведений, созданных композитором в период американской эмиграции. В статье прослеживается эволюция музыковедческой мысли: от ранних формально-структурных трактовок, преобладавших до 1980-х годов XX века, к современным интерпретационным стратегиям конца XX – начала XXI века. Произведение рассматривается исследователями через призму биографического контекста, социально-политических условий Второй мировой войны, а также особенностей «ночной музыки» и венгерского фольклорного наследия. Особое внимание уделяется психоаналитической интерпретации с акцентом на параллели между структурой концерта и теорией «стадий умирания» Элизабет Кюблер-Росс. В работе обосновывается продуктивность метода «интегративного чтения», объединяющего политический и психологический аспекты анализа. Автор указывает, что семиотическая многослойность партитуры позиционирует Концерт для оркестра как уникальный музыкальный реквием и метафору распада европейской культуры. Исследование направлено на преодоление узкой специализации в музыковедческих исследованиях, предлагая более целостное понимание художественного и философского значения произведения в контексте трагической эмигрантской судьбы Бартока.

Ключевые слова: Бела Барток, Концерт для оркестра, музыковедческие интерпретации, теория умирания, интегративный подход, семиотика музыки

Introduction

Béla Bartók (1881–1945) is a key figure in 20th-century music. In addition to his work as a composer, he was engaged in ethnomusicological research, and frequently performed as a pianist. Having spent most of his life in Hungary, the composer was forced by a combination of circumstances to leave his homeland in 1940 and emigrate to the United States. There he created one of the iconic works of the 20th century, the Concerto for Orchestra (first performed in 1944 in Boston), which became his first composition written on American soil. Current musicological approaches vary considerably in their analytical premises, resulting in a broad range of interpretations of the work. The present work presents a critical review of the scholarly views on Bartók's Concerto for Orchestra, as presented in the literature mainly of the late 20th – early 21st centuries. Despite the publication of a number of studies over the past two decades, the article concentrates on the foundational work of the period in question, which established the methodological basis for contemporary interpretative strategies. At the same time, recent research from the early 21st century shows a growing tendency to integrate analytical and contextual approaches, reflecting

both an expansion of the interpretative field and increasing methodological complexity in music analysis.

Before turning to contemporary interpretative strategies, it should be noted that a formal-structural approach to the Concerto for Orchestra dominated musicological scholarship until the 1980s. Scholars of that period, in particular Ernő Lendvai [1] and Halsey Stevens, [2] focused primarily on the analysis of the internal organisation of the work and its stylistic characteristics. Lendvai mainly emphasises formal-structural principles (symmetry, the "golden section"), while Stevens considers the Concerto in a broader biographical and aesthetic context. This approach undoubtedly laid the foundations for a deeper understanding of Bartók's compositional technique. In contrast to the traditional approach that regarded the score as a self-sufficient structure, by the end of the 20th century an interest had developed in the semiotic and contextual layers of a work, which became central to the modern research paradigm.

Taking into account the evolution of musicological thought, this work seeks to synthesise existing interpretations, offering a holistic view of the semantic complexity of Bartók's work, as well as the search for conceptual foundations conditioned both by the biographical context and the motif of deep longing for Hungary that is characteristic of Bartók's American period.

Bartók's American Period

Born in the heart of the Austro-Hungarian Empire, Bartók developed a youthful nationalism rooted in a profound engagement with culture. The son of two teachers, Bartók was exposed to a wide range of music from childhood, his mother exerting an especially strong influence on his musical development. At eighteen months, Bartók was already asking her to play particular pieces on the piano[1]; by the age of four, he was performing folk melodies himself.

Throughout his life he suffered from poor health. In 1939, he was ill at Christmas and then again in the spring. Because of this, the trip to the United States was postponed until April. In the summer, he showed the first signs of leukaemia, which manifested themselves in the form of pain in his right shoulder; however, according to Kenneth Chalmers, the diagnosis was made only four years later. In 1940, the composer was experiencing physical discomfort and considerable psychological pressure, one of the main causes being the death of his beloved mother. [3, p. 14] Against the background of the World War II, Bartók's sense of moral obligation to protest resulted in him being compelled to leave his homeland. Benjamin Suchoff writes that the composer was thrilled to receive an offer from Columbia University: it offered him "the chance to escape from life under a evil, dictatorial regime" and instead devote himself to teaching or researching folk music. [4, p. 123]

Thus, it may seem that his true compensation lay not so much in escaping the war as in the genuine intellectual fulfilment he found there. After arriving in America, Bartók gave his first concert in Washington, one of the most memorable being the concert at Carnegie Hall in New York. At Harvard, he lectured on problems in the study of Eastern European folk music. [3, p. 192] At the time he was studying Serbian and Croatian folk songs from the Milman Parry Collection of Oral Literature at Harvard University, which were "waiting to be discovered." However,

[1] As a child, Bartók remembered the melodies he particularly liked: after hearing several pieces, he could unerringly recognise the one that had made the strongest impression on him and would ask for that particular piece to be played. [3, p. 14]

according to the composer's son, Béla Bartók Jr., his father's intentions never included emigration. [Ibid., p. 193]

Bartók's years in America were perceived in different ways. Stravinsky regarded the Hungarian composer's exile as a forced necessity and one of the tragedies of modern society, whereas others saw it primarily as a means of earning a living until illness weakened him. [Ibid., p. 196] Existing characterisations of Bartók range from accounts emphasising his profound personal isolation to those foregrounding his identity as a Hungarian émigré. This duality of perception is characteristic of most representatives of European emigration of that period. Biographical evidence—particularly Bartók's professional contacts with former pupils and his continuing reliance on Hungarian specialists, including a Hungarian doctor and lawyer—indicates that he maintained strong national and professional ties.

Things were initially promising in America, thanks to his work with recordings of Serbo-Croatian folk songs from the Milman Perry collection. Bartók also transcribed Native American folk music. Columbia University extended his contract until December 1942, [Ibid., p. 198] but the composer was disappointed to learn that the contract would not be renewed in 1943. [4, p. 123] However, with the help of friends, he completed his research into Serbian and Croatian folk music.

Bartók lived in a house where many other musicians had lived before him. Agatha Fassett notes his attachment to nature. [3, p. 201] During his first two years in America, he did not create any new works, but only produced arrangements of two earlier works to form a repertoire for himself and his wife, Dita Pasztory. Following his last concert, his life turned into a struggle between health and illness.[2] He died two and a half years later.

The creation of the magnificent Concerto for Orchestra was accompanied by homesickness, lack of funds and illness. However, despite all the difficult circumstances, Bartók never compromised his ideals.[3] Discussing the originality of the composer's contribution, Kenneth Chalmers also points to his biography, which is invaluable when carrying out a "reading" of his works. [3, p. 204] In any study of Bartók's work, the connections between his life, music, and the upheavals of World War II are clear.

Context and Conception of Concerto for Orchestra

That summer, Serge Koussevitzky, chief conductor of the Boston Symphony Orchestra, visited the composer in hospital and invited him to write a work for his orchestra. The idea, in fact, came from Fritz Reiner and Josef Szigeti, who were the ones who organised Koussevitzky's visit. The Koussevitzky Foundation offered a fee of one thousand dollars for a work dedicated to the memory of the conductor's late wife. [Ibid., p. 204]

In mid-August, while on summer vacation with Dita at Saranac Lake in the Adirondacks (near a tuberculosis sanatorium), Bartók began work on the Concerto for Orchestra and worked on it continuously until his return to New York in October. Based on the title of the work itself, it indicates Bartók's rejection of the symphonic genre. Despite the fact that the author's comments contain the definition "like a symphony," the composer fundamentally considered the symphony form to be outdated. [Ibid., p. 205] Bartók offered a simple

[2] Bartók's son wrote about his father's health problems, which started from early childhood. [5]

[3] In the article "A Hungarian Patriot in American Exile," Nándor F. Dreisziger writes about Bartók's patriotic actions during his stay in America and the character of his patriotism in contrast to the cosmopolitan aura of other composers. See: [6].

explanation of the work: "The tendency to treat the single instruments or instrument groups in a 'concertant' or soloistic manner."

The work consists of five movements arranged according to Bartók's palindromic principle: a central slow movement is flanked by two scherzos, while the outer movements are in sonata form. According to Chalmers, there is little that is fundamentally new in the work's content; its value lies rather in "the sense of Bartók finding the right place for everything." [Ibid.] Even the humour here is softer than before. The playful title of the first scherzo, *Giocoso delle coppie*, was originally intended to mean "presentation of couples" rather than "game." [Ibid.] In the second scherzo (that is, in the fourth movement, *Intermezzo interrotto*) the composer may be parodying Leningrad Symphony by Shostakovich. However, as Chalmers notes, this is done only to emphasise the pathos and nostalgia for the semi-quoted Hungarian song *Magyarország, szép vagy, bájos vagy* ("Hungary, you are beautiful, you are wonderful") from Zsigmond Vincze's operetta *Hamburgi ifjú* (1928). Chalmers finds the quote from the Leningrad Symphony somewhat inexplicable, given that Bartók considered the symphony genre to be "dead." What is particularly surprising, according to the musicologist, is that Bartók gives the work a programmatic meaning: "A gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." [Ibid., p. 206] Chalmers finds this reminiscent of the programme for a symphonic poem by Richard Strauss. He concludes: "If the concerto is a kind of summation of a lifetime of composing, then there may indeed be a place in it for a recollection of the very beginnings of Bartók's orchestral work." [Ibid.] It is important to note that the work perfectly corresponded to the spirit of the times in American musical life, when the largest American orchestras were under the direction of European emigrants.

Klára Móricz emphasises that the Concerto for Orchestra is particularly well suited to an approach combining biographical study with analysis of all available sources. The conclusions drawn on this basis not only provide a chronology of the composition, but also reveal the programmatic elements and narrative of the work. Let us recall that the Concerto for Orchestra was the first work written by Bartók in America. Prior to undertaking this, he had been arranging some of his early works (Table 1).

Table 1. Works created by Bartók during his stay in America

Title of the Work	Year of Creation
Suite for two pianos, Sz. 34	1941
Petite Suite, Sz. 105	1936, 1943
Concerto for Orchestra, Sz 116	1943
Rhapsody No. 2 for violin & orchestra, Sz. 90	1928, 1944
Sonata for Solo Violin, Sz. 117	1944
Piano Concerto No. 3, Sz. 119	1945
Viola Concerto, Sz. 120	1945
Ukrainian folk song for voice and piano, Sz. 118	1945

During that period, the composer was immersed in ethnomusicological research: he was preparing Romanian, Serbian, Croatian and Turkish folk music material for publication. Biographical and compositional documentation, as Móricz calls it, is preserved in Bartók's correspondence (partly in Peter Bartók's archive) and in musical sketches. The principal musical source for investigating the work's genesis is the so-called "Turkish research notebook." [4] Bartók used this while collecting Turkish folk songs. During his hospital stay in 1943, the composer was busy translating the lyrics of Turkish folk songs. It was in this notebook that the general outline of the Concerto was preserved.

On the basis of her study of the sketches, Klára Móricz concludes that the compositional process unfolded in two phases: the sketch and the final version. However, the two phases cannot be clearly separated, since they developed in parallel rather than in a strict chronological sequence.

The second movement was the first to be completed. Based on the sketches, Móricz concludes that Bartók began composing it only after he had developed a clear concept of the entire form, and therefore changed only minor details in the final version. [7, p. 190] The first part, which was created in stages, has noticeably more edits than the second. According to Móricz, the thematic connection between the introduction and the slow movement gives the Concerto a romantic narrative. Using the same musical material, Bartók connects it symbolically with the beginning and end of human existence: birth in the Introduction and death in the Elegy. [Ibid., p. 192] However, the researcher perceives the ending as a symbol of hope for Bartók, and not as a reflection of reality. She sums up the dilemmas identified in the sketches for the third and fifth movements with the phrase "the spirit is willing, but the flesh is weak." [Ibid., p. 198] As will be discussed later, all of this can be linked to psychological interpretations of the state of consciousness of a person who is dying. Moreover, the work raises other questions that require further reflection.

"Inclusion" of Politics in a Work?

Howard S. Meltzer notes that any work of art grows out of the real circumstances of the era in which the creator lives. In his opinion, Bartók's work acquired "a political profile." [5] The author points out that the Concerto for Orchestra reflects Bartók's reaction to World War II and his own status as an émigré. Meltzer identifies two criteria for classifying musical works as political: 1) an overtly political text (a poem read or presented in a program), the stated intentions of the composer, or the function of the work (an anthem, part of a ceremony); 2) the work can be perceived as "a political statement" due to the circumstances of its creation or reception. It is the second criterion that is relevant to Bartók's Concerto for Orchestra, which, according to Meltzer, was conceived as a political statement but was not presented as one.

How did the Concerto for Orchestra come to be perceived as a political work? According to Meltzer, the work has no obvious biographical or textual connection to the war: Bartók was in exile, suffering from poor health and financial difficulties, but was not in immediate physical danger. Since the 1920s, the composer had been creating absolute music—string quartets, concertos, as well as Music for Strings,

[4] The composer typically composed "between the piano and the desk," [7, p. 182] using notebooks only when a piano was unavailable. In such cases, the notes contain more information about the compositional process.

[5] Howard S. Meltzer. *Music, Politics and the Imagination: Béla Bartók's Concerto for Orchestra*. URL: https://www.academia.edu/70215010/Music_Politics_and_the_Imagination_Be_la_Barto_k_s_Concerto_for_Orchestra (accessed: 23.04.2026).

Percussion and Celesta. The orchestral concerto could well have become another work free from extra-musical associations. Indeed, Bartók's very approach to composition confirms this interpretation. His only public explanation of the work discusses its structure and mood, but does not address the war or his personal experience of exile.

The fourth movement contains a musical quotation—the work's only explicitly political element. The source of the quote remains controversial, and, as Meltzer aptly concludes, this leads to "two different interpretations of the movement's political significance." [6] The question of the semantics of "pure" (absolute) music invariably gives rise to discussions. The claim that a musical work can comment on or reflect politics is itself problematic, since instrumental sounds are not as readily identifiable as signs or symbols as images or words. Meltzer notes that early reviews of the Concerto for Orchestra did not interpret the work as political—it would only acquire this status later. Its interpretation in this light may be a product of the listener's imagination, informed by knowledge of the historical context and extramusical factors. The author rightly notes that the sense of historicity in modern performances arises from awareness of the origin of the work. David Cooper writes that the work is "historically embedded in a world in crisis." [7] Composed at a turning point in World War II, the Concerto forms a powerful requiem—and one that perhaps only an atheist could have written. Although it is a response to the tragedy of humanity, at the same time, it presents a positive conception of a world in which chaos and order, those eternal antagonists, are maintained in dynamic equilibrium. However, as Meltzer emphasises, the political interpretation "takes place" in the mind of the listener, and not in the work itself—it is a product of his or her imagination.[8]

Parallels Between the Concerto for Orchestra and Kübler-Ross's Theory of Dying

Beverly Lewis Parker attempts to draw a parallel between the structure of the Concerto for Orchestra and the phases described in Elisabeth Kübler-Ross's theory of dying. This theory examines the processes through which a dying patient passes. Parker believes it is reasonable to see parallels given that Bartók suffered from a serious illness while working on the Concerto. Although the composer was not officially informed that he was terminally ill, it is assumed that he himself was aware of it. Parker concludes that Bartók's face-to-face encounter with death played a key role in the formation of the work. At the same time, the researcher does not deal with the conscious intentions of the composer, but "reads" the deep layers of the work and, in her own words, contributes to humanitarian research with her subjective interpretation. [8, p. 533]

According to Kübler-Ross's theory of dying, there are five stages preceding death. The first stage is a state of shock and concomitant denial of the seriousness of the disease. Kübler-Ross defines denial as the result of a person's unconscious belief in his own immortality, but considers it a healthy defence mechanism. The second stage begins when the patient becomes fully aware of the situation, experiences anger, and adopts an increasingly hostile and critical attitude towards those around him or her. The third stage is the so-called "attempt

[6] Ibid.
[7] Ibid.
[8] Ibid.

at bargaining," when the patient's sole wish is to live for a few more days without pain or suffering. At the fourth stage, he or she comes to terms with the inevitability of death, begins to grieve, and becomes depressed. Distinguishing between two types of depression, Kübler-Ross emphasises that patients who are able to express their grief are better able to accept what is happening to them. Parker identifies two different psychological states that are included in the fourth stage: 1) grief over death and 2) pathological depression. [Ibid., 534] Joseph Mendel describes depression as a state of sadness, pessimism, self-hatred, along with loss of energy, motivation and concentration. The fifth stage is a state of acceptance and silent waiting. At these moments, the patient does not feel happy, wants to be alone or at least away from the problems of the outside world, and withdraws from his or her surroundings. It is important to remember that, although every terminally ill person goes through five stages, the nature of their "transition" depends on the characteristics of the person themselves and their lifestyle, as well as how those around them treat them.

Bartók's program notes for the Concerto itself hint at a connection with death: from the severity of the first movement, through the mournful mood of the third, to the glorification of life in the finale. Parker's distinctive approach to interpreting the relationship between the concerto and these stages, which involves comparing specific musical characteristics with corresponding psychological states, leads to a number of persuasive conclusions.

The first movement of the Concerto opens with ascending fourths, which Parker associates with the nature of illness, while William Kimmel describes them as a "death movement." The movement is in sonata form; both the force of the chordal progression and the treatment of the musical material convey a sense of certainty and the inevitability of illness. The ostinatos that recur throughout the work, together with the growing musical intensity, convey the strength of Bartók's anxiety and his heightened emotional state. Parker compares the treatment of the first theme to the composer's inability to cope with illness. The circle of fourths, introduced in the first theme, appears even more intensely in the development section, while the tremolo in the wind instruments symbolises the composer's fear. [Ibid., p. 542]

The second movement has a playful character, which Parker interprets as an escape from seriousness and denial. According to this interpretation, the mechanism of denial at the second stage of dying in this case is creative activity—"the creative fantasies of the dying Bartók." [Ibid., p. 543] Parker's association of the prominent role of the percussion and the glissando from measure 32 onwards with death leads her to the plausible conclusion that "denial is never complete denial." [Ibid., p. 546]

In the *Elegia*, which has the form *ABCBA*, the oboe is associated with Bartók's night music and the experience of grief in the fourth stage of dying. The fourth movement, in addition to reflecting—in Parker's view—the anger and fury of the second stage, may also express indignation at the then popularity of the young Shostakovich, whose compositions had displaced Bartók's works on the radio and in concert halls. The first section of this movement contains a reference to the second movement, which Lajos Lesznai interprets as a darkly comic dance of death.

The fifth movement represents Hungary as graceful and beautiful, while the section with the cantabile melody evokes an imagined journey home [Ibid., p. 550]. According to Parker, the concerto can be linked to the demise of Hungary as Bartók knew it, as well as to the composer's own acceptance of the inevitability of death. Given that biographical factors undoubtedly influence the creation of a work of art, and in view of the circumstances in which the Concerto for Orchestra was written, both interpretations may be regarded as valid.

Significance of "Night Music" and Hungarian Folklore in Bartók's Concerto for Orchestra

Bartók identified Hungarian folk music with natural phenomena. Maria Anna Harley writes about Bartók's connection with nature—the creative force and the created world. [9, p. 330] In one of his letters, the composer states that creative work entails a profound interest in the living world. "Night music" is present in a number of Bartók's works (Table 2); in the Concerto for Orchestra, the third movement, *Elegia*, represents its most significant manifestation.

Table 2. Works by Bartók, parts of which are written in the style of "Night Music"

Piano suite *Out of doors*	1926
String Quartet No. 3	1927
String Quartet No. 4	1928
Piano Concerto No. 2	1931
String Quartet No. 5	1934
Music for Strings, Percussion and Celesta	1936
Sonata for Two Pianos and Percussion	1937
Concerto for Orchestra	1943
Piano Concerto No. 3	1945
Viola Concerto	1945

Bartók's love of birds, which has been noted repeatedly in the literature, is also mentioned in Harley's study. The musicologist notes that the "the 'immortal' nightingale" symbolises the mystery of love and life, as well as the profound immutability of the natural world, which continues to exist after the disappearance of many generations of people. [Ibid., p. 343] This aspect of the nightingale's meaning is expressed in the *Elegia*, a piece that Bartók called "the lugubrious death-song." The nightingale's voice is represented by the piccolo part, which repeats the same melody with intervening pauses, echoing the characteristic phrasing of the bird's song (measures 29–32). Thus, the limited pitch range becomes a characteristic feature of the nightingale's song in Bartók's "night music." Harley compares the tremolo and two-note motivic cells to details from the String Quartet No. 4. In the *Elegia*, the five nightingale phrases begin on the same pitch—B^3—which is repeated several times (measures 14–18, 29–33, 57–60, 107–111 and 123–128). The "nightingale" appears within what Bartók describes as a "misty texture of rudimentary motives," which provides an effective "background" for the three mournful melodies that form the core of this movement. [Ibid., p. 343] According to Harley, these themes express human pain in the face of death. The nightingale's voice at the end proclaims the continuation of the natural world following the end of man's short life. The researcher's interpretation can also be related to the different stages of dying; in this case, the grief associated with the fourth stage may be linked to the patient's critical attitude towards those around him or her, which is characteristic of the second stage. Considering both the individual features of the movement and the composition as a whole, Harley arrives at the interesting conclusion that Bartók follows a broader isotopy of nature in the Concerto for Orchestra, leading from alienation to reconciliation and from constraint to freedom. [Ibid., p. 344]

In the middle of the second movement, the folkloric atmosphere of "The Game of Pairs" is interrupted by a brass chorale beginning at measure 123. The fourth movement opens with an oboe melody reminiscent of a Romanian folk tune. The violas and violins create a new mood—a serenade that can be interpreted as an expression of nostalgia for the homeland. Bartók spoke of this movement to György Sándor: "The composer declares his love for his home country, but the serenade is suddenly

interrupted by an outbreak of brute violence. Coarse men in boots break in on him and even smash his instrument."[9] This interruption, which is a quotation from Shostakovich's symphony, can be taken in the light of Bartók's statement to suggest that the Concerto is simultaneously a political reflection and an expression of the composer's psychological state—provided that part of the statement is understood metaphorically.

The finale opens with a horn fanfare, after which the entire movement takes on a dance-like character. The expansive pentatonic theme that emerges in the wind and string parts may be related to the elemental motifs that Bartók had written about earlier.

Conclusion

In summary, the existing interpretations of the Concerto share a common tendency to relate the work to Béla Bartók's biography and to the sociopolitical context in which it was composed. It seems appropriate to synthesise these approaches within the framework of a single interpretative model. Such a comprehensive analysis can reveal the work's semantic multiplicity more fully, as supported by the composer's own statements concerning the ambiguity of his artistic conception.

It is important to note the use of folklore, which was driven by a longing for his homeland, which Bartók loved immensely and to which he returned in his thoughts, at least through works composed in the style of "night music," which he associated with Hungarian folklore. If it were necessary to choose a single, most compelling interpretation from among the several well-argued readings, preference would be given to the parallel between the Concerto and the theory of dying—chiefly because of the logical coherence and correspondence of affective states across the positions and stages of dying. A study of the genesis of the work based on sketches and the second part as the first final part confirms this interpretation. The connection with the phases of death allows us to understand that Bartók could also write about the death of Hungary, so we can conclude that in this work he identified his tragic fate with the military events in his homeland. The music, written as it was in the spirit of Hungarian folklore, confirms all of the above.

The analysis presented here suggests that attempts to set biographical, political and psychoanalytic approaches against one another now appear methodologically outdated. The most productive approach appears to be that of "integrative reading," within which Elisabeth Kübler-Ross's theory of the stages of dying does not conflict with the political interpretation, but rather complements it. If the political dimension reflects the composer's response to an external catastrophe—war—the psychoanalytic layer, represented by the stages of dying, reveals the profound inner drama of the individual. The synthesis of these approaches supports an understanding of the Concerto for Orchestra not only as a distinctive "summation" of Bartók's oeuvre, but also as a unique musical requiem in which the composer's personal tragedy becomes a metaphor for the disintegration of European culture. It is precisely this multilayeredness that gives the work its enduring relevance and requires performers and scholars alike to move beyond the confines of narrow specialisation.

[9] *Discovering Masterpieces of Classical Music, Béla Bartók: Concerto for Orchestra*, Season 1, Episode 4, 2007. Director: Güntter Atteln.

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Mystery Motives as a Phenomenon of Transformation in the Opera "Mathis der Maler" by Paul Hindemith

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Abstract. The high mission of art has always stood in opposition to the elemental force of historical processes. The creative personality of Paul Hindemith was shaped during that period of European social development that brought humanity world wars, revolutionary explosions and unprecedented economic upheavals, along with great hopes and disappointments. In this context, Hindemith's opera "Mathis der Maler" assumes emblematic significance, representing a kind of manifesto against fascism and a statement on the place of the artist-demiurge in a world of catastrophe. The present article sets out to identify the opera's principal mystery motifs through the lens of the idea of transformation The article addresses the timeless nature of artistic creation through an examination of the work's synthetic field. The considered categorical apparatus includes such concepts as mystery, mysteriality, ritual, and the presence of mystery motifs. The typology of plots, the sequence of events and the course of action characteristic of the mystery genre are considered in relation to the genre's connection with ritual. The composition and musical dramaturgy of the work are analysed according to the stated hypothesis. The principal mystery motifs are examined in detail: spiritual death as the attainment of creative freedom, Mathis's path of initiation in the name of Art, temptation, catharsis, the discovery of the artist's true mission, renunciation of the real world and transformation. While the composer designated the work as an opera, it can also be interpreted as a drama of ideas or a modern mystery play. Viewed in this light, historical events are refracted through the composer's artistic interpretation and invested with a field of meaning arising from their simultaneity. The opera's intonational layer is identified as comprising traditional operatic music, chorale-type melodic writing and diatonic folk song within the context of mysterial space, alongside a broader generic palette that includes lament, village-fiddle playing, old folk song and march. The work's timeless character is shown to derive from its extension of the historical narrative of the Peasants' War of 1525 into the realities of the 1930s.

***Keywords*:** Paul Hindemith, "Mathis der Maler" opera, mystery, mystery motif, ritual, catharsis, composition, dramaturgy

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Мистериальные мотивы как феномен преображения в опере «Художник Матис» Пауля Хиндемита

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Аннотация. Высокая миссия искусства всегда противопоставлена стихии исторических процессов. Творческая личность Пауля Хиндемита была сформирована тем периодом европейского развития общества, который принёс человечеству мировые войны, революционные взрывы, небывалые экономические потрясения, великие надежды и разочарования. Опера «Художник Матис» носит знаковый характер в названном контексте — это своеобразный манифест против фашизма, определение места творца-демиурга в мире катастроф. Цель статьи — вывить основные мистериальные мотивы в аспекте идеи преображения. Исследуется синтетическое поле сочинения, затрагивается вневременная природа творчества. Рассмотрен категориальный аппарат, который включает такие понятия, как мистерия, мистериальность, ритуал, мистериальный мотив. Типология сюжетов, событийный ряд, ход действия в жанре мистерии включены в русло рассуждений о её соотношении с ритуалом. Анализируются композиция, музыкальная драматургия произведения согласно высказанной гипотезе. Детализируются мистериальные мотивы: духовная смерть как обретение творческой свободы, путь инициации Матиса во имя Искусства, искушение, катарсис, обретение истинной миссии художника, отречение от мира реального, преображение. Композитор обозначил сочинение оперой, но его можно трактовать как драму идей, как мистериальное действо. В таком аспекте исторические события принимают авторскую художественную интерпретацию и наполнены смысловым полем их симультанного действия. Выявлен интонационный пласт оперы: традиционная оперная музыка, мелодика хорального типа, народная песня диатонического склада в контексте мистериального пространства и жанровая палитра оперной партитуры, в которую входят причет, наигрыш деревенской скрипки, старинная народная песня, марш. Вневременной характер произведения совмещает хроники времён Крестьянской войны 1525 года, расширяя их до исторических реалий 1930-х годов.

Ключевые слова: Пауль Хиндемит, опера «Художник Матис», мистерия, мистериальный мотив, ритуал, катарсис, композиция, драматургия

Introduction

“There are two things to strive for: professionally honest music and a clear conscience. I have already taken care of both.” [1, p. 139] In thus describing his own creative work, Paul Hindemith expressed his aspiration to make music intelligible and accessible to all. At the same time, the composer, through his works, addressed one of the main questions: the significance of the artist, musician and scholar in the context of the time. The permeation of his operatic canvases with a sacred atmosphere creates the presence of a “spirit of mysteriality.”

In responding to the spiritual and historical events of the time, expressing the human spirit, as well as partially predicting the further development of society, art fulfils a lofty mission. Hindemith’s musical compositions “spoke” about this even in those times “when the roar of battles drowned out the sound of the strings.”

[Ibid., p. 4] As revealed in the fundamental work of Russian musicologists Tamara Levaya and Oksana Leontyeva, which is simply entitled *Paul Hindemith*, the composer's aesthetic views were formed during that period of European history which brought humanity world wars, revolutionary explosions, unprecedented economic upheavals, great hopes and crushing disappointments. [1]

Accordingly, the historical context of the 1930s demanded from Hindemith not only comprehensiveness in the field of musical language, the search for his own style, as well as the desire to synthesise polemical experiments and established dramatic laws, but also courage, in which context mystery becomes a special form of political statement in the opera *Mathis der Maler* ("Matthias the Painter"). On the one hand, it presents the creative world with a unique method of "encrypted message," while on the other, it fills the form of the composition with the contemporary sound of the times. This ambivalence allows us to go beyond the spatial representations of operatic narrative to create a temporal "loop" from the 20th century to the 15th and back, which erases the boundaries of eras and emphasises the timeless nature of the creative act.

It is worth noting that Hindemith's operas of the 1930s–1950s have been studied quite extensively in Russian musicology. Elena Vorobyova notes in her dissertation that the pattern of their comprehension occurred in a "retrospective projection," [2, p. 3] i.e., from late works to early ones. It is in this context that the series of experiments based on the composer's desire to find an individual operatic model are commonly interpreted.

The opera *Cardillac* (1926, 1952) marks the beginning of an extensive integration of different genres and concepts in which an Expressionist tragic satire is combined with elements of the mystical thriller and the Romantic tragedy of fate. This same composition precedes two of Hindemith's central works: the operas *Mathis der Maler* (1935) and *Die Harmonie der Welt* ("The Harmony of the World", 1957). They represent a complex multi-genre synthesis of historical folk-musical drama and romantic religious-philosophical tragedy, with features of psychological symbolist drama and drama of ideas. In these works, the composer was able to reflect the atmosphere of the historical time, the depth of penetration into the creative process of both the great artist of the Reformation era, Matthias Grünewald, and the brilliant scientist, astronomer, and philosopher Johannes Kepler. The aforementioned monograph also examines the genesis of these works, their historical context and the composer's artistic explorations. [1]

In these operas, the crucial questions facing the intelligentsia of the 20th century are portrayed: what should an artist (composer, poet, scientist) do in times of turmoil and great religious upheavals, wars, revolutions and totalitarian reprisals? Continue to create, even if one's art does not find a response during this period? Should one get involved in political and social conflicts or sympathise with them by taking a certain position? Hindemith resolves the question through the mystery of artistic creation, which the principal characters come to master, while their creative legacy is incorporated into the dramaturgy of both monumental works. The central conflict—between the artist, his mission and society—remains unresolved, leaving the issue open to an endless range of debates coloured by mysterial overtones. Anastasia Pyzhyanova's article approaches this problem through a study of the *Künstleroper* genre. "The romantic myth of the rejected and lonely artist persists in the 20th century," the researcher notes; "moreover, the 'opera about the artist' becomes a way of reflecting on creativity, the status of art, its existence and perception." [3, p. 15] Along the way, "socio-political motives are emphasised and questions are raised about the nature of talent and genius." [Ibid., p. 20]

Terminological dichotomies—for example, myth and history, art and freedom in the

field of musical science—are problems of an eternal nature. The category of mystery is fully integrated into this series. Due to the multi-genre character of *Mathis der Maler*, its mystery motifs should not be interpreted as expressing the composer's personal religious conviction; rather, they function as a semiotic instrument for the creation of an encoded model of spiritual resistance to the historical climate of 1930s Germany. The conflict between the creator-artist and the totalitarian power thus acquires a sacred character, which is associated with silence, suffering and inner transformation during the period of catastrophe.

Within this line of reasoning, the conceptual framework can be structured as follows: mysteriality—space and time—the artistic interpretation of historical events. By drawing on the categories of sign, symbol, ritual and catharsis, together with their mysterious nature, the mystery motifs in the operatic narrative of *Mathis der Maler* can be interpreted as constituting the semantic structure through which the operatic narrative generates meaning. In the next section, we will consider the definitions of the concepts of mystery and mysteriality.

Mystery and Mysteriality

The "genetic code" of German musical theatre has always been distinguished by its conceptual equipment, which has led to genre diversity and multi-genre synthesis. However, we need not go into further detail, since this aspect has been deliberately excluded from the article's analytical scope. Mystery motifs in Hindemith's operatic works are closely connected with the problem of the development of the mystery genre.

In Mathis der Maler, mystery can be understood both as a phenomenon and as a stage genre. The second definition is fully consistent with the context of the present work. "From Latin *mysterium*, via Greek μυστήριον—'secret,' 'sacrament'—a musical and dramatic genre of the Middle Ages: plays on biblical subjects," [4, p. 45] the typology of which is divided into several large cycles; as a rule, they are associated with biblical and gospel texts. Let us name the most significant ones: cosmogonic, the passion of Christ, the lives of the saints, eschatological, mythological, etc.

The course of the mystery play manifests itself through several positions: *simultaneity* (multiplicity of places and times of action); *multi-tieredness* of the mystery space (recreation of the model of the Christian world with oppositions "hell—earthly world—paradise," "higher"—"lower," etc.); *polychronicity*, where each episode, each tier with "its" time—scenic, artistic (suffering of the characters)—is correlated with the perceptual (experience of the event by the audience). This issue was previously discussed in the monograph [5] and articles published by the present author. [6; 7]

The model of the intertemporal tandem "composer–performer" was proposed by Ekaterina Prikhodovskaya and Anna Okisheva. The authors identify the specificity of perceptual consciousness and its dual nature: "For the perceiving consciousness, the concept of 'author' initially possesses duality, which presupposes both the presence of an original initiative and the presence of an initiative that connects the work with the perception of the listener. It turns out that a work always has both a timeless element (a stable fixation of the text) and an element of the present tense (sound embodiment, performance)." [8, p. 205] The dual nature of "composer–performer" is unthinkable without including a third element: the listener. All these components operate with expressive means—musical, scenic, psychological, semantic.

The sequence of events in a mystery play is almost always linear and connected to the course of the action. Let us present its main stages in a Table 1.

As can be seen from the table above, the action of the mystery is directed towards the

Table 1. Main stages of the series of events in a mystery play

Exposition of main characters and active forces	Conflict of the cosmic order Divine—Infernal Dichotomy
Initiation of the conflict	Creation of a situation that will lead to the Fall
Development of the action	Series of episodes leading to the central axis of the mystery—the ritual
Culmination of the mystery	Ritual action
Catharsis	Enlightenment, transfiguration
Conclusion	Attainment to a new reality or a new meaning of Being

ritual. Anna Porfiryeva notes that "the fusion of myth and tragedy on the basis of sacred ritual" was supposed to "lead to the birth of a new mystery—a means of transubstantiation of each human personality and the entire human community as a whole. Therefore, the immediate goal of the theatre is preparation for the mysterial revelation through the symbolisation and ritualisation of theatrical action." [9, p. 41]

The category of ritual occupies a central position in the mystery genre. In considering the relationship between the two, it is important to recognise that ritual forms the central axis of the dramatic action, which is itself a complex phenomenon. The ritual ceremony captures the process of translating supersensible reality into sensory reality, which leads to catharsis or renewal.

The question of how ecclesiastical and theatrical ritual interact within the mystery genre remains open and gives rise to numerous points of debate. It is precisely the presence of ritual within the theatrical performance that makes it possible to regard the dramatic action as having taken place. However, it is the type of plot that ultimately determines the nature of their relationship. In doing so, ritual compresses the structure of the cosmic order, any number of spaces and times, into a single point, neutralising the most complex level of conflict and creating a spatiotemporal vacuum in which a "new life" is born or the existing universe is renewed.

Mysteriality describes the quality of a musical text that is endowed with the lexemes of the genre. In *Mathis der Maler*, these qualities are realised through sacrifice, rituality, passionarity, psychological depth and miraculous transformation. When refracted through the prism of this category, the composer's aesthetic views are transformed into an "author's manifesto," in which it is precisely mysteriality that serves as a defence of creative freedom.

Hindemith also focused his attention on the symbolic and pictorial paintings of Mathis Grünewald. They determine the features of the dramatic solution of the work, forming its space-time continuum, in which the past, present and future are "compressed" at one point. The entire musical-poetic fabric, together with the work's imagery and scenic conception, grows out of the "pictorial elements" of the Northern Renaissance artist. Let us list the titles of his paintings that formed the framework of Hindemith's opera:

– "Concert of Angels" (orchestral introduction to the opera, Scene 1).

– "The Temptation of St Anthony" (Scene 6).

– "The Meeting of St. Paul and St. Anthony" (Scene 6).

– "The Entombment" (Scene 7).

These paintings, which are aligned with particular operatic scenes, become

progressively integrated into its dramaturgy as the work unfolds. After opening the artistic field of the work, they then reveal themselves at the point of the golden section and in the resolution of the conflict. The emotional tension of the main characters is correlated with external events, which influences their decision-making. The mystery component in the field of drama is manifested through the categories of sacrifice, death, catharsis and miraculous rebirth to a new life. The altar acts as material proof that art is capable of redeeming the horror of reality. Thus, death is symbolically overcome through the light of creativity. Mathis Grünewald creates his masterpiece; Hindemith, in turn, creates works that become messages to all humanity.

The composition of the opera is concentric (Table 2). At the centre is the fourth scene, the opera's most dramatic and realistic episode, depicting the battle, the rebel peasants' abuse of the Countess, the image of the Virgin and Mathis's paintings, Schwalb's death and Mathis's flight. Flanking it are two psychological confrontations: between Mathis and Ursula against the backdrop of the burning of heretical books, and between Ursula and Albrecht, who refuses to accept Ursula's sacrifice for the sake of peace.

As can be seen from Table 2, the categories of sacrifice, choice, freedom and catharsis shape the opera's compositional and dramaturgical process.

From the very first scene, the conflict is framed as a confrontation between two worlds: the real and the creative. The opera's overarching idea is realised through two conflicts: an external one—the struggle between Protestants and Catholics—and an internal, psychological one—Mathis's conflict with himself, which leads to the protagonist's change and transformation.

This overarching idea is related to creative choice and freedom of expression. The image of the main character is revealed through the problem of the artist and society. In the context of emerging fascism, it appeared as a stimulus to action and a desire to remain true to the cultural traditions of Germany. The protagonist, like the composer himself, is held hostage by historical processes, becoming a "hermit" estranged from his own time. As Siglind Bruhn observes, "there is a spiritual affinity not only between St Anthony and his painter, Grünewald, but to an even greater degree between Hindemith and his operatic protagonist, Mathis." [10, p. 15] Mystery motifs, which are derivatives of the ideological concept of the opera, form the dramatic framework of the work.

Table 2. Compositional structure of the opera

Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7
Conflict between two worlds: the real and the creative	Religious conflict between Catholics and Lutherans	Sacrifice Ursula	First climax The struggle between Catholics and Protestants	Albrecht's Sacrifice	Second climax Mathis' spiritual battle with himself	Discovering faith
The idea of choice: art or struggle	Choosing to fight	Book-burning scene	Battle Two worlds: material and spiritual	Repudiation of Ursula's sacrifice	Choosing in favour of art	Departure into eternity

Mystery Motifs as a Phenomenon of Transformation

The main mystery motif consists in the idea of the spiritual transformation of the protagonist. His path is rigorously structured according to the laws of initiation: from work on the Altarpiece in the monastery, through the chaos of the peasant uprising, suffering and the ritual of temptation, to a renewed discovery of self. The musical dramaturgy of the opera gradually reveals this process. Let us outline the main mystery motifs of the opera.

First Motif: Concert of Angels. The opera's orchestral introduction immediately immerses the audience in the space of art that takes the form of a religious service. The composer introduces the main leitmotif—the theme of the 16th century folk song *Es sungen drei Engel*. The applied principle of contrasting polyphony recreates an atmosphere of purity. The reliance on a series of consonant intervals gives the theme a transparent feel (Example No. 1).

The entire musical fabric of the opera is permeated with its intonations. For example, it appears in the scene of "The Temptation of Saint Anthony," which is distorted by "diabolical" chromatic passages and "torn" rhythmic chains. Then it reappears in its original form, symbolising the victory of the freedom of the "spirit" of creativity over the chaos of catastrophe. This symbol represents the divine nature of art. As early as the nineteenth century, Romantic aesthetics had already extended the idea of creating a temple in which the artist-demiurge could transmit transcendent messages to humanity and thus translate a super-reality into the realm of reality.

Second Motif: Transfiguration. The embodiment of this motif in Scene 6 can be divided into two episodes. The first is "The Temptation of St Anthony"; the second, "The Meeting of St Paul and St Anthony in the Desert." According to the scene's allegorical logic, Anthony corresponds to Mathis; Paul to Archbishop Albrecht.

Example No. 1

Paul Hindemith. *Mathis der Maler*.
Overture (vocal score), mm. 7–21



In the scene of the temptation of Saint Anthony, the composer "directly contrasts the chromatic, non-modal music of the 'infernal' and the diatonic, natural-modal music of the 'divine' (*Lauda Sion salvatorem* melody)" [1, p. 179] (Examples Nos. 2 and 3).

The grinding atonal force of vice and passion gives way to luminous diatonic writing of a Gregorian character.

This episode is preceded by a scene in which Mathis and Regina, driven by fear, run deep into the forest. Here the *Es sungen drei Engel* theme appears again. However, this time it forms the basis of the duet between Mathis and Regina (Example No. 4).

This is followed by Mathis's dream, in which the temptation itself is concentrated. Mathis lies on the ground, having taken the form of Saint Anthony. He is overcome by various images:

– the image of Countess Helfenstein as a symbol of wealth and luxury;

– the image of Ursula, appearing in several guises: in beggar's rags, asking him for alms, and in the form of a harlot, tempting him with the passion of love;

– the image of an angry crowd pursuing Ursula the Martyr;

– the image of the scientist Capito, who tempts Mathis with science.

The scene then moves on to the plane of temptation of Saint Anthony himself. This is directly comparable to the events depicted in the famous painting of the Isenheim Altarpiece. These are accompanied by demons, fantastic monsters, winged rhinoceroses, huge birds, insects. Such an external allegory reveals the very essence of the search for truth, the revelation of secrets, and the acquisition of the true meaning of Being. Finally, the choir of demons sings to Anthony: "Your worst enemy is within you. We torment you with images of your own paintings. You scream, but your scream is not heard. Cease resisting. 'Hell will swallow you up.'"[1] Here we hear the words of Saint Anthony: "*Ubi eras, Jhesu bone... guare non affuisti ut sanares vulnera mea.*"[2] These are similar to the words of Christ addressed to God the Father: "Lord, my God, why have you forsaken me" (Matthew 27:46); the spirits disappear (Example No. 5).

The next scene portrays the other side of the Altar painting. St Anthony in the desert with St Paul. Here there is a perfect unity between man, animals and the Earth. It is imbued with peace and soft light. Paul speaks to Anthony the cherished words that had long lived secretly in the consciousness of Anthony-Mathis himself: "Go and write. Your creations are granted immortality."[3] The trials have been passed; the temptations have been overcome. Catharsis conveys the effect of the protagonist's aesthetic experience, the purification of his soul and the acquisition of a new meaning of Being. The scene ends in praise of God, with the chorus singing "*Alleluia*" (Example No. 6).

The vertical projection of spatiotemporal relations supports an interpretation of the protagonist's miraculous transformation as a cathartic renunciation of the world in favour of attaining inner unity with himself.

Third Motif: Spiritual death as the attainment of creative freedom. This motif is concentrated in the seventh scene. Death has freed Regina and Schwalb from sin. Their sacrifices once again highlight the question of the meaning of Being. Is such a struggle for the illusion of freedom necessary? The spiritual death of the artist Mathis, his emptiness after the shocks he had experienced, deprives him of the need to create. Having

[1] Hindemith P. *Mathis der Maler*. Opera. Vocal score. Paris, New York, 1954. P. 228.
[2] Ibid., pp. 239, 247–248.
[3] Ibid., p. 261.

Example No. 2

Paul Hindemith. *Mathis der Maler*. Scene 6 (vocal score).
"Infernal forces" theme, mm. 509–516



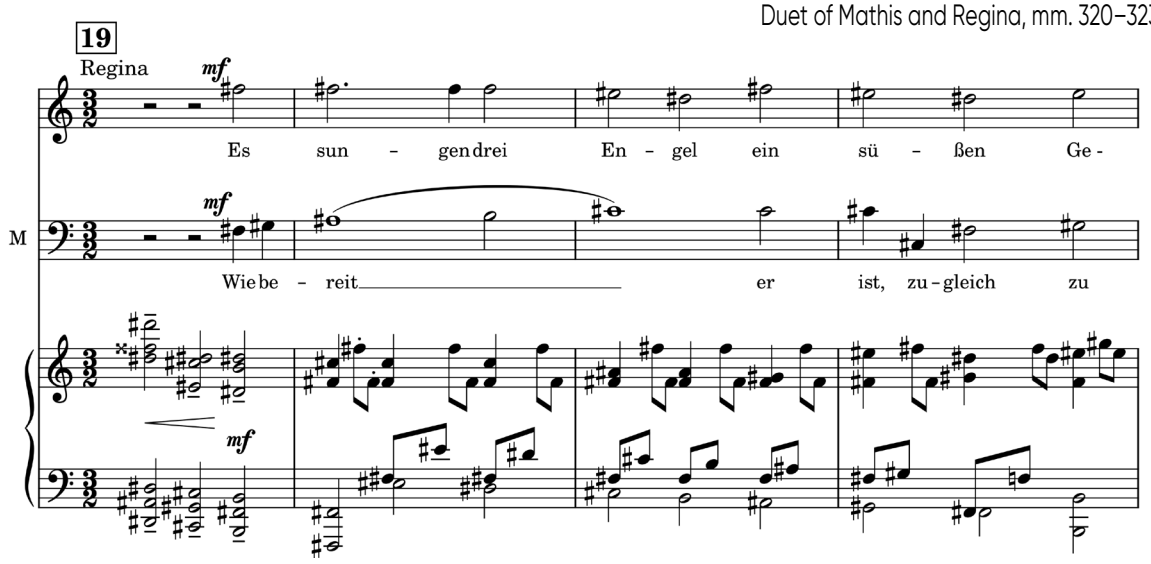
Example No. 3

Paul Hindemith. *Mathis der Maler*. Scene 6 (vocal score).
"*Lauda Sion salvatorem*" theme, mm. 961–968



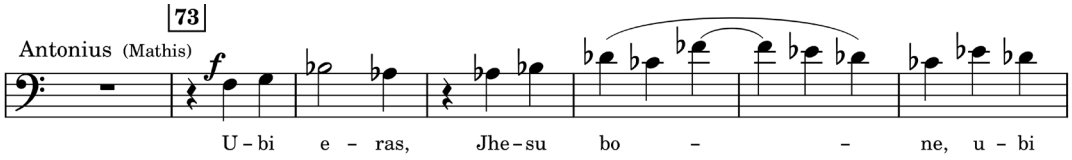
Example No. 4

Paul Hindemith. *Mathis der Maler.* Scene 6 (vocal score).
Duet of Mathis and Regina, mm. 320–323



Example No. 5

Paul Hindemith. *Mathis der Maler.* Scene 6 (vocal score).
Scene of the Temptation of Saint Anthony, mm. 954–960



expressed his horror and fear in his painting, he decides to leave the monastery. The scene is realised in quiet, lyrical tones. It comprises three principal episodes: Regina's death, "The Entombment," and Mathis's farewell. The artist has fulfilled his mission and attained freedom; however, the vector of that freedom leads towards the disintegration of society, chaos and timelessness. This ending does not resolve the problem posed by the opera. The open ending and the transfer of the action from the real world to the unreal emphasises the inability to control one's own passions and fears. Only death can stop all this. It "cleanses from sins" and becomes a transition to a new life.

Fourth Motif. Mathis's path of initiation in the name of Art. This motif is consistently revealed throughout the opera. We may identify three principal stages: (1) Renunciation, realised through the dramaturgical line of Mathis's rejection of his love for Ursula; (2) Solitude, or voluntary renunciation of the material world; (3) Transformation, associated with the sequence of events in the opera: departure from the monastery, the events of the Peasants' War, temptation, catharsis and the discovery of his true mission as an artist. All this once again emphasises the opera's overarching idea: only art is capable of recreating and resolving the eternal questions of Being; any political regime is temporary.

In this context, the first scene of the opera attracts attention. It contains three intonation spheres that complement the main mysterial series.

1) Traditional operatic music, centred on Mathis's part—more precisely, on his monologue (Example No. 7).

2) A chorale-type church-music layer, concentrated in the monks' hymn "*Rector potens, verax Deus.*" (Example No. 8)

3) A primitive folk song of diatonic structure, refracted through the traditions of German *Lied* (Example No. 9).

Example No. 6

Paul Hindemith. *Mathis der Maler.*
Scene 6 (vocal score). *"Alleluia"*, mm. 1256–1273



Example No. 7

Paul Hindemith. *Mathis der Maler.*
Scene 1 (vocal score). Mathis' monologue, mm. 6–10



Example No. 8

Paul Hindemith. *Mathis der Maler.*
Scene 1 (vocal score). Monks' hymn, mm. 69–81



Example No. 9

Paul Hindemith. *Mathis der Maler.*
Scene 1 (vocal score). Lied, mm. 313–332



These correspond to the two main spheres of the mysteriality space: the ecclesiastical-liturgical and the folk-everyday.

The genre component of the opera is not ignored. In an article devoted to the problem of genre invariance in Hindemith's oeuvre, Irina Stogny observes: "The musical language of Paul Hindemith, one of the 20th century's most 'genre-oriented' composers, contains numerous readily recognisable genre elements, which he employed in highly diverse ways. Through constant experimentation, Hindemith expanded and enriched both their range and their genre treatments." [11, p. 51]

Scene 4 is particularly indicative in this regard. In the peasants' camp, Countess Helfenstein and Mathis are subjected to abuse, and Schwalb dies. Here, three genre-intonational layers are combined to broaden the opera's musical language. The Countess's plaintive lament is combined with the solo part played on a rustic fiddle (Example No. 10).

Another example is an old folk song sung by the peasants' chorus and cast in a sternly epic style (Example No. 11).

In the same scene, the composer also draws on the march genre (Example No. 12).

Example No. 10

Paul Hindemith. *Mathis der Maler.*
Scene 4 (vocal score), mm. 55–65



In the opera, this genre functions as the principal semantic antithesis. The creative space associated with Mathis the artist is articulated through ecclesiastical-chorale, polyphonic and diatonic musical language. In evoking the sphere of historical events and political violence, the march acts as a symbol of the elemental force of history, as well as the collapse of illusions and the blind mechanistic nature that sustains them. Its function is emphasised by a rigid rhythm, relentless accents on the first beat, square phrase structure, frequent chordal *tutti* and staccato articulation. The most striking example of its use occurs in Scene 4, as the Landsknecht army (German mercenary infantry) approaches. It is a kind of "voice of fate" that stands in opposition to the humanistic ideal. Another example is the funeral march, which symbolises the collapse of the peasant uprising and the apparent futility of the struggle.

Example No. 11

Paul Hindemith. *Mathis der Maler.*
Scene 4 (vocal score), mm. 467–471



Example No. 12

Paul Hindemith. *Mathis der Maler.*
Scene 4 (vocal score), mm. 608–615



Conclusion

The composer found a means of conveying to the world an "encoded message" or an "authorial manifesto" against the fascist catastrophe of the 1930s–1940s. Identifying himself with the opera's protagonist, he deliberately used the opera's text to create a temporal "loop" from the 20th century back to the 15th, dissolving the boundaries between epochs and emphasising the timeless nature of the creative act. Germany in the 1930s was gradually turning into something "unrecognisable." [12, p. 9] Sharri K. Hall writes: "This coincided with Hindemith's present situation. The Nazis were turning Hindemith's Germany into something unrecognizable. Though science and education seemed to flourish, the Reich's leaders seemed to become only more irrational in their treatment of musicians and their blatant anti-Semitism. More generally, facets of the very opera closely mimicked facets of Hindemith's time in Germany." [Ibid.]

From here, the process of reasoning about the mystery motifs in the opera is built. Since the format of the article does not permit a full analysis of the opera's musical dramaturgy, four principal mystery motifs have been identified: the "Concert of Angels," whose supra-leitmotivic intonational-acoustic conception serves to protect art and encompasses the opera's entire spatiotemporal sphere; temptation, whose directional vector shifts the protagonist's perspective from external conflict towards the overcoming of internal conflict; catharsis as the discovery of the artist's true mission; and renunciation of the real world as the transformation of true creative freedom. Although the composer did not define the genre boundaries of the opera, it can be interpreted as a drama of ideas, as a mystery play, but it would perhaps be more correct to speak of the presence of mystery motifs.

In the context of musicology, the relationship between the genres of mystery, mysteriality and ritual relates to problems of an eternal nature. This question remains open and requires detailed study. The progression of the action and the opera's sequence of events suggest that its plot follows the typology of a saint's life. The work's multi-genre character provides grounds for suggesting that its mystery motifs do not express the composer's own direct religiosity; rather, they function as a semiotic instrument that helped create an encoded model of spiritual resistance to the historical climate of 1930s Germany.

The categories of sacrifice, choice, freedom and catharsis shape the opera's compositional and dramaturgical process. Drama combines two main spheres of conflict: external and internal. The intonation sphere complements the main mystery series. This includes traditional opera music, church choral music and diatonic folk songs. This broad genre palette expands the field of musical space of the opera. The countess's plaintive lament, the solo village fiddle, the old folk song, especially the march genre—all of these represent semantic antitheses to the creative search that reflects the essence of Being. As symbols of historical chaos and the collapse of illusions, they are opposed to the humanistic ideal.

The mystery motifs associated with the category of miraculous transformation gave expression to the composer's deepest aspirations and prophetically indicated a path towards humanity's development and salvation through art, thereby outlining a return to "the sought-for wholeness of the human being, who is increasingly becoming estranged from what is properly human within himself." [13, p. 162] The opera's thematic content has thus acquired new resonance in the light of contemporaneous realities.

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Interview with David Mecionis, Composer and Executive Director of the New York Composers Circle

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Abstract. In the present interview American composer David Mecionis, living in New York, recounts his formation as a composer, his activities at the New York Composers Circle and his musical compositions. The composer tells about his elder colleagues who have influenced his musical style and those composers who are members of the New York Composers Circle and about his work on coordinating contemporary chamber music concerts organized by this group, and also describes his musical style and his most significant musical compositions. Mecionis' music is composed for the most part in the twelve-tone technique, which established itself in the USA when Schoenberg moved there in 1933, and after Stravinsky embraced it in his late music in the 1950s and 1960s. In a number of his works, the composer turns to diatonic harmonies and a neoclassic style, as well as to an avant-garde idiom, characterized by atonal harmonies and new textural instrumental effects. Despite this variety of musical means, the composer's music is endowed with a unified concise, thought-out musical style.

Keywords: David Mecionis, composer, New York Composers Circle, contemporary music concerts, American music, twelve-tone technique

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Интервью с Дэвидом Мечонисом, композитором и исполнительным директором Нью-Йоркского композиторского объединения

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Аннотация. В данном интервью американский композитор Дэвид Мечонис, живущий в Нью-Йорке, освещает ключевые аспекты своей биографии, процесс композиторского становления, деятельность на посту директора Нью-Йоркского композиторского объединения и особенности собственной музыки. Мечонис вспоминает старших коллег, оказавших влияние на его музыкальный стиль, рассказывает о членах объединения, своей работе в координации концертов современной камерной музыки, организованных этой группой, а также описывает свой музыкальный стиль и основные сочинения. Творчество Мечониса базируется преимущественно на серийной технике, получившей широкое распространение в американской музыке после переезда А. Шёнберга в США в 1933 году и обращения И. Стравинского к ней в сочинениях 1950–1960-х годов. В то же время в целом ряде случаев композитор обращается к диатонической гармонии и неоклассической стилистике, а также к авангардной идиоме, для которой характерны атональная гармония и поиск новых фактурных возможностей инструментов. Несмотря на разнообразие композиторских приёмов, в музыке Мечониса наблюдается единый, отчётливо кристаллизованный авторский стиль.

Ключевые слова: Дэвид Мечонис, композитор, Нью-Йоркское композиторское объединение, концерты современной музыки, американская музыка, серийная техника

Anton Rovner: *David, please tell us, where did you study music and musical composition, who were your teachers? Is there anything you wish to tell about the early stage of your compositional activities?*

David Mecionis: I will give you an answer you probably did not expect, which is: I did not study composition anywhere. I am essentially self-taught. I always had the idea since I was young that I wished to compose music. But it was a long time before I was able to accomplish this. I was born in a town called North Babylon, which is located on Long Island. I started my musical studies due to the fact that there was a guitar in the house. Had there been a piano, I would probably have become a pianist. I come from a lower middle-class family, and when I was young, I had no notion of a higher education. I taught myself to play guitar. When I went to grade school, I played the baritone horn or the euphonium, and also the trombone. I went to Nassau Community College on Long Island. When I became older, I began playing in bands. I became involved in rock music, specifically, progressive rock, because it is the most compositional form of rock music. I played guitar and electric bass guitar in various bands, including a wedding band. Later, I moved to New York City, where I was one of two guitarists in a rock band, which also included a drummer. When the drummer left our group, I also taught myself how to play percussion instruments and

continued playing a drum set in the same group. Then I felt the situation had run its course and left the group. Prior to that, I had been listening to classical, romantic and modern music for years. So I decided to explore the possibility of engaging myself in classical music. I have always liked the idea of working with people and achieving results that were surprising to myself. I had already begun composing little pieces of music in the classical vein.

So when I was 40 years old, which was in 2008, I made the decision to become a classical musician and a composer. By that time, I had already read a number of textbooks of harmony, including Arnold Schoenberg's *Harmonielehre*, translated into English as *Theory of Harmony*, as well as Anton Webern's book of lectures on music, *The Path Towards New Music*, which I have always been very fond of. At that time, I had not heard any twelve-tone music, and when I had familiarized myself with it, at first, I did not like it, since I thought it to be artificial and constructed cerebrally. Later I understood it much better, and I grew to like many of the compositions by the principal twelve-tone composers, most notably, those by Webern.

The only composer I had ever studied with was New York Composers Circle member, Richard Brooks, whom I had befriended from my days at Nassau Community College, where he was a professor. He recognized that I was a true musician, that I was well ahead of what I had been taught then. He taught me to listen to music in an inquisitive manner and search for the ideas present in each musical composition. After I finished my studies, we stayed in touch. Many years later, I asked him to give me some instruction in musical composition, which he did. The first thing he offered to do was to teach me twelve-tone theory, and under his tutelage, I became inspired by it. Joseph Strauss' book *Post-Tonal Theory* provided great inspiration for me. It gave me a new way to look at music. I was granted the opportunity to engage in a free approach to composition, where I would not know where I would arrive while I was composing a piece. I was not looking for ways of creating melodies in my head, but I was looking for numbers and rules that would inspire me, and then I would take it from there. Often what I would arrive at in my music would be totally different from what I conceived of at the beginning. In 2017 Richard Brooks sponsored me working at the New York Composers Circle. I knew about the New York Composers Circle before that, but I did not think I was in a position to join it, prior to that. So at that time, I joined the group.

Around the first or second salon, the composer whose music attracted my attention was Raoul Pleskow. A piano piece of his was played, which produced a great impression on me. I made the acquaintance of Pleskow, and asked him whether he could give me some composition lessons. He came from a background that appealed to me, having essentially continued the traditions of Schoenberg, Webern and late Stravinsky. He answered me: "I don't really consider myself a teacher, but we can talk." I brought Raoul my compositions, and he commented on them, gave me helpful advice. At times, he could be very critical and could make harsh comments on some of my pieces. But we remained very friendly, until he passed away. He was an absolute genius, and it is a shame that his music is not very well known. His music was performed at the New York Composers Circle numerous times. In the future, I have plans to perform more music by deceased members of our group, and I hope we would be able to raise enough money for that. Among the latter was Elliott Carter, who was very closely associated with our group. He had never joined us, but he was present at its inception, and he helped us out numerous times in various ways. Besides him, there was John Eaton, Raoul Pleskow, Brian Fennelly and others. Their names are regularly present on the back sides of our concert programs.

A.R.: *Have there been any composers who have influenced you as a composer among the classics and among the contemporary masters?*

D.M.: The three main composers who have influenced me are: Mozart, Webern and Stravinsky. I can also add Benjamin Britten to this list. It is not that I do not like the romantic composers, but they have not contributed to my development as a composer as much as the previously mentioned masters. I have to start with Mozart. I am not claiming to have composed anything on the level of Mozart, but merely stating that he presented a model for me of what I wished to achieve. Many people in America and, I am sure, in other countries as well, would give greater preference to Beethoven. But for me Mozart provides the answer to many important questions. His works encompass a lot of variety of styles, genres and moods, especially in his operas, but also in his chamber music, which is exquisite.

If you look at the lives of the three composers I have mentioned, two of them died young—namely, Mozart and Webern. Stravinsky was luckier in terms of the longevity of his life, so he was able to accomplish so much, having had distinctly different phases in terms of the styles of his music, having concluded his musical output with *Requiem Canticles* for chorus and orchestra composed in 1966. I think it is true that had Mozart and Webern lived longer lives and had they composed more music in their advanced ages, all of music history would have been different. Mozart's Requiem was the beginning of a new chapter of his life and musical output, which has not been written. There would have been somebody to stand beside Beethoven and offer him support in his life. So the subsequent development of music would have been essentially different.

The same could be said about Webern. In the wake of Webern's death, a particular group of composers appeared, who claimed that they were the ones who truly understood the principles of his music. Boulez and Stockhausen were convinced that they were carrying the torch of Webern's musical style. We all know that Webern was a master of short musical compositions. Yet he himself never seemed to notice that his compositions were becoming longer towards the end of his life. He was searching for ways to lengthen the durations of his works in an organic way. The mind boggles at the idea of what a twenty- or thirty-minute work by Webern would sound like. The composer was extremely honest with himself and his music. He started his musical output by creating extremely short pieces, in the first place, because he was an extremely sincere musician. He could not honestly provide additional length to his music, unless it was substantiated out of an inner musical necessity. His last composition, the Cantata No. 2 was fifteen minutes long, and that was longer than virtually all of his other compositions. So had he lived longer, he would have developed an innate, original means of development that would have generated longer compositions, possessing organic types of musical elaboration. This would have influenced younger composers, as the result of which music history would have been altogether different. And that would have shut down a lot of post-Webern opinions of what music should be like, what is right and what is wrong. And maybe, a way would have been found to teach this kind of listening to the public. Because it seems that there has been such an angry pushback against those particular postwar trends in music, that there remains a resentment against the very idea of twelve-tone music. Personally, I have been laughed at for saying that I write twelve-tone music.

A.R.: *What is the role you are playing in the leadership of the New York Composers Circle, and how does it affect you as a musician?*

D.M.: My position of executive director at the New York Composers Circle is essentially the sole form of work I have as a musician. I have

never taught at a university or a conservatory. The New York Composers Circle has an immense amount of musical activities, and this is why I have become so active in this group. When I began my activities in the group, I noticed that there were aspects missing in the planning and putting together of concerts. Certain members of the group were becoming tired of doing organizational work for the group. Other members were present there for a longtime but did not have the wish or initiative to put in any effort in helping with the organization. It takes a certain kind of person to plan out activities and then carry out these plans. There has always been an aspect of my personality, where I am not very competent at fulfilling certain objectives—for instance, I am not very good at self-promotion. If I took more care in promoting myself, I would have advanced much further in my career. However, as it stands, I like helping other people. As the result, I receive a tremendous amount of personal satisfaction from providing assistance to this group of composers, and it helps the entire group, not just me. This ties in with my personal code and with the fact that I am Eastern Orthodox Christian by religion. I have become a member of the American Eastern Orthodox Church, which is located on East 2nd Street in the East Village in Manhattan.

When I began my administrative work at the New York Composers Circle, I started contributing to it immensely, and this was recognized by its founder, Jacob Goodman, as well as by Deborah Kaye and, of course, Richard Brooks. Deborah Kaye, an active member of our group and its former executive director, spoke to Richard Brooks about me, mentioning that before I decide to do something else, I should be made the head administrator and the concert director. When Jacob resigned and, soon after that, passed away, I was appointed as the artistic director. Whereas a concert director was not actually an official position, an artistic director was one. Recently, I ran for the position of executive director and have received it. Good leadership always contains the element of service in it, and service is something I wanted to provide for the group. It means dealing with a lot of difficult and extremely annoying situations, but it definitely does have its rewarding aspects, as well.

A.R.: *Could you describe your musical style as a composer? Do you have any particular principles of style, or do you follow different styles? You have different compositions, which can definitely be attributed to different styles, including tonal, atonal and twelve-tone. Please elaborate on this for us.*

D.M.: I do seem to follow different stylistic patterns in my music. It is quite true that there have been many composers whose music has been associated with a particular definite style, including the aforementioned composers who are my favorite ones. Mozart is probably the hardest to spot a definite style. Stravinsky had at least three different styles, but in each style he added his own particular touch and remained himself.

While I do not have what may be defined as a single rigid style, I do have a set of convictions. The first of them is that I think the ear, even the untrained ear, on some level, does understand musical structure. I started from the conviction that music consists of ideas and sound. If I were to take a work by any particular composer—whether yours, mine or Stravinsky's—and talk about it, I am taking it over into words, and thereby I am doing an unfortunate thing to it. It is much worse than taking a poem apart and analyzing it. Because if you do that, you are taking apart something that should be heard and experienced for it to be really understood. So I believe that this is what we are doing, when we are so convinced; so when a person who is composing music hears things in there what is going on, he or she perceives them innately. And I feel that at the core of what is happening that we, humans,

experience music as a language-based entity, continuously resorting to images, as we listen to music. When describing music, we compare it with various extramusical objects, characters or notions. But I think that hearing music as it is in itself is much more substantive to our senses and more vital to our emotions. But, if I were to introduce a visual comparison, I think that when we really listen to music, we perceive it as a sculpture in the mind that is built or happens over time. Time is an important aspect. So, when our memory is at work in hearing music, when or memory function is operating with music as a piece of sound, it should be perceived as what it is, and not as an illustration to a visual image or intellectual concept. Given from that, I hold the principle that if I take some melody, even the most well-known tune, *Happy Birthday*, and have it sung by a person with an unsatisfactory perception of pitch, with no sense of rhythm and a terrible voice, even if they would say the words in a foreign language, you would still know what tune that was. That is because the singing of the melody is based on intervals and their directions, even if they are wrong. When I read Stravinsky's biography written by Joseph N. Straus, called *Stravinsky's Late Music*, already after I had developed this approach of thinking, I encountered an utterance of Stravinsky that "music is interval." So when I talk of this technique of interval rotation I incorporated in my music, I must stress that it liberated me in my musical approach. It provided for me a freedom to move through the entirety of a musical composition and have there be something that is relatable throughout, even if I had not come up with a formally viable system. It is just the presence of the notion that this is what makes a musical idea, it is that fact that you have this shape, in a sense, helps me perceive music in an integral way, which helps me compose my musical works. And I keep that initial musical shape going, even if it becomes greatly altered, atomized or stretched out in part. I have learned how to create the contrasting elements in my music and to emphasize their distinction, because I stay as conscious as I can of the shape of the first element that is subsequently contrasted. It is probably one of the reasons why musical composition takes me so long.

A.R.: *This is a very viable approach, and I am sure that it must have affected the manner in which your compositions are written. Could you tell us about your individual musical works, and how they demonstrate your musical convictions?*

D.M.: I consider my Saxophone Quartet to be the first legitimate work I have written. I attempted to write musical compositions before, but this was essentially my first successful work. I wrote it before I knew anything about the twelve-tone technique. It is a one-movement composition that is entirely tonal in its harmony, quite lengthy in its duration—17 minutes long. It is endowed with a form that can be said to be derived from that which is present in the finales of Mendelssohn's Violin Concerto and Saint-Saens' Cello Concerto—a variety of sonata-rondo form. Likewise, across my entire composition, there is a rondo aspect present, as well as an aspect of sonata form. Throughout the entire work, I find a way to mix these two forms, and it ends with a distinctive fughetta section. This work was premiered by the Mana Quartet, which played it a number of times after that. I was very honored that they put this composition on their concert program together with works by Philip Glass and Charles Wuorinen.

The first work I wrote after learning about the twelve-tone technique was the *Obstinate Duet* for flute and clarinet. When I learned about the twelve-tone technique, I thought that everything was going to change in my musical work habits. Before that, every composition I wrote took me a long time to compose. Then, when Richard Brooks asked me to compose a work for flute and clarinet, I came up with a twelve-tone row,

which I liked. I was not planning to get into the great depths of the twelve-tone technique, but wished simply to write a classical twelve-tone piece. I named my piece *Obstinate Duet*, because I wanted to continue incorporating the twelve-tone-related melody in an "obstinate" way, making use of the entire "magic square" formed out of the row. I thought that everything was going to change for me, because I wrote that piece from the beginning to end within a week. I had never composed any music I ended up approving of in such a short a duration of time. This provided a proof for me that I loved twelve-tone music. Nonetheless, I have never written another composition that quickly since then, either. I think it was just a floodgate situation. That piece simply had the melodies stated once on each instrument, and at the end of it, the last three notes of it suggested a transposition of the row, and then the two instruments start playing together. All the counterpoint, the hocketing and all the other development that the listener hears can be perceived strictly in the context of the twelve-tone row.

After that, I composed a work for oboe, bassoon and viola called *Trio in Two Parts with an Interval Between*. This original ensemble of instruments was thought of by me, the idea of it was to have a non-standard ensemble of two woodwinds and one string instrument, featuring an unusual blend of textures, including the particular nasal sounds from the woodwind instruments, and a middle-range filler instrument being the viola. This composition was performed at one of our New York Composers Circle concerts. In it, I did something I have done frequently since then—once I came up with a twelve-tone row, I had the wish to manipulate it differently from the standard twelve-tone works by other composers, as well as from the way I had incorporated twelve-tone rows before. In his late music, Stravinsky used twelve-tone pitch rotation, according to which the statement of a row could begin with a second, a third, or subsequent notes. In other cases, new forms of the row can be extracted in the "magic square" diagonally. In either case, certain segments of the row may be used to create vertical sonorities, or chords. So, following this train of logic, I decided to rotate the intervals, rather than the pitches of the row. Since this work, I have occasionally made use of this method in various other compositions of mine. If you rotate the intervals themselves, you achieve very different results, especially, if you change the directions. This changes the pitches from what they would be otherwise. Obviously, there is an interval between one pitch and the next one, so my approach involves manipulating intervals, rather than pitches. This creates the next task I am faced with—defining the directions of where the melodic sections in my works move and what kind of development they undergo.

Recently I wrote a piece called *Waiting in Six Lines* for soprano and flute, which was performed in one of the last season's concerts. The title involves a pun on the fact that it is on the fifth hexagram of the *I Ching*, the Book of Changes written in ancient China. In this book, the fifth hexagram is called *Waiting*, and hexagrams essentially have six lines. I always thought that hexagrams must have something in common with hexachords present in the pitch continuum. In the future, I plan to return to developing these ideas in other compositions for other instrumentations, using the *I Ching* to arrive at how a musical work is structured. I thought that piece worked out very well and I want to continue working along these lines. Another composition of mine is my *Fugue* for organ. This work is tonally centered around the pitch *D*, but it reaches out to a broad spectrum of diatonic and chromatic harmonies. In its pitch structure, it presents a fantasia on two pairs of z-related hexachords. The z-related hexachords occur, if you take twelve notes, and extract a hexachord from them. The remaining six notes most often form either some inversion, retrograde or prime form transposition of the first

six notes. In the case of the z-related hexachords, both have the same interval content. However, the first of the hexachords will transform itself into the other hexachord, no matter what you do with it or how you alter it. So, I thought that this would be an intriguing form to work with, in order to carry out these alterations of pitch content as present in the two respective hexachords. In the beginning of this work, only six pitches are used for a while, then at a certain point they are replaced by the other six. Even when they are transposed, the interval content always remains the same. During the process of the piece's development, I could transfer myself to the other z-related hexachord, if I felt the necessity of a change, either of chords, or of the tonal key or pitch center. This process ends up being very effective and works in its way, when applied compositionally.

Recently, I have composed a piece for solo violin, called *Couple au lit*. This work has an entire story behind it. During the pandemic of 2020–2022, I was looking for how to uphold our activities with the New York Composers Circle and provide alternate forms of activity for the composers, since we were not having concerts. We ended up organizing a series of recording sessions. Our sound engineer was Jeremy Tressler, who was an excellent master at the job. He has his own studio in Bronxville, where musicians could come in and record their playing. The composers were able to receive recordings of their works, instead of hearing them in live performances, which at that time was not possible. I was looking out for ways to reach out to the musicians. I told the members of the New York Composers Circle that if anyone has an idea that all the composers could get involved in, they should let me know. Composer Linda Marcel, one of our members, suggested me to contact violinist Dan Flanagan in California. He is an art collector who collects paintings and sculptures. He came up with the idea of making videos of himself standing before paintings and talking about them, after which he would play some musical work, for instance, by Bach. After that, he thought of the idea of asking composers to write music for him, suggesting them to look at the art works in his collection, and if anything inspires them, to write a piece of music about it. As a composer, I usually do not have the tendency of creating musical pieces depicting works of art or literature. Nonetheless, since Linda Marcel told me about this, I decided to involve myself in this project, and I told the other composers in our group about it. One other composer, beside me, also joined this project. Having looked through Dan's collection of paintings, I picked up the painting *Couple au lit* by Jean-Louis Forain, which I was very impressed with. It was a very eerie and surreal painting. While it was not that I immediately had music flow out of me when looking at this painting, nevertheless, I was happy to have this amazing art work associated with a musical composition I would write. This painting makes a particularly strong impression, partially because it is hard to see what is going on in it. There is a man sleeping, his face is a smudge, and there is a woman in bed next to him, but it is hard to discern if she is really a woman. Her ear that is facing him is very much lit up by the reflection of a light. It is even hard to tell whether or not she even is a human being. Another feature of the painting is that the room is completely bare, without any furniture, beside the bed, which adds to the surreal atmosphere of this art work. This is not a painting that would stand still, like some classical study; it is very emotional and stirring in its strange characteristics. I was delighted at the prospect of writing a musical composition that would be on the same plane as this painting. I proceeded to work intensely on this piece and added a fair share of colorful and extravagant instrumental texture to it. In addition, I endowed it with a very peculiar type of pitch organization based on numerical permutations: it has a centralized pitch center with various pitches surrounding it and departing from it at different

levels. This is a special kind of method of pitch organization devised by George Perle.

As the pandemic and the lockdown were continuing in their duration, the composers who formed our group were staying at home, composing their musical works, and some of them were inquiring me about my plans of writing this composition. At that time, I could perceive that I was not progressing in the least with composing it. I was speaking with Denise, my wife, who knew that I was on the verge of abandoning my plans to finish this work. As I was formulating this prospect to her, I had a sudden splash of inspiration, and the opening of that piece went right into my head. It was a particular musical idea involving the open strings of the violin. After that, I completed this composition fairly quickly. In this particular case, there were no twelve-tone rows present in it—I essentially caught a musical gesture, which turned out to be the appropriate one for this work. Although this piece has been labeled by some musicians as being twelve-tone, it is not so, at all. There are a number of spots in the work where the pitch organization of the piece approaches serialism, but it never quite reaches this level in full measure. It is based on textural development more than on pitch development. When I originally wrote it, I knew that I wanted it to be ten minutes long. It is very difficult in terms of instrumental technique. And this is not because I do not pay attention how to write for the violin. The violinist, who is an excellent virtuoso on his instrument, told me that he had to spend a lot of time learning this composition. Certain things were very trying for him, among them, left hand pizzicatos, of which I had plenty in the piece. He asked me to shorten the music, to make it easier for him, so I brought it down from ten minutes to six minutes. It was a little more elaborate in its first version, and there were a few ideas I had to take out, but as the result, it ended up having less repetitions than were present in its first version. As I was working on the piece, about two thirds done with it, and I already knew how it was going to end, there were only a few spots to be filled in, I found out that he was organizing a concert, now that the pandemic was over. He decided to sell various works of his art, so that he would have money. He had a concert program called "The Bow of the Brush" which was repeated in a number of venues in different cities in the US and various countries in Europe, including Carnegie Hall in New York. That performance in the latter venue was possibly the most prestigious one I have ever had in my life.

Elegy for Joey was written for my nephew, who, sadly, was killed while fighting in the war in Afghanistan, and it was performed at his memorial. This is the first piece in which I started working with z-related hexachords. I began elaborating them in order to generate some of the musical ideas for that piece. The opening gesture has the pitch content of one hexachord, which later on is supplanted by that of the second hexachord. At first, I became preoccupied with the pitch content, and afterwards it occurred to me that the piece needs to be understood by the listeners as an elegy. So I expressed the proper mourning emotions for it, including almost entirely romantic-era melodies, with which the piece concludes.

My *Five Mirror Canons* for violin and cello demonstrate my principles of serial writing at their very initial stage. The main area of focus in them is, particularly, the canon technique. I would begin a melody in one voice and have it repeated in the second voice. In this set of pieces, I used my theories to create substantive melodies that would break the old-fashioned rules. In the case of the mirror canons, it was going to be important, how to move the notes around from a high register to a low one, so that its mirror reflection in the second voice would move in a similar manner in the correspondingly opposite direction. That was actually a matter of practicality. Writing mirror canons was intriguing for me, because here I was presented with the constant challenge of

having the second voice follow the first one in reverse direction, i.e., upside down. It remained a mystery to myself, how I manage to achieve the results of maintaining the symmetrical structure in this set of pieces—it was a case of simple perseverance. The middle piece of the cycle, the third one, was performed on August 21 by itself by the Locrian Chamber Players. The entire cycle was performed in Moscow on February 12, 2023 at the Lermontov Library as part of the "Musical Bridges" concert series.

Following the same line of thought, I also wrote two *Table Canons* for two clarinetists. The *Table Canons* present musical material with canonic counterpoint occurring not only upside down, but also backwards. In a strange way, it was actually easier to write this work, because it was possible to hear the material of the music more clearly than in the *Five Mirror Canons*. In the case of these pieces, I just started writing them from the beginning, working on the complex contrapuntal development, because it was necessary to do so in a table canon. Proceeding straight ahead from the start, whatever the first instrument is doing, the second instrument will end up doing, from the beginning to the end, except that it will be upside down, or backwards, at the end. So I had to follow the two voices, as I was assembling them. The trickiest part of these table canons was the spot in the middle, because in them the two voices and the two directions will be converged. It was very difficult to carry all of that through in the right way. I wrote the piece for two Italian clarinetists, Guido Vanelli and Riccardo Benedetti, who are members of a clarinet quartet, and they played it at a concert of the New York Composers Circle. What is particularly noteworthy about it, which I never considered at first, was that when I was composing these pieces, I perceived them as very dry, modernist kind of conceptions, wherein the performers play each of the notes straight and receive what is generated. In a certain way, this corresponded with the precepts of ancient music, as well as the sound world Webern was striving for. But, being Italian, these clarinetists put in so much emotion into their performance, that the pieces ended up sounding very romantically, after all, since the players brought out an aspect of the music I had completely failed to consider in it, at first. Nonetheless, I ended up being very happy with this new dimension present in this music, having initially never thought of it myself.

In the *Suite in Ancient Style* for solo oboe, I was simply engaging in stylization of historically established stylistic musical patterns, using the old type of traditional tonality, which is engaging to do, at times. I also wrote a *Suite* for three trombones. One of its movements is called *Tribute*, and it is an homage to Webern and his Symphony, op. 21. No matter how varied my musical compositions are in their outward stylistic appearances, just about all of them adhere to the compositional principles I have told you about.

A.R.: *You have been active not only as a composer, but as an active member of the New York Composers Circle, having recently become its executive director. We would be happy if you could tell us about the history of the New York Composers Circle, from the time it was established and up to the present day. What have been the goals of this group historically, from the time of its inception?*

D.M.: The New York Composers Circle was established in 2002. Its founder was Jacob E. Goodman, along with a few friends of his. Goodman was an amateur composer—by profession, he was a mathematician, as it is written on his Wikipedia page, a specialist in "pancake theory" in permutations and geometry. The group started as a platform for composers to get together and talk about their works, become acquainted with other composers, and establish connections. It presented a rather humble approach, at first. The first events for contemporary composers organized were salons, where the musicians

presented the scores and recordings of their works and discussed them all together. We have conducted these salons from the very beginning up to the present day. Composers brought works they had already finished or were in the process of writing. The idea was even that a composer working on a composition, or who has just completed a work, could show it to his or her colleagues to receive some helpful advice about it. You are already familiar about how these salons go, since you have attended a number of them. At first, these salons formed the center of the group's activities, and composers meeting together in person presented a lively setting for the artistic growth and development of each one of them. During the pandemic, we were all forced to refrain from meeting personally, but, instead, to meet online through the platform of Zoom. Unfortunately, many composers have become so lazy as to continue tuning in through Zoom, rather than come to the meetings in person, even after the pandemic had ended. The problem with Zoom is that many people have grown accustomed to remaining at home, sitting in front of their computers, so they decide not to make the trip to attend meetings. However, it is so much better to meet in real space and talk to your colleagues in person. It becomes possible to know people, to become acquainted with them, and it results in having a great constructive environment. I am taking great efforts to induce all or most of the members of our group to return to attending the salons in person, as had been the case, originally.

At a certain point, Jacob Goodman had the additional desire of setting up concerts of contemporary music. The first concert, the only one to occur during that particular concert season, took place on May 4, 2003. It featured works by Deborah Kaye, Jacob Goodman, Patricia Leonard and David del Tredici, the latter being the most famous composer, among those present. But the group's concert activities were not in the least aimed at promoting famous names; they were directed at having works by New York-based composers performed, as good as you can get them, presenting them live to an audience. Another important goal on the part of the group was to add new members to it and give more composers the opportunities of having their music heard and meeting their colleagues.

As you know, we have been putting on concerts for some years. As it is currently constituted, the composers pay to have their works performed. Sadly, we do not have a situation in this country where the arts are supported, like they are in some of the European countries. Of course, one wishes there was more support for the arts available, but then the question arises: what kind of arts? In the rare cases the arts are supported, the pop arts get a definite priority, appealing to the state of the democratic notion of the predilections of the majority of the population. What we are trying to promote, chamber music, has a lengthy elitist history, so it gets frowned upon by many people, especially representatives of the foundations to which we apply for money. Jazz and rock music are supported to a much greater degree. In addition to that, the tendency is as such, that if an artist wants to engage in provocative behavior, or a musician presents himself as one that builds his own instruments, those artists have a greater chance of being supported by foundations. But if you want to perform "classical music," the majority of society will frown on you. In addition to that, we are a group of *composers*, which does not have much appeal. One thing that does get funded in this country are *performing groups*, not composers' groups. There are actually very few composers' groups existent, either in the cities or in rural areas. So we present a rare case of being a group of composers who support each other.

Now that I am the executive director of the group, I can say that what I and the board of directors are aiming for is really to make it a fine organization, where our concerts are organized

on a high-quality level, and members of the public, when they see the concerts of the New York Composers Circle advertised, they would feel that they have to attend them, since they would know they will experience some music that is new, relevant and created now. Even if any of the compositions in a concert program happens to sound old-fashioned, the listener would know that it has still been written recently for the purpose, and altogether, these varied works would comprise an interesting concert. The audiences that attend our concerts are very fond of them. Part of the reason for that is the assortment of different musical compositions, as well as that of various approaches to music on the part of the composers. Audience members who attend our concerts come up to me afterwards and tell me: "It was a remarkable experience. I have never been to a concert before where I had heard so many different and interesting musical compositions. When is your next concert?"

So, to get to the point, where this group is heading now—at the present time, without a sufficient amount of money to advertise and do other necessary things, it is very difficult to gather new audiences. Nonetheless, we are working on it the goal of solving this problem. The board of directors and I are making an effort to receive both public funding and private funding. There is a big push being made for that, on our part. A number of new people have joined our board of directors, who are ready to do new types of things I do not have the background in. I would not know how to tell you, how we are going to do things against the background of an outside environment where it is so difficult hard to receive appreciation, let alone, support for the arts. One day I hope to achieve the status quo where composers are not paying to have their pieces performed and we do things together where we have an increasingly higher bar,—not of professionalism per se, since it does not entirely matter if a certain composer is new at writing music, but of the quality and the excellence of their work, since it deserves to be heard by people. I have been increasingly interested in working with composers who have just completed their studies in universities or conservatories, and, frankly, even with those that possess very little musical literacy—personally, for me the latter does not matter so much, if they still have a musical talent. My approach is to support unknown composers on an equal footing with the famous ones. To give you one example, the John Eaton Memorial Competition has recently finished its annual session, and the winner was Robert Carl, who, while not being very famous, having been known only in a few circles, composed a musical work that was excellent. Another composer who won this competition was Yurui "Rain" Hou, who composed a work for clarinet, cello and piano. She has not been writing music long, but we were all fascinated with her trio. So worthy compositions have been written by composers, some of whom have been heard about by many people, while others were not, and we have represented both kinds.

Another idea with the New York Composers Circle was for it to form a sort of tent. If a person knows the name of New York Composers Circle, or if a person knows only the name of Robert Carl or Anton Rovner, then through looking at the New York Composers Circle they end up learning about many other composers whom they had not known about before. This aspect is very much demonstrated on our YouTube channel, where people can turn to for watching all the videos of our concerts, because they know about one of the composers and they will end up knowing many more. It must be emphasized that in the name of our group, the word "Composers" should be spelled without an apostrophe. At one time, I asked Jacob Goodman about this, whether he had left out the apostrophe, so that it would not look cumbersome in print, and especially on the internet. His response was that he purposely left out the apostrophe, because in English an apostrophe implies possession. And

the idea is not that it is a circle belonging to the composers, but rather that the composers *are* the circle.

A.R.: *What are your plans for the future regarding organizing new concerts, composing new works and having them performed?*

D.M.: I have an idea to compose a string quartet, which would actually be my first one. String quartets are the type of music that some composers decide to write very early, when they are still very young, and at times they turn out to be not very good pieces, while other composers wait for a while until they become very mature. I prefer to be among the latter, and that is why I have waited for so long to compose my first work in this genre, having written a saxophone quartet instead. I did not know any other pieces for saxophone quartet, when I wrote this piece. I did not want to commit the sin of composing something horrible for the medium. So now I hope I am equipped enough to write a good string quartet, I plan to write it in two movements, where the second of which would include a soprano. The piece is meant to be based on two serial rows. One of them, inscribed "Nine Tone Row" has a magic square utilizing nine tones to generate all the inversions and retrogrades and their transpositions. I wanted to write music, using just nine tones, without ever using the other three tones, no matter what. So there are no pitches *C*, *C♯* or *E* in the first movement. The second movement will feature a soprano singing vocal music on a poem by Amy Lowell titled *Night and Sleep*. I plan to use only a section of a poem. Amy Lowell began writing these book-length poems that would almost be comprised of chapters and breaks from that. They are hard to describe, but every now and then she would go into some poem or another. Amy Lowell belongs to the Imagist trend of American poetry, similar to Ezra Pound. In this style, all the words should be used for images and should be minimalized as much as possible. I think that it is an absolutely wonderful poem. It took a while for me to choose a poem, but I finally settled on the one I am using for the composition. *Night and Sleep* is a poem I want to put across as the deepening of experience. We have all had that feeling where the night can just become so much more real. Something about going down into ourselves. A certain haze the way the air can name the sound. There is something quite maddening on the experiential level about night. In the music I was looking for a couple of different ways I could get the feeling of this image. So one of them was using only a select number of pitches and leaving out three completely from the first movement. The tempo is definitely much more rhythmic. There will be much more in-time and in-tune aspects to that. And when it comes out and goes out into the night music, the plan is that the notion of time, of a set pace will go completely away. The players will have to agree to a pace and will go through chords and the overlapping they will have, but it will be a timeless feel. In terms of pitch, I will use the structure I have mapped out in the nine-note magic square. I have already begun to construct the melodies and background structures from the rows. As you can see, the note *C* is replaced by *B*-natural. Given my principles about which I have told you earlier, I do write strictly using the rows fairly often. If I find that I have got some ideas to use actual music unraveling which is not in the pre-compositional graph, I vary the pitch structure I had in the graph.

The second serial row is twelve-note and is based on z-related sets. There is no way you can form the notes of one hexagram from the notes of the other. I have labeled the hexagrams as z-a and z-b. The first two are z-a and the second two are z-b. They are distributed among the first violin, second violin, viola and cello parts. So the cello would play only four notes, the first violin would only play the next set of notes, and so forth. Subsequently, the pitches would be transposed at various levels, and various chords will be assembled. Much of the musical material would

be based on the set [0, 4, 8, 1, 2, 3], and the set [0, 1, 3, 4] would play an important role in the development of the composition; the available pitches would be assigned to each instrument in the order I would determine as interesting, and chords would be derived out of them. This is the sort of thing I am going to do in order to compose my string quartet. In fact, I have already started to put together the chords from these sets. Obviously, it depends on how you space them. If you put the viola above the second violin, you get very different textures. When it comes to textural parameters, I do not serialize those, it does not particularly interest me. I just go where the mood takes me and let all that happen. That is what I am working on at the moment.

As for the concerts for the New York Composers Circle, I am working on putting together the programs for the upcoming season now.

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The Polesye Components of Ritual Song Tradition of the Smolensk Region*

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Abstract. The article elaborates on one of the aspects of ethno-musical areal studies—the establishment of mutual connections between different folk song traditions. The author's attention is focused on the folkloristic phenomena unifying two eastern Slavic regions of musical ethnography: the Northern (Smolensk) Near-Dnepr Region and the Eastern Polesye (the boundary area of the Bryansk, Gomel and Chernigov Regions). Comparable types of ritual melodies can be found both in collections of both calendar songs and wedding songs. They have various levels of importance and are localized in different ways in the comparable traditions. The difference in the scale of the areal regions makes it possible to conclude that the common components of the song fund of the research traditions appeared at various historical times. The genesis of calendar songs is connected with an earlier period when they were included into a single areal zone, which was later divided into two isolated parts. When developing themselves within new frameworks, the songs acquired new specific structural and functional features.

Keywords: Smolensk Region, Polesye, folk music, ritual songs, mapping

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Полесские компоненты обрядовой песенности Смоленского региона

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Аннотация. В статье затрагивается один из аспектов этномузыкальной ареалогии — установление взаимосвязей народно-песенных традиций. В центре внимания автора находятся фольклорные явления, объединяющие два крупных музыкально-этнографических региона восточных славян: северное (смоленское) Поднепровье и Восточное Полесье (пограничье Брянской, Гомельской и Черниговской областей). Сходные типы обрядовых напевов обнаруживаются как в календарном, так и в свадебном песенном фонде. Они имеют различный вес и по-разному локализованы в сопоставляемых традициях. Разница в масштабах ареалов позволяет заключить, что общие компоненты песенного фонда исследуемых традиций возникли в разное историческое время. Генезис календарных напевов связан с более ранним периодом, когда они включались в единый ареал, позднее разделённый на две изолированные части. Развиваясь в новых рамках, напевы обретали специфические структурные и функциональные черты.

Ключевые слова: Смоленский регион, Полесье, музыкальный фольклор, обрядовые песни, картографирование

Introduction

One of the important problems of studying folk songs of the Eastern Slavs is the establishment of interconnections of regional traditions by disclosing the common facts of musical ethnography. A similar angle, on the one hand, makes it possible to understand the dialectic specificities of separate local areas of a region, and on the other hand, sheds light on such difficult questions, as the genesis of the research regional culture, its historical life. The indicated aspects are topical not only for the late migratory traditions, the derivative character of which is obvious, while it is frequently not too difficult to establish the original traditions, since migratory processes were set in various documents at a comparatively late historical period. What seems to be more complex is the solution of this problem in regards to the folk cultures of early origins, the history of the appearance and development of which stems to a distant past, while not being reflected in historical sources. In such cases, a more significant informational resource may be served by the folk music material itself, especially the ritual genres examined under the angle of areal studies. The research works aimed at solving the indicated tasks are multiphase and presume a certain succession of operations: the disclosure of the structural types of melodies on the material of capacious folklore collections, the creation of special mapping projections and the establishment of areal regions of dissemination of various phenomena of folk music, finally, the interpretation of the obtained information.

The ethno-cultural region of historical formation, the shaping of which began in the early Middle Ages, includes the northern Near-Dnepr Region. It encompasses the greater part of the present-day Smolensk Region, situated in the western part of Russia. The testimony to the archaic quality of the local musical tradition is the developed character of the calendar song genres and the wedding ritual songs typologically close to the former. These two cycles laid the

foundation of the folk music culture of the Smolensk Region.

Analysis of the outer areal connections of the Northern Near-Dnepr Region found a large number of multidirectional vectors of the relations between the tradition of the Smolensk Region and those of other cultures. [1; 2; 3; 4; 5]

The diverse ethno-musical areal cultures unite the Smolensk Region with many regions of the eastern Slavs, disclosing correspondences in various Belorussian, Ukrainian and Russian ethno-cultural traditions. Such a broad spectrum of outer connections of the Near-Dnepr Region points to the heterogeneous character of this musical tradition, which is a "product of complex historical-cultural processes taking course in the eastern part of the Dnepr and Dvina region during the course of a lengthy period of time. Most likely, at various historical periods, cultural contacts with different geographic regions and ethno-cultural traditions situated to the north and south, to the east and west of it, became relevant for this territory." [2, p. 84] The possibility itself of such contacts is largely determined by the specific geo-cultural position of the Smolensk Region situated at the junction of various ethno-musical massifs of eastern Slavs—the western (its basis is comprised of the Belorussian and Ukrainian musical traditions), the northern Russian and the southern Russian. [6]

In the reserves of the ritual songs of the Smolensk Region, our attention is focused on a group of melodies, unifying the Smolensk Near-Dnepr Region with the region of eastern Polesye.[1] One of the main goals of this work is to provide characterizations for them.

The junction of the Smolensk and eastern Polesye is manifested in both cycles of ritual songs—the calendar and the wedding cycles. At the same time, the corresponding musical-ethnographic facts pertain to various levels of song systems, are of various levels of importance and are localized in the compared traditions in different ways.

Songs of the Spring Calendar Rituals

Among the common calendar-ritual phenomena, the most significant are two types of songs timed for the spring. One of them is connected with the period of the transition between spring and summer and is included in the Smolensk Region *Troitsky* (Trinity) rituals. In most of the villages, the songs exist with the characteristic definitions of the *Mayskie* (May songs) or *Dukhovskie* (Spirit Songs). The first are derived from the local name of the young verdure of trees with which homes are adorned on the eve of the Feast of the Holy Trinity (*Troitsa*)—"May," and the second—from the name of the nearest church holiday, the Feast of the Holy Spirit (*Dukhov den'*). The melodies of this type are well-known along the entire territory of the Smolensk Near-Dnepr Region (in Figure 1 it may be seen that they are absent on the northwestern part of the region, in the basin of the Western Dvina River). In most of the local traditions, the *Mayskie* (May) songs present the primary musical text not only of the *Troitsa* (Trinity) rituals, but of the entire post-Easter period, however, separate songs may also possess additional, local functions: for example, they could be sung during the planting of hemps or potatoes.

The poetic texts of the *Mayskie* (May) songs are based on poetic verses structured in 6+6, while their rhythmic model presents a mono-formula structure, in which the characteristic rhythmic pattern marked by an individual succession of long and short syllabic durations, is presented four times (Example No. 1).

[1] The eastern Polesye region is understood here in a broad sense—as a historical-cultural region comprised not only of the eastern part of the Pripyat' River Polesye, but also of the Desna River Polesye, localized in the boundary area of the Gomel Region in Belarus, the Bryansk Region in Russia and the Chernigov Region in Ukraine.

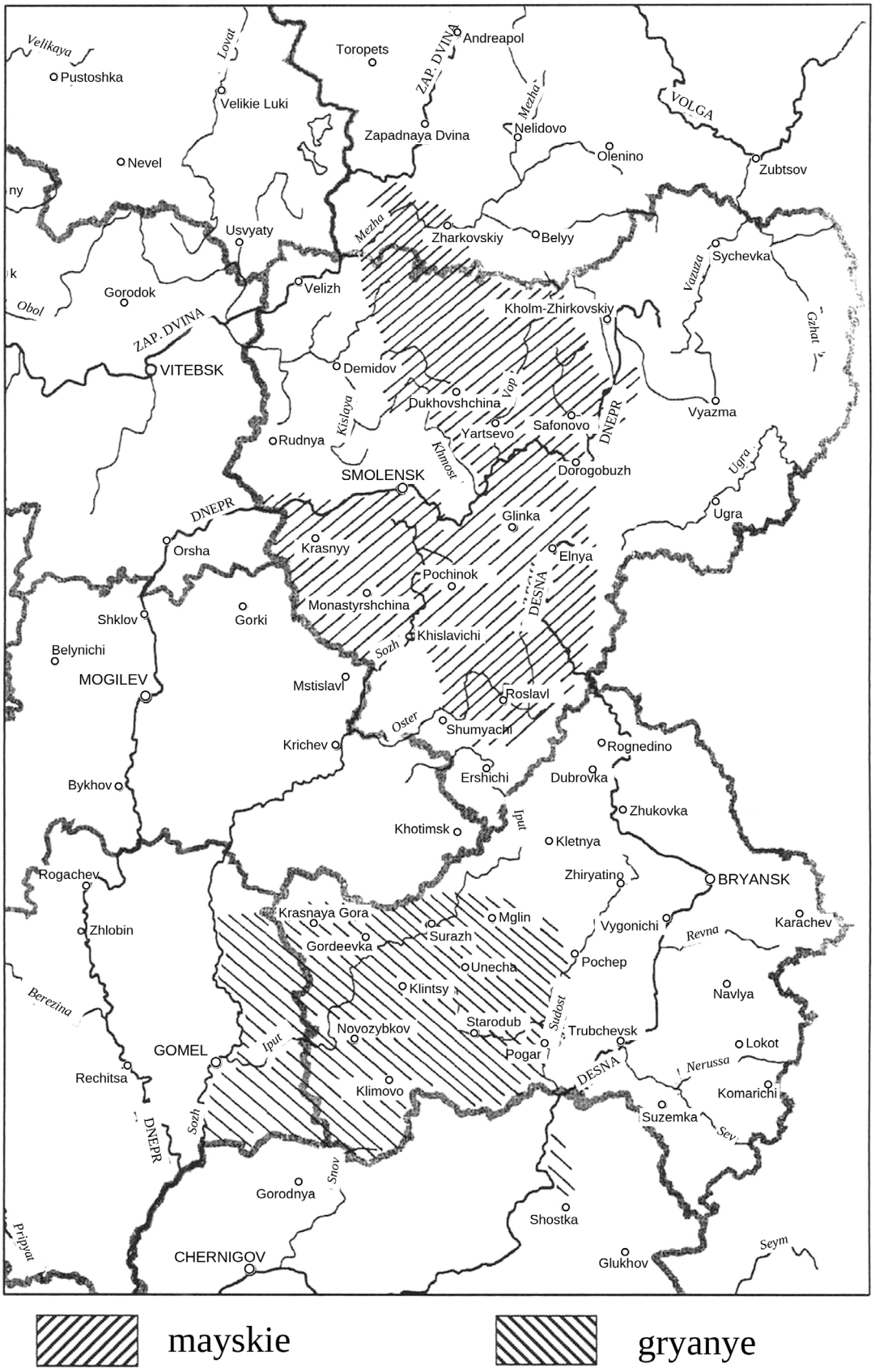
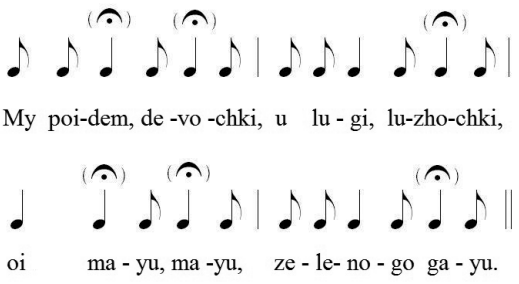


Fig. 1. Areal Regions of the *Mayskie* (May) and *Gryanye* Songs

Example No. 1

Example of a Rhythmic Model of a Poetic Text of a *Mayskaya* (May) Song



In a real manifestation, as a rule, the long durations of the musical-rhythmic pattern are significantly augmented, especially the next-to-last ones in each group, as well as the first strong syllable of the second rhythmic period, the prolongation of which is frequently accompanied by a successive pause, creating a more significant caesura within a song stanza. Possible modifications of the typified pattern are connected with the reduction of the third syllable group to 5–4 syllables, as well as with a curtailment of the final syllabic duration.

Versions of the strophic composition of the *Mayskie* (May) songs depend on the size of the refrain mandatory for the given rhythmic type: the large duration takes up the second rhythmic period in its entirety (ab/R), while the small duration takes up third quarter of the form (ab/rb). The two strophic versions are answered by diverse verbal filling of the refrains: the small durations are always based on asemantic combinations, such as *"ay-li, ay-lyoli,"* while the large durations are based on the meaning-bearing lexis. Worthy of attention is the emphatically symbolic character of the verbal texts in the large refrains. Almost all of them make use of growing motives, so characteristic for the *Troitsa* (Trinity) ritual, in which the epithet "green" is constantly present: *"Oy mayu-mayu, mayu zeleno"* (*"zeleno"* and *"zelyonny"* means "green" in Russian)," *"Gayu-gayu zelyonogo mayu"* (the last two words mean "of green may"), *"Lugi-lugi, lugi zelyonye"* ("Green meadows, meadows-meadows"), *"Du… dubrova shumit zelyonaya"* ("The green leafy grove is rustling"). Let us note a very rare, but no less significant text endowed with sacred symbolism *"Slava Bogu i Duhu svyatomy"* ("Glory to God and to the Holy Spirit").

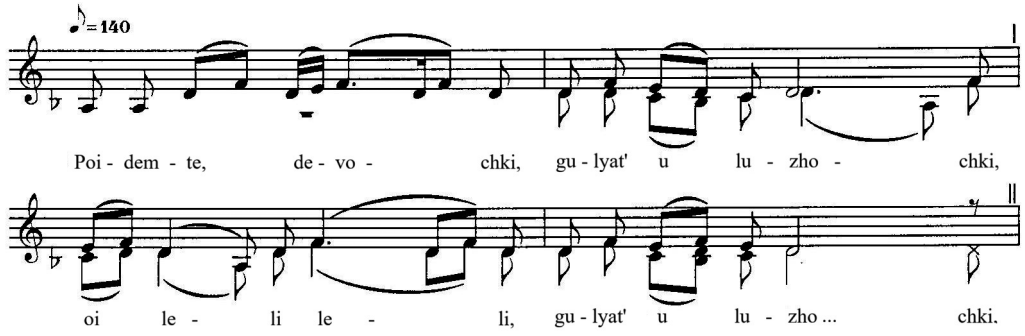
The *Mayskie* (May) melodies become manifested in two extremely close pitch forms, which are distinguished from each other only by the capacity of the range upwards from the root tone: in one case, it is a major or third with an underlying perfect fourth, and in another case—a major or minor second with an underlying perfect fourth (see Examples Nos. 2 and 3). The melodies with the tertial basis predominate in the tradition and are registered in the entire areal, but those prevalent in the south-eastern region make use of examples of the second modal version.

On the territory of the Smolensk Region, the songs form an extensive insular areal, however, it is well-known that songs with analogous structural parameters are on record in the eastern Polesye (see Figure 1). On the border areas of the Gomel and the Bryansk Regions they are also sung on the eighth week after Easter, which here is called *Gryanaya*, so, correspondingly, *Gryanye* is how the songs timed for this festivity are defined.[2] However, in its weight in the calendar tradition, the present genre succumbs considerably to the Smolensk Region *Mayskie* (May) songs. The *Gryanye* songs, even though they are regularly on record, in practice, they are always presented by singular examples with characteristic texts in which representations of

[2] *Granaya* is the Polesye appellation of the week of the Feast of the Holy Trinity. The etymology and the semantics of this definition has not been established up to the present time.

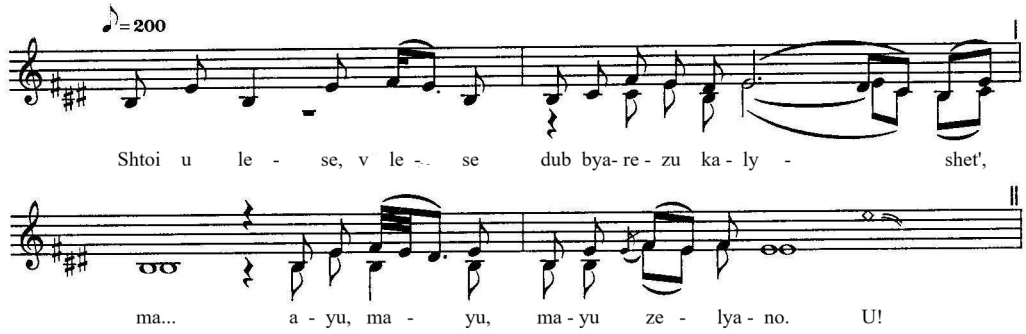
Example No. 2

Dukhovskaya (Spirit Song).
Smolensk Region, Roslavl District, Zabolotye Village.
[7, p. 376, No. 7]



Example No. 3

Mayskaya (May Song).
Smolensk Region, Krasny District, Nityazhi Village.
[7, p. 383, No. 13]



mermaids and other mythological characters are manifested (*"Na gryanoy needle rusalki sideli"* ("The Mermaids Sat on Gryanaya, i.e., Trinity Week") *"Gryanaya gryanukha vzyala bab za ukho"* ("The Trinity Substance Grabbed the Peasant Women by their Ears"), etc.).

Based on present-day publications and materials of the sound archive of the Gnesin Russian Academy of Music, the *Gryany* areal is determined in the following way. Its main area is situated on the southwestern section of the Bryansk Region—on the right bank of the Desna River. Apparently, the *Gryanye* are known on the Ukrainian territory only at the Repki and Gorodnya Districts of the Chernigov Region and in some villages of the Shostka District of the Sumy Region (according to data available in the Gnesin Russian Academy of Music). As for the Belorussian part of the areal, the information presented on two special maps created by different researchers virtually around the same time differs considerably. On the map created by Olga Pashina [8, p. 50] the western boundary of the areal passes strictly along the current of the Sozh River, while according to Zinnaida Mozheiko's data [9, p. 162] it is displaced significantly to the west and includes in its areal Belorussian territories on the basin of the Dnepr and even on the Pripyat' River. On the map included in this article, preference is given to Olga Pashina's version.

In terms of the structure, the *Mayskie* (May) and the *Gryanye* melodies have a significant similarity with each other. The rhythmic structure of the *Gryanye* songs, in comparison with the *Mayskie* (May) songs, do not have too many differences with each other. Both of them have an absolute predominance of stanzas with small refrains with a perceptible drive toward an even greater compression to 3–4 syllables; the verbal

Example No. 4 *Gryanukha*. Bryansk Region, Klimovo District, Petrova Guta Village. [10, No. 34]



structure most often is based on the lexeme *"rano"* ("early" in Russian): *rano-ru*…, *rano-rano*, *oy rany-ranen'ki,* etc. the *Gryanye* songs are realized in the sound range of a "major or minor third with a perfect fourth" and according to their modal-melodic form are exceedingly close to the Smolensk Region examples with the identical mode (Example No. 4).

As may be seen in Figure 1, the *Mayskie* (May) and *Gryanye* songs comprise two insular areal regions that are divided by a margin of a sheer absence of melodies of the types that interest us passing along the territory of the border areas between the Smolensk, Bryansk and Mogilev Regions. The spatial opposition of the areal regions is supported by a terminological juxtaposition of the songs and differences on the level of a verbal component (its own set of poetic storylines, the presence of specific genre-related refrains). However, there is an even greater number of parameters unifying the *Dukhovskie* songs from the Smolensk Region and the *Gryanye* songs from the eastern Polesye. They include such important ones as a compatible coherence (the Trinity Week), a commonness of the pitch set and rhythmic organization of the musical texts.

One more structural type of the spring melodies unifying the researched traditions has the following characteristic features: its song stanza is comprised of two parallel periods, each one containing two five-syllable groups each that are rhythmized by a pattern with a long middle syllable. The refrain construction is always based on asemantic lexis and is placed on the third quarter of the pattern (the construction of the stanza being ab/rb) (Example No. 5).

It is well-known that the northern Near-Dnepr Region and the eastern Polesye comprise only a small part of a vast territory extending beyond the confines of Eastern Slavic lands, wherein the melodies of the present type are on record. Its geography and diverse genre interpretations[3] comprise a separate theme in Russian ethnomusicology, as well as that in other countries [11; 12; 9]; the latest in time generalization of materials on the territory of the eastern Slavic West is contained in Irina Klimenko's article. [13]

Example No. 5 The Structural-Rhythmic Peculiarities of the Spring Melody with the Verses in the Format of 5+5



[3] For example, among the eastern Slavs this type is found in various genres of the calendar cycle and also in wedding, roundelay and dance tune songs.

Let us concentrate here on the correspondences between the Smolensk and the eastern Polesye Regions, as those that are territorially and functionally the closest.

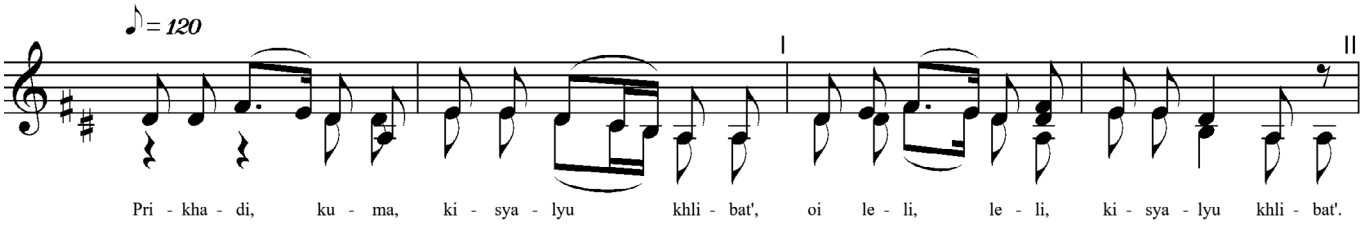
In the Smolensk Region, the Springtime melodies of the researched rhythmic type exist in two genre hypostases, being timed to coincide with the rites of greeting spring and the transition between spring and summer (see Figure 2). In the form of the *Dukhovskie* songs, they are known everywhere, with the exception of the western parts of the region and several central loci. Along with the *Mayskie* (May) songs, they form the basis of the *Troitsky* (Trinity) repertoire, sounding in various ritual settings, among which the episode of *kumlenie* (a Slavic folk ritual of entering into a ritual or spiritual sisterhood/kinship), specific to the Russian *Troitsky* (Trinity) tradition, stands out. The springtime *Zaklichki* (folk invocations, spring-welcoming songs) of the same rhythmic structure are on record, for the most part, on the territory of the left bank of the Dnepr River, where they are coordinated with a large number of poetic storylines and present the leading structural type of the present genre in the tradition of the Smolensk Region (see [7, pp. 61–91]).

In terms of the rhythmic parameter, the melodies of both varieties of genre have many things in common and are presented by a group of close versions—with an augmentation of long syllabic durations and an abbreviation of one of the constructions of a second period up to three syllables. Only the versions with iambic rhythmic patterns, characteristic for spring-welcoming songs, are endowed with specific features. The melodies' modal and melodic structure possesses differentiating qualities in terms of genre. Of the four pitch-related forms discovered in the *Dukhovskie* songs with verses with structures of 5+5, two are identical with those disclosed in the *Mayskie* (May) melodies of the Smolensk Region (they are realized in the same modes—"major or minor thirds with perfect fourths" and "major or minor seconds with perfect fourths," see Examples Nos. 6 and 7).

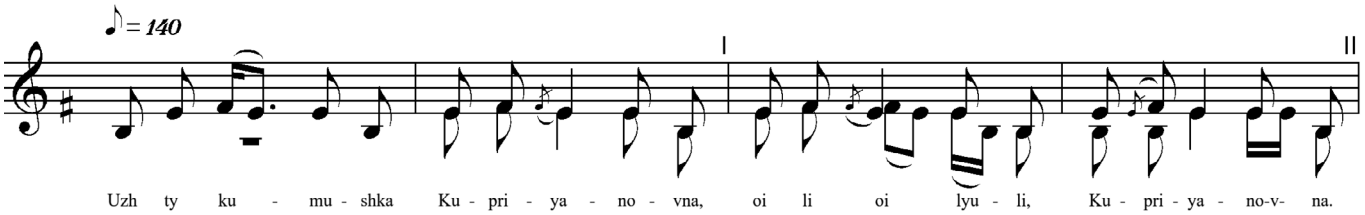
The springtime *Zaklichki* (Spring-Welcoming Songs) of the Smolensk Region of this rhythmic type in the overwhelming majority of cases, are manifested in an anhemitonic mode of a "trichord within a perfect fourth" (in other words—"a major or minor second with a major or minor third below") (Example No. 8).

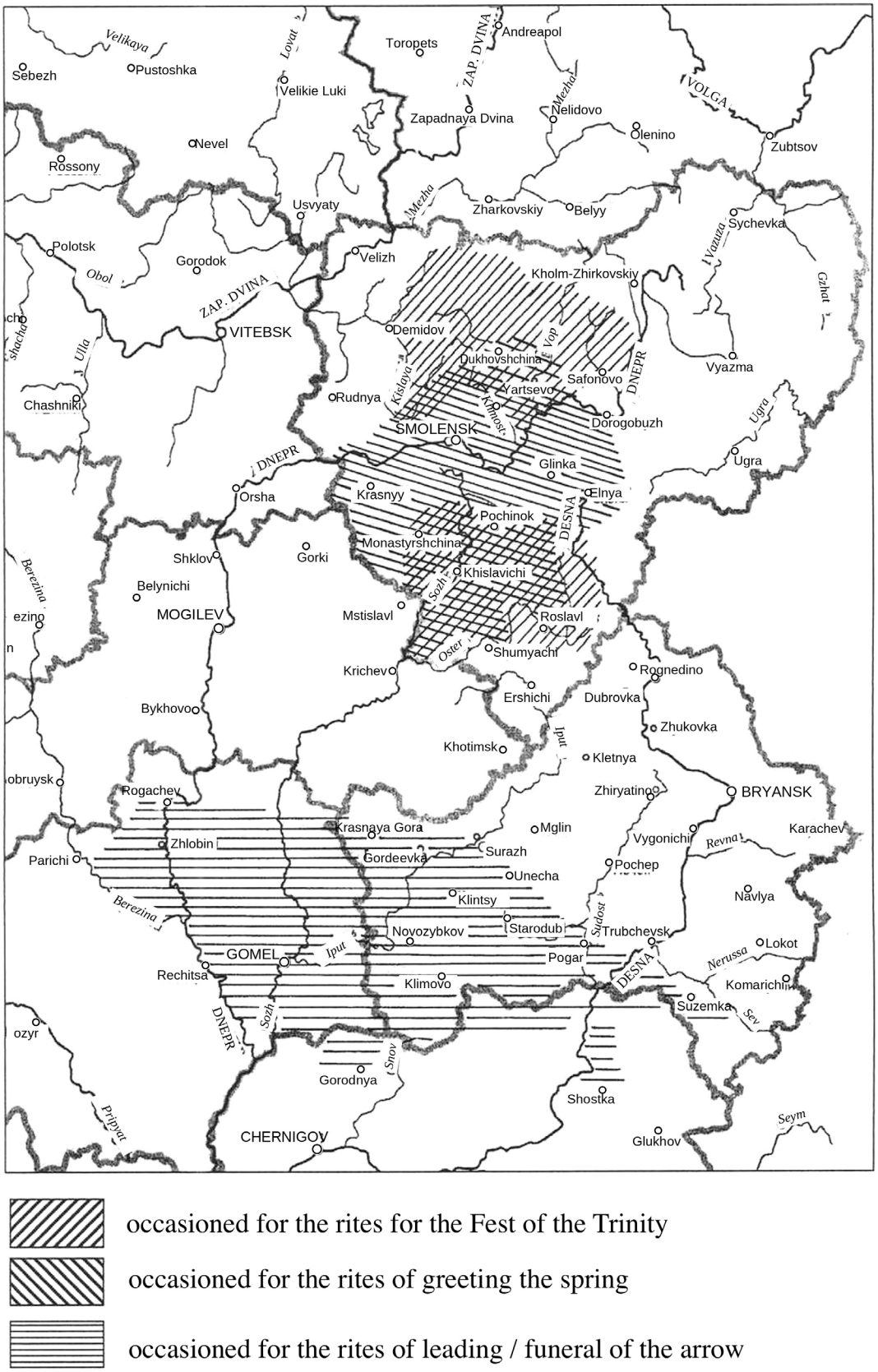
Thereby, despite possessing an identical rhythmic structure, the spring songs of various

Example No. 6 *Dukhovskaya Song.* Smolensk Region, Dukhovshchina District, Bulgakovo Village. [7, p. 406, No. 88]



Example No. 7 *Dukhovskaya Song.* Smolensk Region, Yel'nya District, Maloye Pavlovo Village. [7, p. 409, No. 91]





occasioned for the rites for the Fest of the Trinity

occasioned for the rites of greeting the spring

occasioned for the rites of leading / funeral of the arrow

Fig. 2. The Areal Regions of the Calendar Songs of the Rhythmic Type with the Verse of the Structure of 5+5

Example No. 8 *Vesnyanka*. Smolensk Region, Krasny District, Nityazhi Village [7, p. 62, No. 43]



genres from the Smolensk Region and the military songs of various genres are extremely distinct on the level of pitch organization.

In eastern Polesye the calendar melodies of the researched rhythmic type, just as those of the Smolensk Region are assigned to the spring season, tending towards one of its boundaries. Most frequently, they form the rite of *vozhdenie* (leading) or *pokhorony strely* (funeral of an arrow), carried out, as a rule, on the Feast of Ascension, sometimes on Annunciation or Easter.[4] The song with a characteristic incipit *"Yak pushchu strelu po vsemu selu"* ("I shall Send an Arrow Across the Whole Village") is perceived as a musical symbol of the ritual, even though its melody, similar to many calendar melodies of the eastern Slavic West is polytextual.

It must be stated that the ritual itself, as well as its musical arrangement have frequently attracted the attention of Russian researchers, including ethnomusicologists, among which mention must be made of specialists in the culture of the Russian-Belorussian-Ukrainian border area Nina Savelieva and Yuri Marchenko. Their works, providing generalizations to an immense amount of field material, [14; 15] significantly ease the task of providing comparative analysis.

As Yuri Marchenko showed, an array of eastern Polesye melodies pertaining to the researched rhythmic type is variegated in regards to musical style. Considering the broad range of characteristic features (the type of polyphony, the mode, the musical-rhythmic form), the researcher highlighted two groups of melodies in it: 1) those that are close in their style to the local calendar-ritual songs and 2) those containing vividly expressed elements of the late song style. [14, p. 140]

As could be expected, the greatest similarity to the calendar songs of the Smolensk Region are observed in the melodies of the first group. The stanzas of such songs are also comprised of two periods, however, their poetic structures are more diverse. Along with the broad circulation of the stanza with the refrain at the beginning of the second poetic period (ab/rb) the number of structures with a large refrain (ab/R). It is noteworthy that these are almost always refrains with a semantically laden lexis, such as, for instance, *"Oy lugi-lugi, lug zelyonye"* (*"zelyonye*

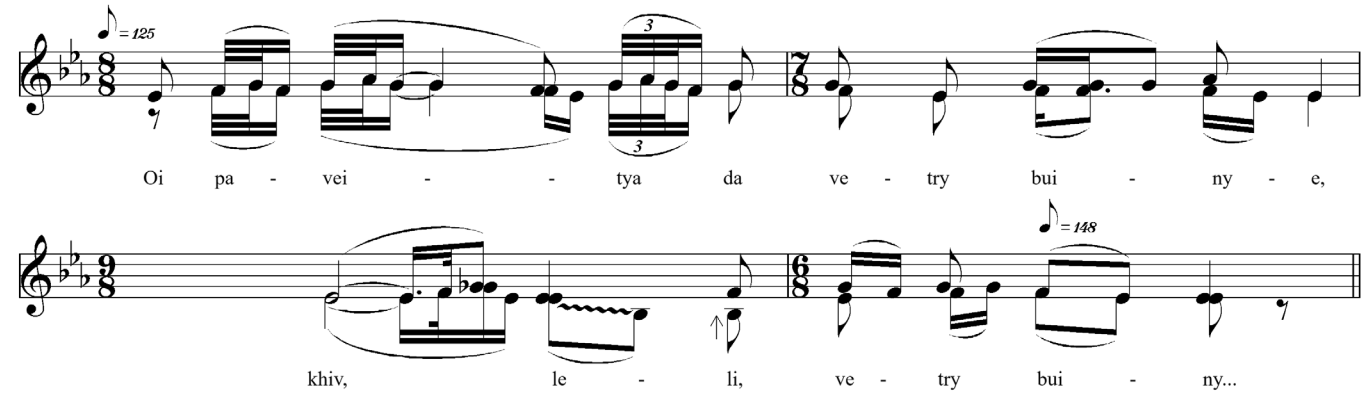
[4] Performances of the ritual of "Funeral of an Arrow" mark the boundary of two calendar seasons—spring and summer. Its funereal elements (the participants bury some small items: a needle, some salt, or a piece of bread in a field) are connected with the semantics of the farewell ceremony to spring and, in particular, spring songs, which it would no longer be possible to sing after the completion of the rite. Along with this, the ritual includes many other actions of diverse semantics: veneration of the bread fields and green verdure, elements of comicalness and eroticism, etc.

lugi" means "green meadows") or *"Oy lyaley voda kolo goroda"* (*"voda okolo goroda"* means "water near the city"). Let us note the analogies to the poetic motives of the Smolensk spring ritual song tradition: *"Lugi ..."* is one of the refrain texts in May songs, while the text *"Ne lyaley vada ..."* may be found at the beginnings of the *Zaklichki* (Spring-Welcoming Songs) of the southern Smolensk Region. Incidentally, among the Smolensk Region mid-spring songs of the given rhythmic type, a conspicuous position is assumed by the storyline of the "Arrow" proper—about the mourning of a killed young man, included in the extensive collection of songs about the rites of hailing the spring (Examples Nos. 9 and 10).

In the rhythmic organization of the *Strela* ("Arrow") melodies of the eastern Polesye, the same means of transformation of the typical model are singled out as in the *Dukhovskie* and the Lenten songs of the Smolensk Region: augmentation of the long syllabic durations and curtailment of the conclusive structure, the latter possessing the characteristic local trait: the final syllabic-rhythmic group is reduced not to three syllables, as it is in the Smolensk Region, but to four. Among the specific features of the eastern Polesye, we must add the rubato manner of performance on record in certain places: it is distinguished by an unstable correlation between the long and short durations and the speed of the tempo—as a rule, an acceleration of the motion towards the end of the song stanza (see: [15]).

In the group of the diverse pitch structures of the *Strela* melodies, our attention is caught by the perceptible role of the modes in the ranges of the major or minor thirds or the perfect fourth, always with the addition of a perfect fourth beneath. First of all, they inscribe the melodies of this rhythmic type into the circles of the spring

Example No. 9 *Strela (Arrow).* Bryansk Region, Krasnaya Gora District, Yalovka Village [15, p. 42]



Example No. 10 *Strela (Arrow).* Sumy Region, Shostka District, Kaleyevka Village [15, p. 42]



and summer calendar-ritual genres of the eastern Polesye, and, second, they are closer to the modal parameters of the Smolensk Region *Dukhovskie* songs. In essence, the main distinction from the latter is provided by the peculiar local texture—the narrow-range heterophony with the presence of elements of bourdon, as well as such a component of the Polesye song style as *gukaniya*—special types of exclamations in the higher register arrayed in the various sections of the song stanza.

The object of permanent research interest is the geography of the eastern Polesye springtime melodies of the examined rhythmic type. In recent years, the most updated maps have been published especially devoted to this theme, which pertain both to the Bryansk [13] and the Gomel [16] territories. Together they trace the following areal of dissemination of songs of the given type in eastern Polesye: the southern boundary corresponds approximately to the line of Loyev–Gorodnya–Semyonovka–Shostka, the northern boundary begins on the west from Rogachev-Korma and on the territory of the Bryansk Region and has a sharp slant towards the southwest along the line of Surazh–Unecha–Suzemka, while the western boundary is to a large degree oriented on Berezina in its lower flow and the Dnepr River before the Sozh River pours into it. Thereby, a considerable part of the areal is situated in the southwestern parts of the Bryansk Region, and a somewhat smaller one—in the eastern section of the Gomel Region, on the Ukrainian territory the areal includes only a narrow boundary zone.

The main problem upon mapping the *Strela* songs, in our opinion, is connected with a not entirely distinctly indicated position on the part of the map creators regarding what in particular is indicated on them: whether they are the melodies of the rhythmical type included in the ritual of "leading / funeral of the arrow," or the melodies of the given rhythmic type despite their ritual coherence. In a number of cases, it is unclear whether the examples of this rhythmic type are considered with other texts, or whether the songs particularly with the storyline of "the Arrow" are mapped. It is unclear, how evenly the areal is filled up inside: it is perceived that the heightened density of melodies in the interfluve area between the Iput and the Besed Rivers observed on the maps is explained by the heightened attention of the song collectors particularly to this region. Further prospects of determining the inner structure of the areal, on the one hand, and specifying its outer boundaries, on the other hand, may be connected with the involvement into the work of materials from the Bryansk collection of the Gnesin Russian Academy of Music, not mastered up to now.

However, already at the present stage of the cartographic study, a particular correlation of the territories of the dissemination of the spring-calendar songs of two types: the *Gryanye* and the *Strelovye* ("Arrow") songs in the eastern Polesye, the *Mayskie* (May) and the *Dukhovskie* with ten-syllable verses in the region of the northern Near-Dnepr Region. If we add to this the correspondences of the functional and substantial plan and the commonness in the organization of the musical structure between the eastern Polesye and the Smolensk Region calendar-ritual melodies of each rhythmic type, then there are all the foundations to presume not only a typological, but also a genetic interconnection between the musical-poetic texts. It is not implausible that in the past the melodies of each rhythmic type existed within the framework of each continuous areal, which subsequently fell apart into two sections, for what still are unexplainable reasons. Later, already in the conditions of isolation, the specific features of the melody may have developed within them.

The Wedding Ritual Melodies

When turning to the repertoire of wedding songs, we must note the significant typological commonality of the given genre stratum in the contrasted traditions, unified by a large number of musical-rhythmic forms of the wedding songs. This not only indicates at the deep connection

between the wedding traditions of both regions, but is explained also by their belonging to an enormous ethno-cultural massif, in which the areal zones of free rhythmic forms span various eastern Slavic traditions and can even include in themselves contiguous ethnic territories (such as the Baltic and the eastern Polish lands). [13] In such a situation, other, more specific attributes demonstrate themselves as markers of the commonality between the Smolensk Region and the Polesye. Let us cite a few examples.

Of the group of the rhythmic patterns from the Smolensk Region, presenting one of the most widespread wedding songs with a 6+6 verse in the Eastern Slavic West, only one shall be of interest to us. It is characterized by a strophic structure comprised of three links (aab), where the repetition of the verbal text in the first two syllabic groups is answered by an identical figure of a Pyrrhic foot rhythmic formula. The conclusive construction realizes a figure with long terminal durations, the last of which is virtually always reduced, while the length of the next-to-last one is enlarged (Example No. 11).

However, in its model appearance, this present pattern is absent in the Smolensk Region. The musical examples from this region are characterized by an extension of the syllabic norm of the verse and a corresponding fragmentation of the main syllabic durations. At the same time, in some of the examples, the normative and the extended syllabic groups are freely connected with each other, while in other groups one can highlight a steady enlargement of the six-syllable structure to 8–10 syllables (Example No. 12).

This kind of musical-rhythmic version is widely known in central and eastern Polesye—it is one of the chief structural types of the wedding songs of this region. [13, p. 65] At the same time, in the Smolensk Region it has had local dissemination and has been observed only within a compact zone in the western part of the region—in the interfluve between the Dnepr and the Sozh Rivers (see Fig. 3). The present territory, in all likelihood, presents a local micro-areal insulated from the inland tradition, since in the contiguous Mogilev districts melodies of this type have not been registered. The musical examples created in areas geographically the closest to the Smolensk Region are on record at rather distant geographic points—at the Mogilev right bank of the Dnepr in the Bykhov, Shklov and Bobruysk Districts.

In its modal and melodic parameters, the Smolensk Region versions of the present rhythmic and thematic type are enrooted in the local wedding tradition and present a stark contrast to the Polesye examples of the same

Example No. 11

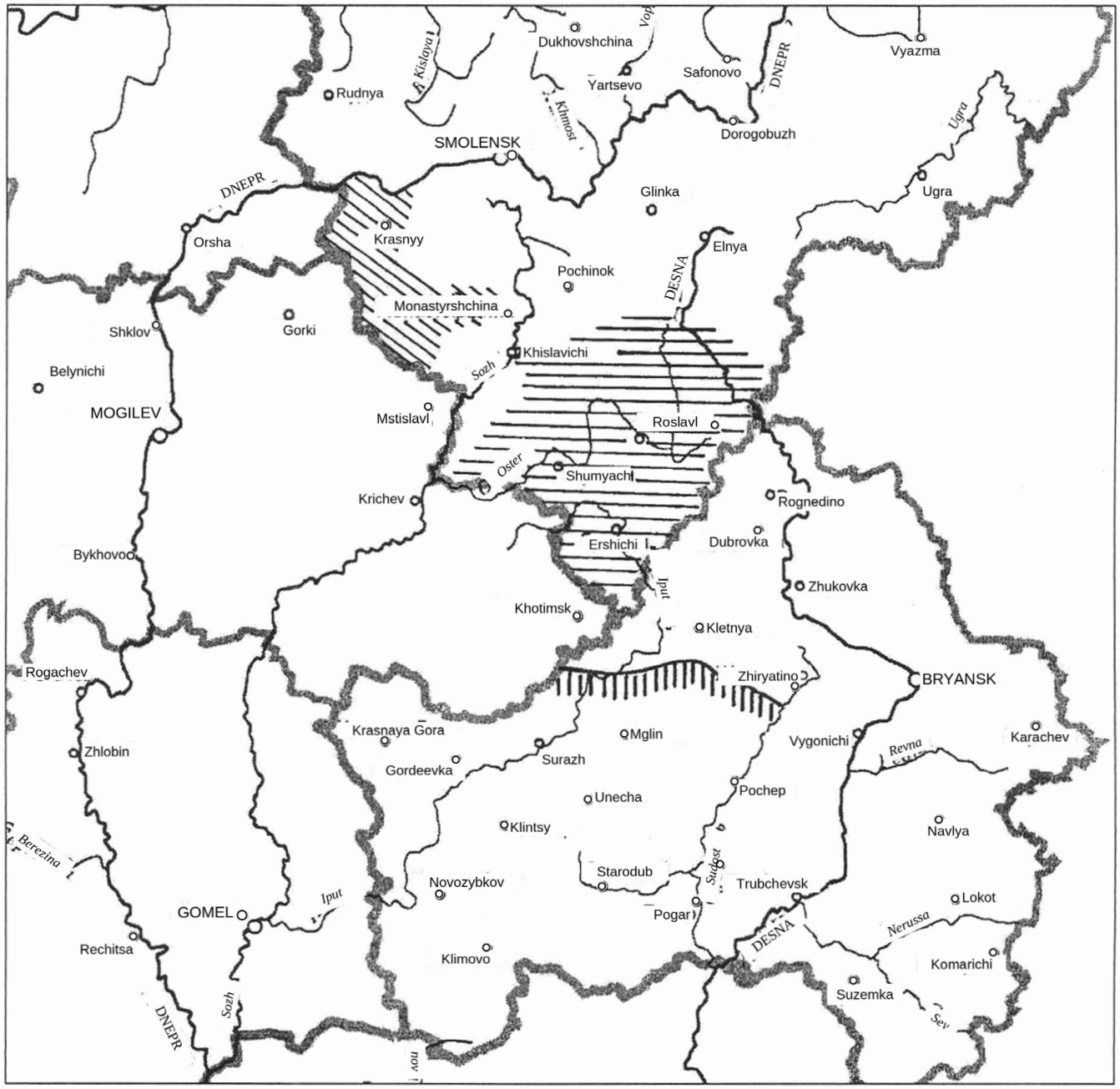
Rhythmic Pattern of a Wedding Song
of the Smolensk Region
with the Verse Structure of 6+6



Example No. 12

Rhythmic Pattern of the Smolensk Wedding Song
with a Fragmentation of the Syllabic Durations





Smolensk wedding songs of the rhythmic type with the poetic line of 6+6

Smolensk ritual songs of the tertial-quartal mode

Northern boundary of the Eastern Polesye areal of the wedding songs with the tertial-quartal mode

Fig. 3. Components from Polesye of the Smolensk Wedding Song Reserve

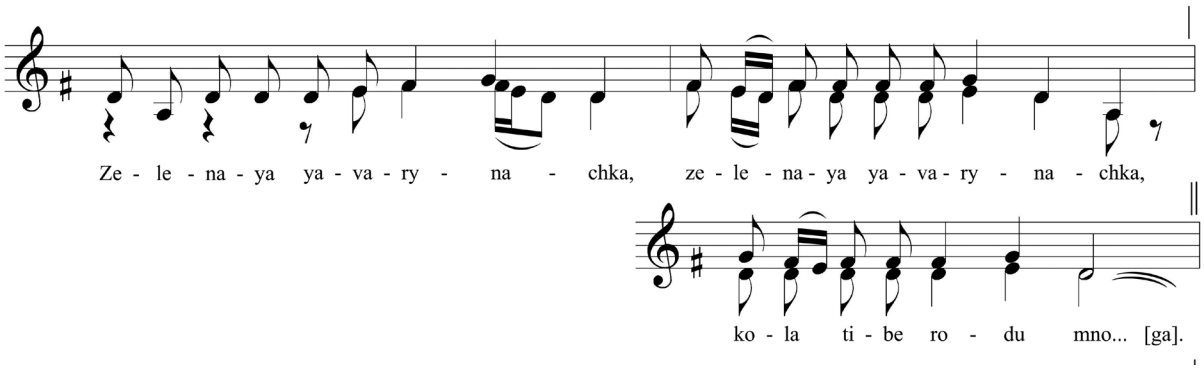
rhythmic structure that are realized in the typical scale with a major or minor third and a perfect fourth of a "major" slant typical for that region (Example No. 13). Unlike them, the melodies of the western part of the Smolensk Region are manifested in one of the modes typical for weddings in the northern Near-Dnepr area: with ranges of a perfect fourth or a perfect fifth on the basis of a minor third with a subtone, which as an additional basis concludes the intermediary structure (Example No.14).

The functional qualities of the contrasted melodies are also marked with profound differences. While in Polesye the songs of this structural type number among the predominating ones are included into the most different ritual contexts and exist with a greater number of poetic texts, in the tradition of the Smolensk Region, they are characterized by a narrow, yet exceedingly stable ritual specialization. Here they always practically manifest themselves as orphan songs and are coordinated with the storyline of *"Dubrovushka ty zelyonaya"* ("You Green Leafy Grove").

Yet another marker from East Polesye in the traditional wedding ritual of the Smolensk Region is the aforementioned modal-melodic structure in the range of a major third or a perfect fourth. As has been stated, this is the main pitch structure for the eastern Polesye, one of the consolidating components of this musical region: it is intrinsic not only to wedding songs, but also to melodies pertaining to other genres—calendar, roundelay (*khorovod*) and lyrical songs. At the same time, in the Smolensk Region, it possesses, first of all, a local territorial association and is recorded in the wedding songs of the extreme southern part of the region—in the Ostyor basin, the upstream of the Iput River and the area along the Desna River, with the exception of its northernmost stretch, beginning with the source—and approximately until the mouth of the Stryana River (see Fig. 3). According to the present-day administrative division, these are the

Example No. 13

Wedding Song. Bryansk Region, Starodub District, Litovsk Village.
Notation by A. Repina



Example No. 14

Wedding Song. Smolensk Region, Monastyrshchina District, Skreplyovo Village.
Author's notation

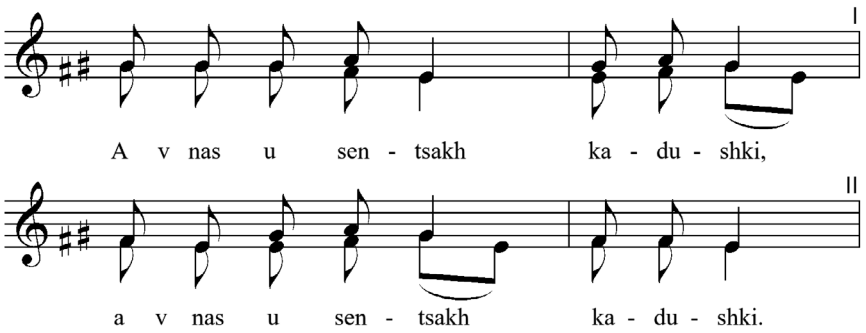


Roslavl, the Yershichi, partially the Pochinok, the Yelnya, the Shumyachi and the Khislavichi Districts of the Smolensk Region. Moreover, on the indicated territory of the Smolensk Region, the present pitch structure is registered only in the wedding folk songs, but does not span the entire repertoire, since in each locality the wedding melodies are manifested in several pitch forms.

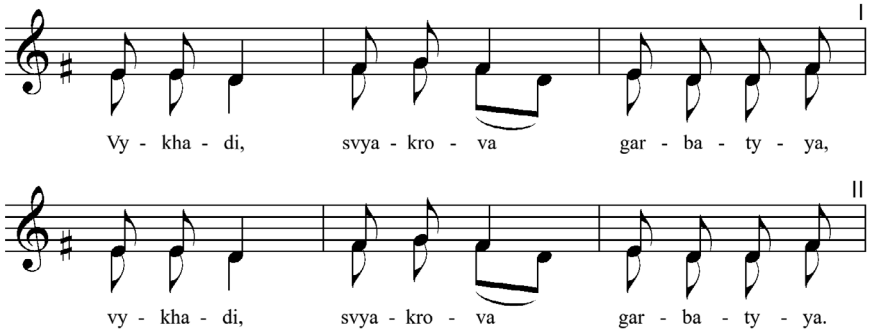
For the first time, attention to the presence in the repository of the Smolensk Region was turned by Varvara Kalyuzhnaya, [17] having noted that in the indicated areal it is coordinated with an entire group of rhythmic structures. It is noteworthy that among the later, there is a prevalence of forms of region-wide meaning, known in the immense space of the Upper Near-Dnepr, and some of them even broader—along the entire Western massif of the Eastern Slavs. Such are the melodies of rhythmic types of two-dimensional organization coordinated with verses of 5+3 (Example No. 15), 5+5, 3+3+4 (Example No. 16), 4+4+3, 4+4+6, 6+6. Here, on the southern section of the Smolensk Region, they receive a new formatting, due to which this sub-areal is distinct in the context of the Smolensk Region and the Upper Near-Dnepr Region, where the melodies of the mentioned rhythmic types are realized in a mode based on perfect fifths.

In the geographic plan, the area in question presents an insular phenomenon. In addition to the southern territories of the Smolensk Region, it also includes certain villages of the adjacent Khotimsk District of the Mogilev Region. However, here too in proportion of the distancing from the boundary between the Smolensk and the Mogilev Regions, the modes based on major or

Example No. 15 Wedding Song. Smolensk Region, Pochinok District, Shmakovo Village [17, p. 235]



Example No. 16 Wedding Song. Smolensk Region, Roslavl District, Belki Village [17, p. 235]



minor thirds and perfect fourths disappear soon, being replaced by the structures with the range of perfect fifths based on major thirds "classical" for the Upper-Dnepr weddings.

From the side of the Bryansk Region, the Smolensk Region is divided from the eastern Polesye by a rather thickset zone of traditions (of the Rognedinsk, the Dubrovsk and the Kletnyansk Districts), which are characterized by independent pitch structures, typologically correlated with the song culture of the upper Oka River Region, in particular, due to the perceptible presence of the anhemitonal component. In the wedding repertoire of only separate villages (Selilovichi of the Rognedinsk District, the village Ryabchi of the Dubrovsk District) singular cases of the presence of melodies with ranges of a major third are noted, and all of them pertain to peripheral rhythmic types of tradition, rather to the leading ones, as is the case in the southern Smolensk Region. As the data of the expeditions organized by the Gnesin Russian Academy of Music in 1998, on the territory of the Bryansk Region, the northernmost point of dissemination of the tradition of eastern Polesye, where all the wedding melodies are manifested in the mode consisting of major and minor thirds and perfect fourths, is the Telcha village, situated on the south of the Kletnyansk District.

Conclusions

The list of the affinities between the Smolensk and the eastern Polesye Regions is not exhausted by those enumerated in the present survey,— here only the most conspicuous and precisely attributed at the present are presented. Besides the belonging to the stratum of ritual song qualities, they are unified by areal characteristic features: the corresponding phenomena from the Smolensk Region and the eastern Polesye turn out to be geographically distanced, isolated from each other, the reason for which, in all likelihood, was served by differently directed migratory processes passing in the areas of the present-day Mogilev and Bryansk Regions bordering with the Smolensk Region.

It must be presumed that the correspondences between the Smolensk Region and the eastern Polesye in the field of calendar song qualities pertain to the most ancient ones. What turns attention to itself is the significant scale of calendar areal zones, which makes it possible to presume a possible initial ethno-cultural commonality of the contrasted territories. At the same time, the correspondences in the sphere of the wedding ritual repository must be acknowledged to be later in time and having appeared as the result of a different historical-cultural situation. A much smaller scale of areal zones of the Polesye wedding components on the territory of the Smolensk Region and their being situated near the southern boundaries of the region make it possible to evaluate them as a direct impact of the tradition of the Eastern Polesye and the penetration of its elements deep into a different, contrasting ethno-cultural milieu.

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Octoechos in the Ethnic Congregations of the Volga and Kama Rivers Regions as a Synthesis of Regional Church Singing Traditions (on the Example of Sunday Troparion Modes)

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Abstract. The article is devoted to the contemporary practice of church singing of the Turkic and Finno-Ugric peoples of the Volga and Kama River Regions (the Tatars-Kryashens, the Maris, the Chuvashes, the Udmurts) converted to Christianity as part of the missionary activities of the Russian Orthodox Church in the period from the 16th to the 19th centuries. The Orthodox Christian church singing practice of these peoples presents a unique and hitherto insufficiently studied phenomenon in the context of both regional and, to take it broader, Russian musical culture.

Octoechos (the system of the eight church modes, *Osmoglasie* in Russian) is perceived as a part of liturgical church service, the most monolithic in its style, which, while having been disseminated in oral form, at the same time, presents an assemblage of differing regional practices of church singing. The material of the research was provided by the audio recordings of Easter troparions made by the author of this article in congregations where the liturgical services are carried out in the languages native to the parishes. Field recordings are compared with notated specimens from church service books presenting the Moscow and the St. Petersburg schools of standard church singing, which makes it possible to disclose intonational "sources" of the Octoechos of the Volga and Kama Rivers regions and the level of preservation of the chants in their oral existence.

Analysis has shown that *glas* (tone) singing in the ethnic parishes of the Volga and Kama Rivers regions is based predominantly on the Moscow tradition of church singing. Record has been made of singular examples of church singing, the intonational foundation of which stems to local chant melodies. Of special interest is the church singing practice of the Udmurt parish of Izhevsk—the only one in Udmurtia where

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liturgical church singing is carried out in the Udmurt language. Here, along with the chants of the Moscow tradition, troparions of abridged Bulgarian chant (characteristic for the St. Petersburg tradition) and original melodies pertaining to the Vyatka regional tradition, have been notated, which bears witness to the complex synthesis of various church singing influences. It is emphasized in the article that in the conditions of gradual unification of the congregation church singing repertoire, contemporary notation and analytical comprehension of local specimens of traditional church intonating provide important goals of musicology.

***Keywords**:* Octoechoes, *glas* (tone) singing, Orthodox Christian singing, church singing, the Volga and Kama Rivers region, ethnic parishes, the Tatars-Kryashens, the Chuvashes, the Udmurts, the Maris

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Осмогласие в национальных приходах Волго-Камья как синтез региональных певческих традиций (на примере воскресных тропарных гласов)

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Аннотация. Статья посвящена современной практике церковного пения тюркских и финно-угорских народов Волго-Камья (татары-кряшены, марийцы, чуваши, удмурты), христианизированных в рамках миссионерской деятельности Русской Православной Церкви в XVI–XIX веках. Православная певческая практика этих народов представляет собой уникальный и до сих пор малоизученный феномен в контексте как региональной, так и — шире — отечественной музыкальной культуры.

Осмогласие рассматривается как наиболее монолитная по стилю часть богослужебного пения, которая, в силу устности бытования, в то же время представляет собой совокупность различающихся региональных певческих практик. Материалом исследования послужили аудиозаписи воскресных тропарей, выполненные автором в приходах, где богослужения проводятся с использованием родных для паствы языков. Полевые записи сопоставляются с нотированными образцами из богослужебных книг, представляющих московскую и петербургскую школы обиходного пения, что позволяет выявить интонационные «истоки» волго-камского осмогласия и степень сохранности напевов в устном бытовании.

Анализ показал, что гласовое пение в национальных приходах Волго-Камья опирается преимущественно на московскую певческую традицию. Зафиксированы также единичные образцы песнопений, интонационная основа которых восходит к местным напевам. Особый интерес представляет певческая практика удмуртского прихода г. Ижевска — единственного

в Удмуртии, где богослужения полностью ведутся на удмуртском языке. Здесь, наряду с напевами московской традиции, зафиксированы тропари на сокращённый болгарский распев (характерный для петербургского обихода) и оригинальные мелодии, принадлежащие вятской региональной традиции, что свидетельствует о сложном синтезе различных певческих влияний. В статье подчёркивается, что в условиях постепенной унификации приходского церковно-певческого репертуара своевременная фиксация и аналитическое осмысление локальных образцов обиходного интонирования являются важными задачами музыкознания.

***Ключевые слова**:* осмогласие, пение на глас, православное пение, церковное пение, Волго-Камье, национальный приход, татары-кряшены, чуваши, удмурты, марийцы

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Introduction

According to research of the contemporary art of Russian church singing, the *glas* (tone) tradition presents the least monolithic part of liturgical church chant in its style. [1; 2] The stylistic unity of the present stratum of Orthodox Christian liturgical service is achieved by its reliance on the intonational basis of the Early Russian church chants: the Znamenny, the Kiev, the Greek and the Bulgarian. However, the study of the presence of church singing in liturgical practice shows that the traditional *glas* (tone) singing does not present a concisely regulated phenomenon to any degree. Having been developed for the most part in oral forms, it has accreted with original stylistic traits of the particular locations wherein it has existed: in each separately taken congregation there have appeared local variants of chants diverging from the specimens fixed in notated church service books. They comprise a melodic fund, which presents the "musical language" [3] of any particular religious community, preserved with care and conveyed orally from one generation to the next. As a result, the living culture of church singing has presented an "assemblage of religious devotional singing practices differing from each other." [4, p. 352] The local variants of Octoechos (in Russian: *Osmoglasie*) present in contemporary liturgical practice, much as the questions of their likenesses and differences, have remained insufficiently studied up to the present. The aim of the article is to disclose the peculiarities of *glas* (tone) singing of the ethnic parishes of the Volga and Kama Rivers regions and to define the group of chants that constitutes the melodic repertoire of regional liturgical practice.

The Materials and Methods of Research

Since singing based on *glas* (tone) is a phenomenon of oral musical practice, its study requires methods applied in ethnomusicology, namely:

– audio recordings of the chants made directly during the services in churches and in performance by church singers;

– comparative analysis of the oral versions of the church chants with written-down examples from notated church books and manuscripts;

– gathering information via surveys and conversations with the representatives of the church singing traditions—priests, choirmasters, choristers and parishioners;

– study of the church singing and liturgical traditions both on the level of separately examined congregations and in the larger regional context.

As can be seen from the given list, of first importance is the method of field research, presuming the process of gathering musical materials in the natural surroundings of their presence. For the sake of disclosing the peculiarities of *glas* (tone) singing of the Orthodox Christian Finno-Ugric peoples of the Volga and Kama Rivers regions, the author of the article made audio recordings of the *glas* (tone) liturgical chants sung by the clergies of the various ethnic parishes in the region.[1] The parishes defined in the present work as ethnic are those, where among the choir singers and parishioners there is a large proportion of Tatars-Kryashens, Chuvashes, Maris and Udmurts—the peoples involved into the orbit of Orthodox Christianity as the result of missionary activities of the Russian Orthodox Church during the period from the 16th to the 19th century.[2] An important peculiarity of the liturgical practice of these church communities, the greater part of which is active in rural areas, is the use of the vernacular languages, native for the parishioners.[3] The choir groups are small (comprised of 1 to 5–6 people), they are formed predominantly from the number of old-timer parishioners and members of the families of the priests, not being able to read music, but who possess competence in singing.

The material for the analysis was provided by the chants of a concrete genre,—namely, Sunday troparions, in the formats they have been preserved and performed in the liturgical service of the churches covered by us. In our choice of this group of chants, we have considered such factors as the frequency of their performance in liturgical service and the level of the singers' mastery of the musical material. For example, in a number of village parishes, the choir members had difficulties singing sticherons and heirmoses of all the *glases* (tones), explaining this by the reason that they were well familiar with the musical component of only one order of service—the Divine Liturgy, conducted most regularly in the rural regions.[4]

The Sunday troparions, just as the rest of the alterable prayers, in the tradition researched by us, are intonated solely in oral form, with a reliance of unnotated text sources wherein the indications of syntactic divisions of the

[1] Notably, we have covered the parishes in Kazan, the Tyulyachinsky, Nizhnekamsk, Mamadyshsky, Cheremshansky and Kukmorsky Districts of the Republic of Tatarstan (RT), the Morkinsky, Volzhsky, Zvenigovsky and Gornomariysky Districts of the Republic of Mari El (RME), the city of Cheboksary of the Cheboksary Region of the Republic of Chuvashia (ChR), and the city of Izhevsk of the Republic of Udmurtia (UR). The recordings were made by the author of the present article from 2020 to 2025.

[2] Our use of the term "ethnic" in this work requires certain caveats. In Soviet historiography the tradition entrenched itself to apply it to all the artistic phenomena, except for the Russian, underlining their ethnic specificity regarding the culture of the titular people of the nation. Realizing the logical impropriety of this approach, we nonetheless make use of this conception for the differentiation of the cultural practices of the Turkic and Finno-Ugric peoples of the Volga and Kama Rivers regions at the present-day stage.

[3] The immense work on translation of the Christian literature, including that pertaining to church singing, into local languages was carried out as far back as during the pre-revolutionary period, at the Translation Committee, created especially in Kazan. At that same time, the practice of carrying out liturgical services in the Tartar, Chuvash, Mari, and Udmurt languages was brought in, which became the beginning of the formation of the unique traditions of Orthodox Christian singing in the Volga and Kama Rivers region.

[4] In the rural parishes there are frequent cases of an insufficient amount of permanently functioning priests, the latter being compelled to serve several churches, which brings in irregularity to the church services.

text are made by means of special signs. The musical material is chanted by the church singers entirely by memory. The texture of the combined choral singing is presented for the most part in unison or in parallel thirds, which means that it expresses the monodic principle of organization of musical fabric. In the overwhelming majority of churches, the *glas* (tone) chants are performed in Church Slavonic, more rarely—in bilingual conditions.[5]

With the aim of disclosing the local peculiarities of liturgical church singing, a comparison was undertaken of the notations of the *glas* (tone) chants carried out by the author with the notated examples fixed in liturgical and church chant books. Among them, special attention was provided to the editions representing two schools of church singing—the Moscow [5] and the St. Petersburg school, [6] comprising the leading tendencies in the field of Russian church singing, which had an immense impact on the other regions in various historical periods.[6]

Singing in *Glases* (Tones) in the Ethnic Parishes of the Middle Volga Region

Comparison of the oral versions of the Sunday troparions present in the national parishes of the republics of Tatarstan, Mari El and Chuvashia with examples from notated liturgical service books showed that the *glas* (tone) singing of the Near-Volga Region was influenced by the Moscow church singing tradition. The majority of the examples notated by us are based on the troparion chants characteristic for the school of the capital city, which it is customary to attribute as pertaining to the "abbreviated Greek"

[5] One of the characteristic features of the contemporary church singing practice of the Turkic and Finno-Ugric peoples of the Volga and Kama Rivers region is its existence in the conditions of poly-lingual settings. The close contiguity of the representatives of the different peoples not only within the scale of the region, but also within the frameworks of separately taken parishes, generates such a phenomenon as the observance of Orthodox Christian liturgical service in several languages, most often, in two. This tradition was established in the prerevolutionary period within the framework of the missionary work of the Russian Orthodox Church and has been preserved up to the present day. Among the congregations that have become the object of attention in the present work, singing of the *glas* (tone) chants both in Church Slavonic and in the vernacular languages has been observed in the Kryashen congregation in Kazan (in Tatar), the Udmurt congregation of Izhevsk, Udmurt Republic (in Udmurt), in the parishes of the village of Akulevo, Cheboksary Region, Chuvash Republic (in Chuvash), the village of Arino, the Morkinsky Region, the Republic of Mari El (in Mari).

[6] The Moscow-based singing was based on the so-called *Standard Repertoire of the Kiev Chant*, in which all the sticheron chants pertain to the abbreviated Kiev chant, while in other genres the Greek and Small Znamenny chants are presented. [7, p. 150] The repertoire of these chants was gathered by the Society of Lovers of Church Singing and published during the period between 1881 and 1915 in several issues with the general title of *Krug tserkovnyh pesnopeniy obychnogo napeva Moskovskoy eparkhii* ("The Circle of Church Chants of the Regular Chant of the Moscow Eparchy"). [5, p. 2] The St. Petersburg church singing tradition is connected with the activities of the Court Church Singing Capella. The chants of the Octoechos characteristic for the present school were notated in the *Harmonization of the Church Circle* created by Alexei Feodorovich Lvov (1849) and published under the editorship of Nikolai Ivanovich Bakhmetyev in 1869. The *glas* (tone) chants of the church singing traditions of the two capital cities—Moscow and St. Petersburg—are in many ways similar, the differences are marked in the melodies of the stichera of the 2nd *glas* (tone) and the troparions of the 6th and 7th *glases* (tones) (about this see: [8]).

(*glases* 1, 3, 4, 7, 8) and the "abbreviated Kiev" (*glases* 2, 6) chants. [1; 7; 9; 10][7] The tradition is also preserved of singing certain troparions with sticheron chants, in particular, those of the 2nd, 5th and 6th *glases* (tones). In all of the diversity of the specimens examined by us, we can highlight the troparion chants replicating the "printed" examples with a high level of precision, as well as chants subjected to considerable re-intonation.

The troparions of the 4th and 6th *glases* (tones), the simplest from the perspective of intonational organization, are characterized by the most stability of pitch content. The greatest part of the orally disseminated examples of these chants recorded by the author recreate virtually with exact precision the chants characteristic for the *glases* (tones) based on abbreviated Greek and abbreviated Kiev chants correspondingly; they are also performed in the parishes where singing by *glases* (tones) is carried out with the use of texts in the vernacular native languages (Examples Nos. 1 and 2). The structure of the voices is likewise preserved: the chants are based on alternation of two (in the 4th *glas*) or three (in the 6th *glas*) verses and are concluded with the closing verse.

Example No. 1

Easter Troparion of the 4th Glas (Tone).
The Kryashen Parish of Kazan (Tatarstan)[8]



[7] Nonetheless, it must be mentioned that the question of attribution of the *glas* (tone) chants in regard to their possible adherence to any traditional chant tradition is perceived to be difficult at the present time. This is because that in various sources the same melodic models are labeled with different names. From this perspective, comparison of the contents of various editions allows researcher of contemporary *glas* (tone) chant Victoria Giliverya to arrive at the conclusion that "there is no absolute precision in the notations in any of the Octoechos chants: the Bulgarian is substituted by the Greek and the Kiev chant, the Greek—by the Small Znamenny, the Kiev—by the Greek," [1, p. 143] "such notations do not as much facilitate research of the Octoechos, as they encumber it, since these appellations are quite conditional." [11, p. 476] This also stipulates the fact that in a large number of present-day editions the versions of the chants are presented without any titles. For example, the authors of the textbook *Azbuka osmoglasiya* ("The Alphabet of Octoechos"), designed for the instruction of choirmasters, stipulate this questions in a special way: "In a number of cases, the classification of the melodies of the stichera and troparions correspondingly to the abridged Kiev and Greek chants require specification. For this reason, in our edition the chief <…> versions of the chants are left untitled." [12, p. 4] Giliverya also observes that all the "chants of the present-day Octoechos are comparable according to their melodic, rhythmic and structural organization." [1, p. 147] It is particularly that "stylistic commonality," according to the researcher, which leads to the frequentlv appearing substitutions of the titles of the chants.

[8]  — the given conditional symbol indicates at singing in evenly sounding identical durations on one pitch.

Example No. 2

Easter Troparion of the 6th *Glas* (Tone).
The Chuvash Parish of Akulevo Village
of the Cheboksary District (Chuvashia)



It is also perceived possible to highlight the chants distinguished by a greater susceptibility towards pitch renewal. These are the troparions of the 1st and the 7th *glases* (tones). The considerably developed melodic line of the troparion of the 1st *glas* (tone) (*Kameni zapechatanu ot iudey*), unfolded in the range of a perfect fourth, generates various interpretations. The chanting of the text is based on the alternation of two verses. The first line of the text and the music of the chant is marked by a greater amount of technique of melodic variation in the examples utilized in contemporary church singing practice. The notated intonational divergences may be generalized with the following techniques: extenuation of the stepwise ascent within the limit of a perfect fourth with the means of introducing intonations of neighboring pitches (Example No. 3), and patterning of the chant leading to an ascending leap of a perfect fourth emphasized at the beginning of the line (Example No. 4).

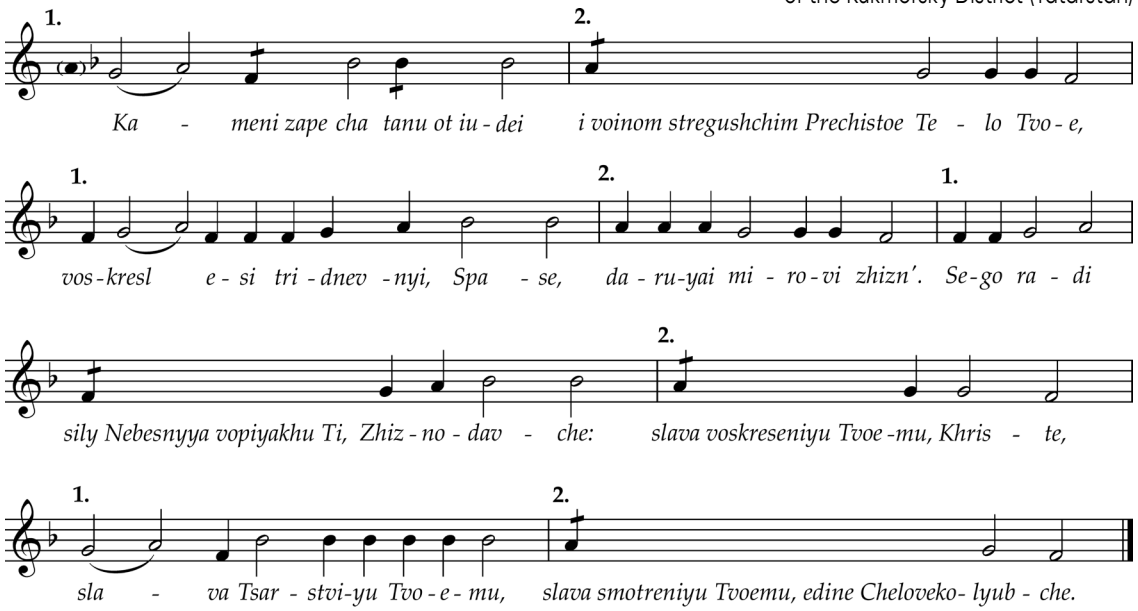
Example No. 3

Easter Troparion of the 1st *Glas* (Tone).
The Chuvash Parish of Staroye Ilmovo Village
of the Cheremshansky District (Tatarstan)



Example No. 4

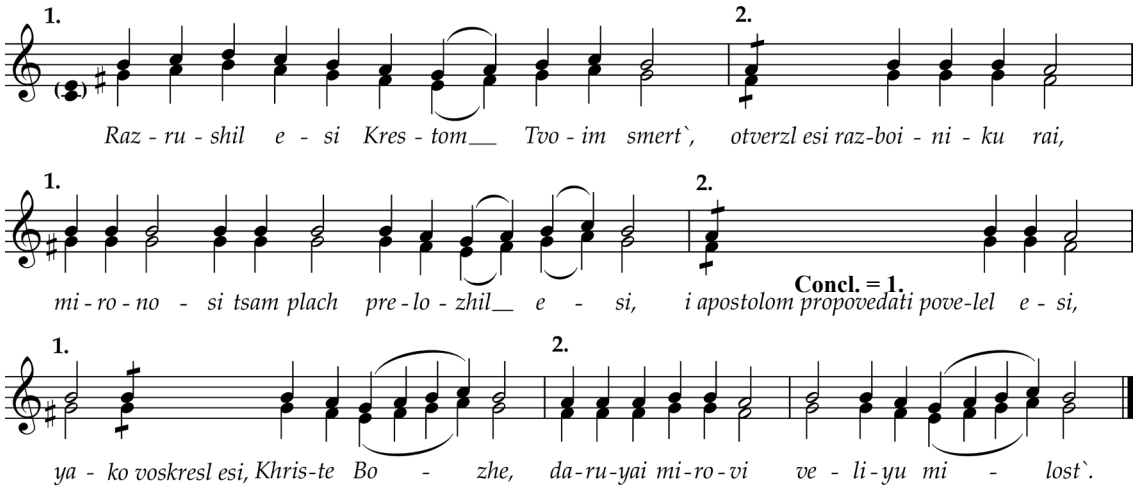
Easter Troparion of the 1st *Glas* (Tone).
The Udmurt Parish of Nyrya Village
of the Kukmorsky District (Tatarstan)



The Easter Troparion of the 7th *Glas* (Tone) (*Razrushil yesi Krestom Tvoim smert*), based on an abridged Greek chant, includes two alternating ordinary lines and a conclusive line. In the oral versions of the chants, all the structural components may be subjected to revision. The most frequent cases in the written-down versions are, on the one hand, reducing the ranges of the chants by means of "descent" of the second line a major or minor third below, and on the other hand—the melodic enrichment of the first line, where instead of a recitation on the initial pitch *B*, the stepwise ascent in the range of a third with a subsequent return to the initial sound is intoned (Example No. 5).

Example No. 5

Easter Troparion of the 7th *Glas* (Tone).
The Mari Parish of Arino Village
of the Morkinsky District (Mari El)



Meriting special attention is the structural organization of the *glas* (tone) chants. As it is known, each *glas* (tone) contains a particular "principle of correct succession of melodic lines" [13, p. 32] forming the overall architectonics of the particular chant. Definitive for the musical structure of the chants of the Octoechos is the structure of verbal component, which similarly in the contemporary practice may be subjected to the influence of the performance interpretation.

According to the obtained results, choristers frequently alter the syntactic segmentation of the prayer texts, which leads to a change of the sizes of the textual and musical lines, the augmentation or, on the contrary, diminution of their quantity. Let us examine the realization of this mechanism on the example of the Troparion of the 3rd *Glas* (Tone) *Da veselyatsya Nebesnaya*. According to the liturgical books, the text of the chant includes eight structural units (see Table 1). The musical structure is assembled from the alternation of three standard and one conclusive line in the following way:

1 | 3 | 1 | 2 | 3 | 1 | 2 | concl. |

In the practices of church choir singing researched by us, we can establish cases of unifications of a number of lines of the prayer text, as the result of which the correlation between the textual and musical lines is changed, their overall number is reduced. The greatest reduction is observed in the music example observed in the performance of the church choir singers from Vladimirskoye village from the Gornomariisky District of the Mari El Republic (see Table 1): as the result of merging the third and the fourth, and then the seventh and the eighth lines of the verbal text, the musical structure of the troparion appears in a new light:

1 | 3 | 1 | 2 | 3 | concl. |

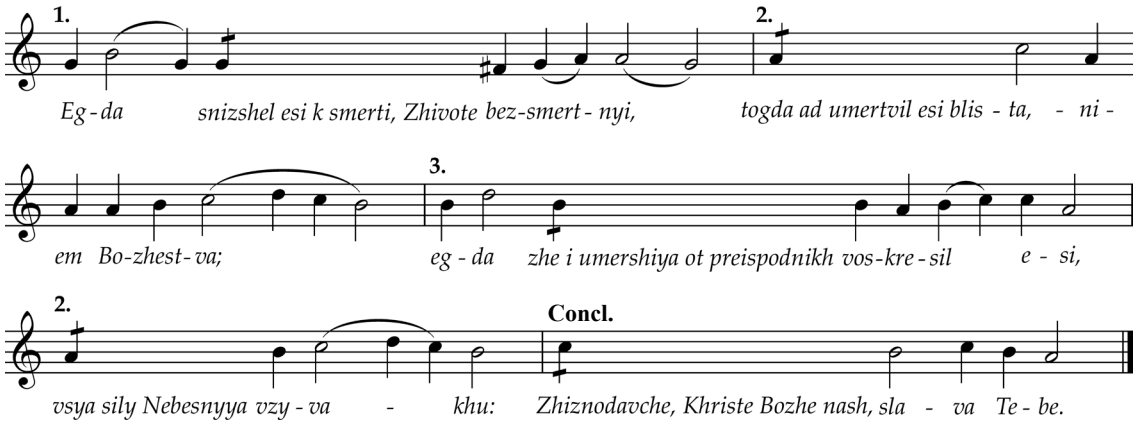
We have also established the single number of the *glas* (tone) specimens, in the music of which the connections with the written source are disclosed rather indirectly. As an example to this, let us view two versions of the troparion of the 2nd *glas* (tone) (*When Thou didst descend to death*)—a notated specimen from the Moscow collection of church chants [5, p. 23] and an orally disseminated chant sung in the Mari parish in Sidelnikovo village of the Gornomariisky District of the Mari El Republic (Example No. 6). Their melodies demonstrate a common principle of construction, including three standard lines and one concluding line (1 | 2 | 3 | 2 | concl.). However, the intonational solution of the chants

Table 1. Sunday troparion of the 3rd Glas (Tone)

The "Book" example	**The Oral example, (the Mari Parish, Vladimirskoye Village, Gornomariisky District, Mari El Republic)**
Let the heavenly [beings] rejoice, / let the earthly [beings] exult, / *since [the Lord] created might / by His arm,* / trampling down death by death, / he was the firstborn of the first; / *he rescued us from the womb of hell, / and granted great mercy to the world.*	Let the heavenly [beings] rejoice, / let the earthly [beings] exult, / *since [the Lord] created might by His arm,* / trampling down death by death, / he was the firstborn of the first; / *he rescued us from the womb of hell, and granted great mercy to the world.*

Example No. 6

Easter Troparion of the 2nd Glas (Tone).
The Mari Parish, Sidelnikovo Village,
Zvenigorod District (Mari El)



differs from each other. The Mari version contains a manifestation of the idea of gradual ascension from the first line to the third, which is absent in the written-down example; as a result, the modal structure of the chant, as well as its range changes (the scale fragment *F#-G-A-B*, with the final pitch *G* in the notated example; the scale fragment *F#-G-A-B-C-D*, with the final tone *A* in the orally disseminated version). The melody, "enriched" by supplementary intrasyllabic chants, is distinguished by expressivity and intonational mobility. We have not been able to establish any connections with any of the varieties of these canonical chants, which has given us grounds for designating its intonational basis as pertaining to chants of local origins.

About the Vyatka Version of the Octoechos

In the general perspective of the presence of *glas* (tone) intonating in the ethnic parishes of the Volga and Kama Rivers region, the church choir singing practice of the Udmurt parish of Izhevsk (the only one throughout the entire territory of Udmurtia where the liturgical services are conducted solely in the Udmurt language) stands distinctly apart.

According to research, the church choir singing culture of the Vyatka area (the territory of the present-day Kirov Region and Udmurtia) has historically presented an amalgam of various church singing traditions. While being based on the conventional chants, it includes elements of original local color.

As Lolita Brandobovskaya writes, by the beginning of the 20th century, in the Vyatka Eparchy in the choir-directing practice of the rural congregations there arose the so-called "Vyatka melodicism related to *glas* (tone) singing." [14, p. 8] A documented testimony of the existence of this regional singing tradition is a compilation of church chants published by the instructor of the Vyatka Sacred College, choirmaster of the Pontifical Choir of the Vyatka Eparchy Evgeny Tartyshev (1949–2017) [15] wherein the melodies of the *glases* (tone) disseminated in choir galleries of the local churches at the turn of the 19th and the 20th centuries are presented in notated form.

Naturally, the question arises: have elements of this original church singing school been preserved in present-day liturgical practice? In order to answer it, let us turn to the materials of our field research. In present-day liturgical practice of the Izhevsk Udmurt congregation, which has become the object of our attention, Sunday troparions are sung in the Udmurt language. Having consistently analyzed the

melodies of the troparions of all the eight *glases* (tones) recorded from the singing by the choristers of this congregation, having compared it with the written sources, which reflect the church choir singing traditions of the Moscow and St. Petersburg schools, as well as the Vyatka region, we have arrived at the following conclusions.

In the liturgical practice of the Udmurt parish, there exist notated troparions, whose melodies coincide with the melodies of the Moscow tradition generally used in the Orthodox Christian church choir singing practice. These are the troparions of the 3rd, 4th, 5th and 8th *glases* (tones), the simplicity of the intonational content and the small range of which have made provision for the maximal amount of preservation for them. The other chants require separate examination.

The Easter Troparion of the 1st *Glas* (tone), existent in the Udmurt parish, differs considerably in its intonational scope from the written-down examples of the Moscow, the St. Petersburg (which are identical to each other) and the Vyatka traditions. In the Udmurt tradition, wherein the structure of the chant is comprised of two standard lines and one conclusive line, in the spotlight are the intonations of the neighboring-note types of melodic elaboration within the ranges of major and minor thirds, whose coupling forms the melodic outline of the entire chant (Example No. 7). The following example is endowed with its vivid specificity of pitch relationships, confirming its adherence to the local practice of congregation singing.

In the performances of the Sunday Troparion of the 2nd *Glas* (Tone), the greatest amount of circulation was received by the sticheron chants. However, as it is customary in the tradition of the Udmurt parish, this prayer is intoned on a troparion chant (Example No. 8), which in liturgical books is presented as one

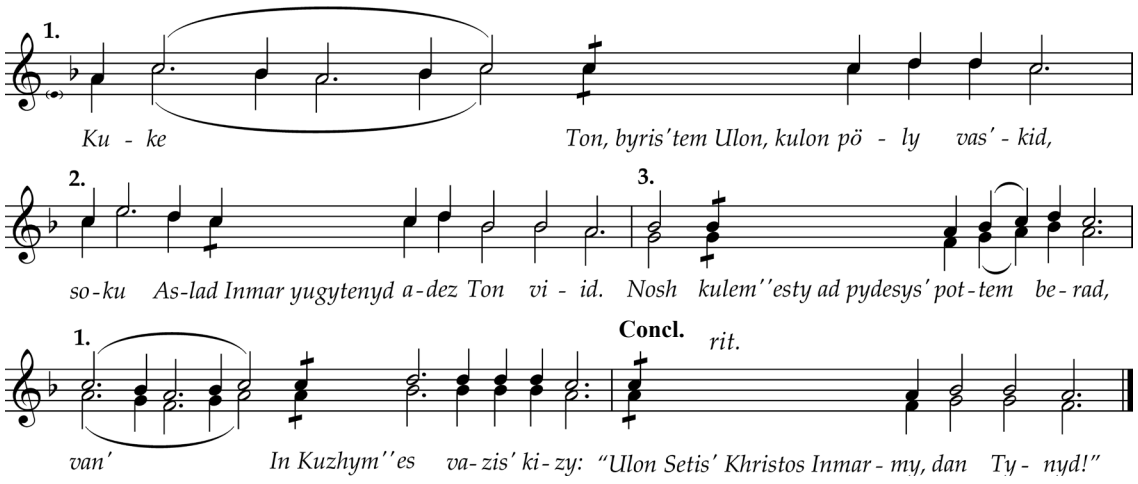
Example No. 7

Easter Troparion of the 1st *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)



Example No. 8

Easter Troparion of the 6th *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)

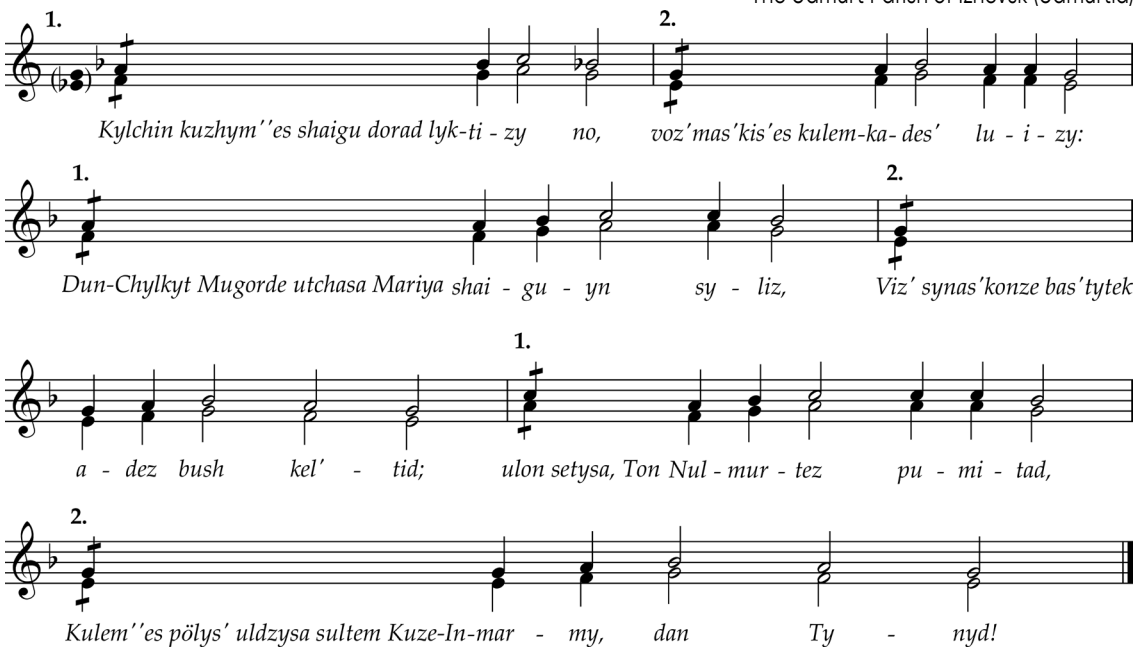


that is seldom in use. The musical structure of the *glas* (tone) is formed by three standard lines following each other and a conclusive line. The origins of this melodic example are connected with the local church choir singing tradition: an analogous chant is notated in a volume devoted to the Vyatka type of Octoechos. [15, p. 21–22]

The standard church norm for singing the Troparion of the 6th *Glas* (Tone) also features an incorporation of the sticheron chant, and this is confirmed by the results of research of Octoechos as present in the other ethnic congregations of the region, as well as the musical publications devoted to the Moscow and the Vyatka church choir singing traditions. On the other hand, within the musical repertoire of the liturgical service of the Izhevsk-based Udmurts, one troparion chant, rarely performed in this *glas* (tone), based on an abridged Bulgarian chant, constructed from the alternation of two lines,

Example No. 9

Easter Troparion of the 6th *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)



Example No. 10

Easter Troparion of the 7th *Glas* (Tone).
The Udmurt Parish of Izhevsk (Udmurtia)



has been notated (Example No. 9). An identical type of melodic and structural foundation can be found in the "Udmurt" Troparion of the 7th *Glas* (Tone) (Example No. 10). It is illustrative that the pitch-related contour of these chants with the Udmurt texts recreates with an utmost precision the chants notated in the St. Petersburg Obikhod [Standard Chant book] of 1869. [6, p. 40–42] This given fact bears witness to the high level of preservation of the elements of the St. Petersburg church service tradition in the local liturgical practice of the Vyatka region. A distinctive feature of the church service singing of the Udmurt parish is also expressed by the fact that most of the Sunday troparians (all of them except for the 5th *glas*) are endowed with independent chant melodies not coinciding with the stichera, which leads to a greater melodic diversity of the chants subservient to the system of Octoechos.

Conclusions

The results of the research elaborated in this article make it possible to arrive at the following conclusions. Octoechos in the ethnic parishes of the Volga and Kama Rivers regions presents the result of a synthesis of several regional church choir singing traditions. The impact they create on the standard church singing of the region has turned out to be inequivalent. Among the schools of the two Russian capital cities, the definitive role in the formation of the Volga and Kama *glas* (tone) singing has been played by the Moscow tradition. The pitch "layout" of the majority of the orally disseminated versions of the Sunday troparions sung in the ethnic parishes of the region actualizes the rhythmic-melodic models characteristic for the given regional liturgical practice. Through their existence of oral examination, the chants may acquire rhythmic, pitch-related and structural changes, but, as a rule, they do not lead to the creation of qualitatively new musical examples. The impact of the St. Petersburg school of Octoechos has turned out to be much less perceptible: the characteristic troparian chants of the abridged Bulgarian chant tradition are sung only in one of the parishes covered by the author. In a number of churches, original local versions of the *glas* (tone) chants have been formed. As a result, the melodic repertoire of the Octoechos in the national congregations of the Volga and Kama Rivers region demonstrates itself as a multicomponent phenomenon, which along with the derived elements includes original components intrinsic solely to the given local tradition.

In present-day conditions, when we can observe the tendency of a gradual loss of stable continuity of parish church choir singing, a neglect of the repertoire of regional chants and an all-round standardization of the church choir repertoire, the notation of the preserved musical examples of the local church service intonating and their analytical comprehension acquire special significance for musicology. Research work in this direction is conducive to the formation of an integral perspective of Russian Orthodox Christian culture in all the richness and diversity of its components.

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Historical Transformation of Approaches to Working on Vocal Registers in Dedicated Educational Literature: from Old School Principles to Contemporary Performance Requirements

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Abstract. The study discusses the historical development of vocal educational theory on vocal registers. The work opening section outlines the foundations of contemporary understanding of register quality and sound. Research data on sound of the singing voice are presented. The thorough analysis of the vocal methodology evolution in European schools enables to systematize changes in pedagogical views on the principles of organising vocal registers. A brief historical overview covers the period from the late 15th century to the 20th century, inclusive. It is emphasised that concepts of vocal register quality and sound, as known today, were established only in the early 19th century. This once again confirms the complexity of applying the guidelines of old vocal schools to the contemporary practice. The study attends to the history of developing the techniques of covering the upper register in male voices—a most complex element in vocal training. Traditionally, this mechanism is thought to have been first recorded in the technique shown by the renowned French tenor Gilbert Duprez. However, the paper provides evidence challenging this view. Furthermore, the research addresses the issue of the relevance and applicability of principles of old vocal schools in contemporary educational practice.

Keywords: fundamentals of vocal pedagogy, vocal registers, technique of "covering" the upper register in male voices, Florentine Camerata vocal school, Old Italian school of singing, "New French" school of singing, Russian school of singing, "primary tone" school of singing, vocal educational principles of 20th-century schools

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Историческая трансформация представлений о работе с певческими регистрами в вокально-методической литературе: от принципов старинных школ к современным требованиям исполнительства

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Аннотация. Статья посвящена историческому развитию вокально-методической мысли во взгляде на регистры певческого голоса. В начале работы излагаются основы современных представлений о звучании регистров. Приводятся научные данные по исследованию звучания певческого голоса. Рассмотрение исторического пути развития вокальной методики в европейских школах позволяет систематизировать изменения во взглядах педагогов на принципы организации регистров певческого голоса. Краткий исторический экскурс охватывает период с конца XV до XX века включительно. В работе подчёркивается, что представления о звучании певческих регистров, близкие к современным, сформировались лишь в начале XIX столетия. Это ещё раз подтверждает сложность использования методических указаний педагогов старых певческих школ в современной практике. Значительное место в статье отведено истории становления техники прикрытия верхнего регистра мужских голосов — одного из наиболее сложных элементов в обучении пению. Традиционно считается, что данный механизм был впервые зафиксирован в технике известного французского тенора Ж. Дюпре. Однако в статье приводятся доказательства, опровергающие эту точку зрения. Кроме того, затрагивается проблема целесообразности использования принципов старинных вокальных школ в современной педагогической практике.

Ключевые слова: основы вокальной методики, регистры певческого голоса, техника «прикрытия» верхнего регистра мужского голоса, вокальная школа «флорентийской камераты», староитальянская школа пения, «новая французская» школа пения, русская школа пения, школа пения «примарного тона», вокально-методические принципы школ XX века

Introduction. Contemporary Concepts of Vocal Registers

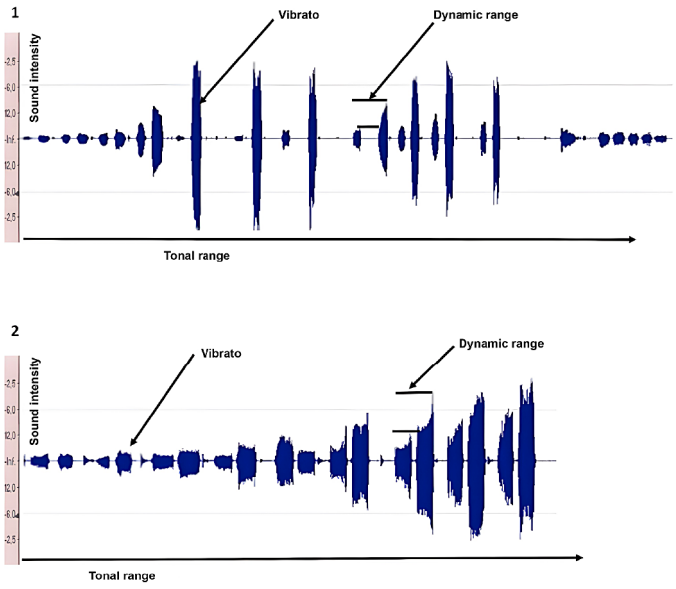
The voice register structure is given by nature, and it shapes the entire process of vocal technique training. In vocal pedagogy, the search for and establishment of a specific timbral organisation across different sections of the vocal range is the core of the methodological work.

A vocal register is generally understood as a series of the homogeneous timbre sounds produced by a unified physiological mechanism. [1, p. 440]

At present, the vocal technique training is oriented on the mastery of balanced registers, whose timbral unity should resemble that of a well-tuned musical instrument. “The singer’s voice has its distinct registers with defined boundaries, which are not to be noticed by listeners. The voice should sound even from bottom to top, as if in a single register— meaning, without an audible change in timbral

coloration," noted the singer and educator Ksenia Dorliak. [2, p. 172]

It should be noted that achieving such sound balance and unity is a complicated task. It takes the vast majority of singers a long time to develop necessary sensations involved in forming, for example, the "mixed register," negotiating "passaggio notes," or mastering the technique of "covering the upper tones" in male voices. However, professional vocal technique cannot be achieved without the command of these skills, which is evidenced by scientific research. Thus, for example, the Russian phoniatrician Ekaterina V. Osipenko, analysing the acoustic data from recordings of an ascending pitch sequence (Il. 1), in which each note was first performed *piano* and then repeated *forte*, found out that a well-trained vocalist demonstrated smooth transitions between notes and a gradual change in acoustic characteristics. By contrast, beginners showed drops in acoustic parameters when transiting between registers.



Il. 1. Spectrographic Representations of Scale Performance by Two Singers: (1) a Beginner (Upper Image) and (2) a Trained Singer (Lower Image) [3, p. 56][1]

The efforts of both practical and scholarly thought to understand the problems of free vocal production across the two-octave range required of a professional singer led to the emergence of an important branch of vocal methodology—the "theory of registers."

The singer internally feels the need to change this mechanism while transitioning from one register to another, since the failure to do so results in discomfort during phonation. This entails a certain paradox: for the voice to maintain a uniform timbral quality, the vocalist must employ different modes of vocal fold function. Conversely, the use of one mechanism only throughout the entire vocal range, which should extend to at least two octaves, will, at least, lead to a break in phonation (a crack), vocal defects, and, if applied consistently over time, even to occupational voice disorders.

Thus, it may be argued that problems of voice register imbalance are closely linked to a linear use of the physiological capacities of the larynx, as well as to the absence of a search for complex and highly flexible sensations, movements, various vocal associations etc.

It should be noted that contemporary educational methodological frameworks have been shaped relatively recently. For centuries, issues of register production remained central to vocal pedagogy. However, methodological orientations always evolved in response to

[1] The singers were asked to perform all notes of their range using two dynamic levels: *piano* and *forte*. In the upper image (1), register shifts of the scale are clearly visible during the intonation, particularly regarding the intensity scale. The singer experienced difficulty adjusting when moving from one register to the other. In the lower image (2), a smooth increase in intensity is observed as pitch rises. The vibrato and singers' dynamic ranges are also specified.

changes in the aesthetic concepts of vocal sound. A key factor shaping the direction of vocal-methodological inquiry were new musical pieces, which were increasingly demanding to the voice. The development of large concert halls and opera houses with complex acoustics also exerted a significant influence, requiring adjustments in approaches to the organisation of vocal registers in order to ensure the optimal production and sound quality under new performance conditions.

Despite the development of vocal methodology, the teaching practices and techniques of solo singing frequently followed and preserved the principles rooted in the old master's traditions. This raises a legitimate question regarding their relevance and methodological appropriateness in the contemporary contexts. Moreover, the use of the obsolete approaches may potentially affect the proper development of mechanisms governing register coordination. To make well-grounded conclusions, it is necessary to undertake a historical and analytical study of vocal educational concepts related to the process of the singing voice register organisation.

A Historical Overview of the Vocal-Methodological Concepts of Singing Voice Registers

The contemporary conceptions of a classical singer vocal registers did not emerge overnight. As long as composers created their pieces within the natural voice range, there was no need to develop techniques that would extend beyond the limits of the primary (comfortable) vocal production. Instead, only minor adjustments were required to expand the range.[2]

The Concepts of Vocal Registers in Vocal Pedagogy from the Late 15th to the Early 19th Century

The earliest surviving descriptions of vocal registers were presented by Lodovico Zacconi in his 1595 treatise *Prattica di musica*. He distinguished the head voice (voce di testa), the chest voice (voce di petto), and an intermediate voice (mezzana / mezzante), while giving his preference to the second. He wrote: "The natural voice is the chest voice: not only because it resonates in the chest, which contains the special organs of sound (the lungs), but also because, in terms of musicality and sonority, it is always the most accurate. It is free from falseness, which is encountered in head and muffled voices."[3] [4, p. 17]

The composer and singer Giulio Caccini, in his 1601 treatise *Le nuove musiche*, wrote: "When singing with a stringed instrument accompaniment, a singer should choose a key where he can sing using a full and natural voice, without resorting to artificial tones." [5, pp. 118–119]

Based on this description, it may be inferred that the earliest "operatic prima donnas," such as Vittoria Archilei and Francesca Caccini, structured their entire ranges focusing on two registers, corresponding to the distinct mechanisms of sound production: the chest and falsetto register. The latter was used rarely and only when necessary. A similar register configuration could most likely be observed in the performance of singers associated with the Florentine Camerata, including Giulio Caccini, Jacopo Peri, and Luca Marenzio. The chest register was extended to its maximum possible limits, while the uppermost notes, used only

[2] Nevertheless, as early as in Ancient Rome there were special teachers (*vociferarii*) who worked on developing vocal range and strength, which demonstrates the long-standing relevance of register issues for singers. [4, p. 11]

[3] Lodovico Zacconi also describes a voice type he calls "obtuse," which most likely refers not to the mechanism of sound production but to the voice quality.

rarely, were performed by means of the so-called supported falsetto (see more on supported falsetto below).

A representative of the Old Italian School[4] Pier Francesco Tosi, in his 1723 treatise *Opinioni de'cantori antichi e moderni*, *o sieno osservazioni sopra il canto figurato* (Observations on the Florid Song), distinguished between the chest and falsetto registers and noted: "The natural chest voice compass normally extends up to *C* or *D* (in the second octave). From there, the falsetto begins, if the voice ascends to higher sounds… The major difficulty lies in uniting these two registers, and if this is treated carelessly, the inevitable outcome will be the deterioration of the student's voice…" [4, p. 33]

A vocal register system classified similarly to the modern one emerged only in the 19th century, and it was documented, e.g. in the 1803 guideline entitled *Méthode de chant du Conservatoire de musique de Paris* (Method of Singing of the Paris Conservatory). Its authors identified three vocal registers, but only in the soprano voice, whereas it was assumed that mezzo-sopranos and contraltos possessed only two registers. [6, p. 143]

Further development of French and Italian vocal pedagogy involved the active use of the concept of register blending, though not across the entire range, but only within the *passaggio* (transition zone). That way, the representative of the new French school, the bass Luigi Lablache,[5] wrote in his 1846 work *Méthode de chant* (Method of Singing): "In both registers of male voices, there often exists such an inequality of tone that they would appear highly unpleasant to the ear if it were not possible to reconcile them through practice. The upper chest notes, due to the effort they require, tend to be very harsh, while the first head tones may be very soft and often weak. Therefore, one must seek to strengthen the latter and soften the former. Since our organs allow us to produce the extreme notes of each register, the best way to unite these two kinds of sounds is to transfer the same pitch from the chest register to the head register and vice versa." [7, p. 6]

The Russian composer and singer Alexander Varlamov,[6] in his work *Polnaya shkola peniya* (Complete School of Singing), published in 1840, which means six years prior to Lablache's work, also singled out two registers in male voices: the chest and the head (fistula) registers, alongside three registers in female voices: chest, middle, and head. [8, p. 20] In this work, the author recommended the combination of registers in order to form a unified mechanism of sound production: "It is very useful to blend different tones, extending them across many notes, both high and low; that is, to make one take notes both with the chest and with the fistula, so as to be able, when necessary, to sing certain musical phrases without changing the tone (register)." [Ibid., p. 25]

The History of Developing the Mechanism of Covering in the Male Voice Upper Register

Among the most significant developments in vocal practice was the active adoption of the then novel technique known as "covering" in the upper register of male voices (see more

[4] The Old Italian vocal school refers to a system of singer training (primarily castrati) of the late 17th–18th centuries in cities such as Bologna and Naples. One of its prominent representatives Pier Francesco Tosi (1654–1732), a castrati singer, a singing teacher, theorist and composer.

[5] The New French school refers to the development of vocal-pedagogical theory in the mid-19th century France, formalized in the revised edition of the *Méthode du Conservatoire de Paris* (1868).

[6] Alexander Varlamov (1801–1848) was a renowned Russian composer, singer (tenor), a choral conductor, educator and musical critic.

details on the covering mechanisms below). It is generally accepted that this vocal technique innovation—referred to in the original as *voix sombrée* or *voix mixte sombrée* ("dark mixed voice")—is associated with the French tenor Gilbert Duprez,[7] who convincingly showed it in his performance of the Arnold in *William Tell* by Gioachino Rossini.

However, in his vocal-methodological treatise *L'Art du chant* (1845), [9] Duprez neither described the technique of *voix sombrée* nor even used this term. Only in his later memoirs, *Souvenirs d'un chanteur* (1880), did the eminent tenor and professor of the Paris Conservatoire depicted how his work on a dramatic characterization led him to produce the famous high *C* in the role of Arnold using the chest voice (at that time corresponding approximately to the modern *B* natural, since pitch standards were about a semitone lower). [10, p. 43] Yet even in this account, Duprez did not provide any vocal-technical analysis and made no reference to the concept of covering.

Moreover, his contemporary, the distinguished educator Manuel García (the younger), characterized Duprez's celebrated high *C* as an open, "white" timbre of the chest register, rather than associated it with a dark, mixed quality. [11, p. 24] A similarly critical, though more sharply worded, assessment was expressed by Gioachino Rossini, who remarked: "I do not like unnatural effects, and that high *C*, with its harsh timbre, offends my Italian ear like the cry of a capon[8] being slaughtered." [12, p. 188]

Only in a 1840 report presented to the Paris Academy of Sciences by the vocal physiologists Diday and Pétrequin is it suggested that Gilbert Duprez may have possessed the technique of *voix sombrée*, through which it is thought to have entered France coming from Italy, where he had lived and worked for a considerable period. [13, p. 92] However, in a report by Manuel García, presented to the same Academy several months later, it was said that the researchers had examined the characteristics of the dark timbre exclusively within the chest, not the falsetto register. This indicates that the defining features of the *voix sombrée* technique were not, in fact, identified or described by them.

The aforesaid allows us to conclude that the "attribution" of *voix sombrée* to Gilbert Duprez in the history of vocal art is erroneous. It is more likely that this innovation should be credited to Manuel García (the younger), who pointed to the possibility of producing tones with a dark timbre both in the chest and in the falsetto (head) register, while modifying the length of the vocal tract only. [Ibid.]

It should be highlighted that the technique of "darkening" the upper notes, accompanied by a perceptually seamless increase in chest resonance, was already employed by singers prior to the 19th century. Thus, for example, Alexander Mezenets,[9] in his 1688 work entitled *Azbuka znamennogo peniya* (Primer of Znamenny Chant), wrote with regard to shaping the upper register that the highest notes should be produced in a dark and "covered" manner. [14, p. 19]

Thus, it may be concluded that the vocal technique of so-called covering, or *voix mixte sombrée*, had been known to singers earlier, but appeared in truly high demand only when composers began significantly to extend the upper range of male voices.

[7] Gilbert Duprez (1806–1896) was a French operatic singer (tenor), a teacher and a composer. He performed leading opera parts in France and Italy.

[8] A capon is a rooster that is castrated for fattening.

[9] Alexander Mezenets (Stremoukhov) (?–d. 1670) was a music theorist who specialised in Znamenny chant.

Voice Register Organization from the Perspective of Methodological Principles of the "Primar Tone" School

An important contribution to modern vocal register concepts is the so-called "primar tone" school, defined by the German singer and educator Friedrich Schmitt.[10] The term *primar* derives from the Latin *primus*, meaning "initial" or "primary."

The primar tone school followers maintained that the voice should be developed beginning from the most comfortable pitches within the central part of the range. Within this approach, the chest production mechanism is blended with falsetto production and further extended across the remaining parts of the range, thereby creating the sensation of a single register (*Einregistersystem*), where transitions are smoothed and imperceptible.

In his 1886 work *Gesangschule* (Vocal School), the primar tone theory follower Julius Stockhausen[11] wrote: "Registers overlap. This is a law of nature. The two main registers of any type of voice share many common notes and, with a stable position of the larynx, can be easily equalized. The connection between the chest and the middle register may be achieved either through a darkening of the timbre when ascending or through a brightening of the tone when descending. Here, the epiglottis undoubtedly has its impact. On deep vowels, such as O, ö, U, ü, it lies over the larynx like a stopper. Its action resembles that of a horn player's hand when producing stopped tones." [15, p. 19]

In turn, another German educator and composer, Ferdinand Sieber,[12] regarded the mixed voice not as an individual register, but as a mechanism. In his methodological work of 1858, *Vollständige Gesangschule für Lehrer und Schüler des Solo-Gesangs* (The Complete Manual of the Art of Singing for Teachers and Students of Solo Singing), he wrote: "The so-called mixed voice (voix mixte) is not a distinct register, but is merely internal blending of the two series of tones—the chest and the head ones…" (Cit. ex: [16, p. 454]). It should be noted that this viewpoint may still occasionally be found today among specialists in solo singing (see: [17, pp. 130–131]).

Methodological Principles of Working with Vocal Registers in Twentieth-Century Vocal Schools

By the end of the 19th century, European vocal schools had realised that timbre equalization was dependent on the singer's awareness of different mechanisms of sound production, which must be blended. Thus, for example, the representative of the new Italian school of singing, Gustavo Magrini,[13] in his 1905 work *L'arte e la tecnica del canto* (The Art and Technique of Singing), maintained that the three registers of the female voice are characterized by distinct sensations. In the lower register, the resonance was perceived in the chest cavity; in the middle register, in the mouth and pharynx; and in the upper register, it could be found in the nasal and cranial cavities (Il. 2). This conception of the structure of the female voice has, to a considerable extent, persisted to the present day.

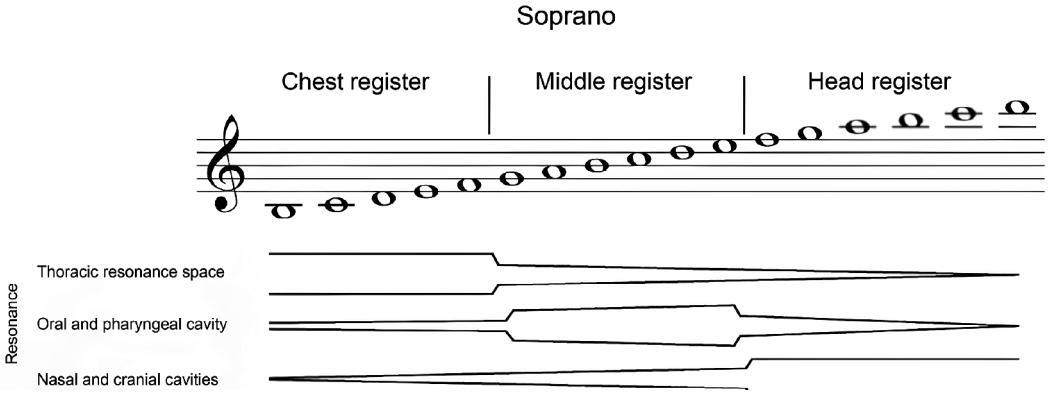
The idea, which is still employed by solo singing teachers, regarding the gradual register blending in the middle of the female vocal range, was developed by the renowned Italian educator Beniamino Carelli. He represented the middle register as a progressive merging of the chest

[10] Friedrich Schmitt (1812–1884) was a German singer (tenor) and singing teacher whose studies contributed to vocal pedagogy reforms in Germany.

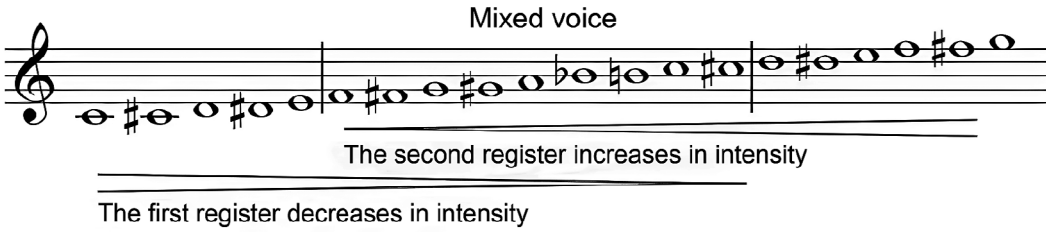
[11] Julius Stockhausen (1826–1906) was a German singer (baritone), choral conductor and a singing educator.

[12] Ferdinand Sieber (1822–1895) was a German singer, composer, singing teacher and a music critic.

[13] Gustavo Magrini (1870–1930) was an Italian educator.



Il. 2. Soprano Voice Registers and the Corresponding Cavity Resonance Sensations (after Magrini) [18, p. 92]



Il. 3. The Representation of the Voce Mista according to Carelli [19, p. 262]

and head registers, where the intensity of the former decreases as pitch ascends, while that of the latter increases (Il. 3).

Another representative of the New Italian school of singing, Giulio Silva,[14] suggested a four-part division of the professional vocal range, organised in intervals of a fourth (lower, middle, upper, and highest). Each part is characterised by its own sound qualities. Since early career singers still manifest the boundaries between these parts in a pronounced way, the training process should aim at smoothing them out. Silva wrote that one needs to "blend the timbres of different segments so as to achieve a homogeneous (but not averaged!) vocal sound across the entire range, while preserving its capacity for dynamic nuance and varied timbral coloration." [20, pp. 13–14]

The abovementioned theories show that since the late 19th century the vocal-pedagogical theory has regarded the voice register structure as a multi-component construct, comprising several mechanisms of sound production and relying on their particular blending.

The researcher of the singing voice Konstantin Mazurin[15] wrote, rather ironically

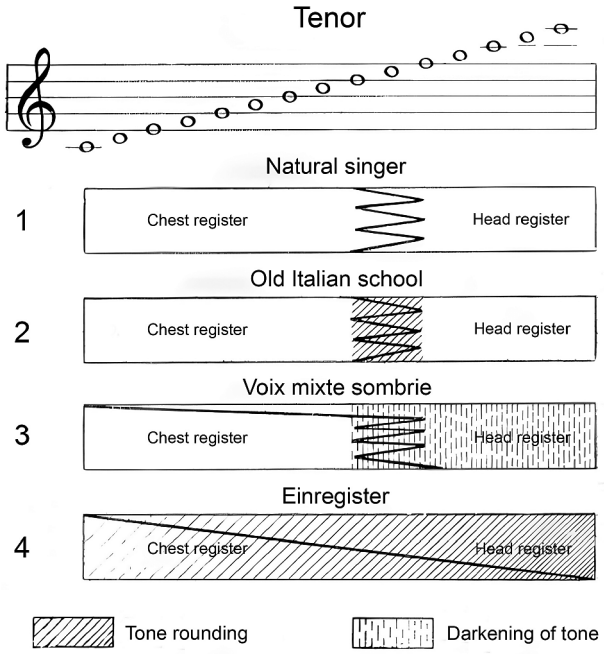
[14] Giulio Silva (1875–1967) was a conductor, singer and a singing voice educator.

[15] Konstantin Mitrofanovich Mazurin (1866–1959) was born to a family of a textile manufacturer and a prominent figure in Russian culture—a poet, translator, public figure, and a singing voice researcher. He studied singing privately in Russia and Europe and developed his own method of vocal instruction. He also authored two-volume work entitled *Metodologiya peniya* (1902–1903), where he thoroughly analysed the vocal-pedagogical theory, ranging from the representatives of the "Florentine Camerata" to his contemporary theories of vocal training. He graduated from both the philological and medical faculties of Moscow University. After the 1917 Revolution, he left Russia and never returned, later working as a physician in Yugoslavia.

that "everyone attempted to make discoveries and acknowledge only those registers that they themselves had managed to perceive. Naturally, extremes were not avoided. On the one hand, the very existence of registers in the human voice could be denied; on the other, there would virtually be a hunt for new registers!" [16, p. 453] It should be mentioned here that the trend to classify the voice range into numerous registers is primarily associated with the fact that singing teachers were increasingly aware of the complexity of register function, particularly, the formation of the *voce mista*.

An innovative methodological approach to the correlation between register mechanisms was proposed by the Austrian educator Otto Iro.[16] In his 1923 work *Voice Diagnostics*, the author supported "the advance formation of tone in a mixed (mixte) quality to timely balance the transition from full vocal fold tension, observed in the chest register, to the marginal tension typical of the falsetto" (Cit. ex: [19, p. 436]). The principal objective of this approach to the voice register structure, as Iro saw it, was to enable the singer to produce upper notes in piano and to avoid excessive tension and shouting in this part of the range. The Austrian teacher's concept of the thus became a logical climax of the development of the German "single-register" school (Einregistersystem).

Analyzing the history of concepts concerning the voice register structure, Professor Dmitry Aspelund[17] offered their schematic representation using the tenor range as an example (Il. 4).



Il. 4. Schematic Representation of Vocal-Pedagogical Concepts of the Register Structure of the Vocal Range, using the Tenor[18] as an Example

Summing up this historical survey of voice register concepts in different schools, it may be stated that the mixed vocal production, along with smoothened and imperceptible transitions from one register to another, became firmly established over the course of the 19th century as a kind of aesthetic norm of the classical singing.

[16] Otto Iro (1890–1971) was an Austrian solo singing educator.

[17] Dmitry Lvovich Aspelund (1894–1947) was a Russian and Soviet singer (tenor), solo singing educator, Professor at Moscow Tchaikovsky Conservatory, vocal art researcher.

[18] The diagrams are arranged based on the voice full singing range. 1 — depicts a clearly perceptible boundary of timbral coloration between registers, as used by singers up to circa mid-seventeenth century. 2 — shows merely smoothing of the transition boundary between registers through the additional tone rounding; this approach was shaped within the Old Italian school of singing in the mid-17th century. 3 — describes the so-called "covering" of the upper part of the range beginning from the passaggio notes through the tone "darkening" (see more details on the upper register covering technique below). 4 — outlines the boundaries of register blending within the framework of the German "primar tone" school.

Conclusion

Thus, in view of the foregoing, it may be concluded that the historical dynamics of vocal-pedagogical theory confirms its adaptive nature: methodological approaches evolved in response to compositional demands, seeking to achieve a balance between the physiological constraints of the voice, the phonation comfort, and the aesthetic requirements to vocal performance.

Research based vocal-pedagogical concepts in the field of organising vocal registers date back to the 19th century. It was during that period that the foundations of modern conceptions of register organisation were established, including those concerning the formation of the upper part of the male voice range.

The historical evolution of the vocal methodology highlights a significant issue: when working on early repertoire, it is necessary to identify the optimal degree of departure from the modern norm of register uniformity that ensures the authenticity of interpreting 17th- and 18th-century music. Academic discussions, particularly within the context of expert evaluation at competitions and auditions, keep focusing on the issue of balancing contemporary norms of register organisation and the demands of historically informed performance. A singer's ability to adapt to the stylistic requirements of pieces from different epochs depends on musicality, style intellectual understanding, and the technical flexibility of the voice, which allows, within certain limits, for variation in vocal production without affecting fundamental vocal skills.

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The Opportunities and Limitations of Applying Musical-Therapeutic Programs for Harmonizing the Student Musicians' Psychophysical Conditions

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Abstract. This research is focused on musical therapy as an instrument for harmonization of people's psycho-emotional and physiological states. Most notably, it studies the process of application of music therapy to the professional preparation of musicians. The integrative model of music therapy, which combines listening to musical compositions selected especially, active participation in musical activities and body-oriented practices, is conducive to the abatement of stress, preventing professional risks, and to the development of emotional intellect. An interdisciplinary approach to music therapy expands our knowledge about its psychosomatic and cognitive effects, discloses the capabilities for creating new strategies of utilizing music for complex rehabilitation and enhancement of health, and also confirms its effectiveness in the spheres of medicine and education. The methodological basis of the research is formed by an interdisciplinary approach and the neurohormonal resonance theory, which make it possible to organize adaptive-sanative sessions, as well as conceptual ideas of scholars regarding the selections of musical-therapeutic compositions. This experimental work has been carried out in three stages. On the ascertaining stage, a selection of musical tracks has been compiled and music therapy programs have been developed. At the generating stage, adaptive-sanative sessions and a monitoring reverse causality have

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been organized. Substantiation is made of utilizing the national musical heritage providing for a steady adaptive effect, and preventative maintenance of stress in the conditions of heightened emotional and mental pressure. At the testing stage, the influence of music therapy programs on the psychophysical states of the first-course students are analyzed, and the levels of their adaptation are disclosed. The possibilities of applying music therapy in professional instruction of musicians consist in the correction of states of stress, the development of emotional intellect and empathic listening, the organization of body-oriented practices, and the minimization of stage stress. Application of music therapy in professional instruction of musicians possesses scholarly-methodic, resource-related, psychological, repertoire-related, temporal and ethic limitations.

***Keywords*:** music therapy, music education, instruction of musicians, a music therapy program, music therapy compositions, interdisciplinary approach, neurohormonal-resonance theory

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Возможности и ограничения применения музыкально-терапевтических программ для гармонизации психофизического состояния студентов-музыкантов

Роза Шайхайдаровна Ахмадиева[1], Резеда Саитовна Гарифуллина[2], Татьяна Юрьевна Гордеева[3], Светлана Геннадьевна Додонова[4], Раушания Рафисовна Мирная[5], Елена Евгеньевна Новгородова[6]

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Аннотация. Исследование фокусируется на музыкотерапии как инструменте для гармонизации психоэмоционального и физиологического состояния человека. В частности, изучается процесс её применения в профессиональной подготовке музыкантов. Интегративная модель музыкотерапии, объединяющая прослушивание специально отобранных музыкальных произведений, активное участие в музыкальной деятельности и телесно-ориентированные практики способствуют снижению стресса, предотвращению профессиональных рисков и развитию эмоционального интеллекта. Междисциплинарный подход к музыкотерапии расширяет наши знания о её психосоматических и когнитивных эффектах, открывает возможности для создания новых стратегий использования

музыки для комплексного восстановления и поддержания здоровья, а также подтверждает её эффективность в медицинской и образовательной сферах. Методологической основой исследования стали междисциплинарный подход и нейрогормонально-резонансная теория, позволившие организовать адаптационно-оздоровительные сессии, и концептуальные идеи учёных о подборе музыкально-терапевтических произведений. Экспериментальная работа проходила в три этапа. На констатирующем этапе составлена подборка музыкальных треков и разработаны музыкально-терапевтические программы. На формирующем этапе организованы адаптационно-оздоровительные сессии и мониторинг обратной связи. Обосновано использование в музыкотерапии национального музыкального наследия, обеспечивающего устойчивый адаптационный эффект и профилактику стресса в условиях повышенной эмоциональной и умственной нагрузки. На контрольном этапе проанализировано влияние музыкально-терапевтических программ на психофизическое состояние студентов первых курсов и выявлены уровни адаптации студентов. Возможности применения музыкотерапии в профессиональном обучении музыкантов состоят в коррекции стрессовых состояний, развитии эмоционального интеллекта и эмпатического слушания, организации телесно-ориентированных практик, минимизации сценического волнения. Применение музыкотерапии в профессиональном обучении музыкантов имеет научно-методическое, ресурсное, психологическое, репертуарное, временно́е, этическое ограничения.

Ключевые слова: музыкотерапия, музыкальное образование, обучение музыкантов, музыкально-терапевтическая программа, музыкально-терапевтические произведения, междисциплинарный подход, нейрогормонально-резонансная теория

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Introduction

Music therapy presents a unique interdisciplinary sphere that studies the impact of music on the psycho-emotional and physiological state of human beings. It synthesizes the achievements of musicology, culturology, art studies, psychology and medicine and makes it possible to examine music as an aesthetic phenomenon and an instrument of regulation of the inner states of a person. According to the definition of the World Federation of Music Therapy (WFMT, 2011), music therapy presents the clinical use of musical interferences within the frameworks of therapeutic relations, which distinguishes it from passive listening to music.[1]

Professional training of musicians is traditionally oriented towards the development of technical mastery, an auditory culture, and interpretational skills. However, intensive pressure, chronic stress, stage fright and perfectionism become indispensable components of the educational process. In this context, musical therapy offers instruments capable of transforming not only the psycho-emotional and physical conditions of the students, but also the very paradigm of their interaction with the musical material. Nonetheless, implementation of therapeutic methods into the strict academic milieu is connected with a set of restrictions, demanding a critical insight.

The issue of applying computer music technologies in the therapy of psychogenic disorders has already been examined on the pages of *Problemy muzykal'noi nauki / Music Scholarship.* [1] Marina N. Korsakova-Kreyn and Alexander I. Fedotchev (2023) disclose the

[1] See: World Federation of Music Therapy. Definitions and perspectives on music therapy. WFMT. 2011. URL: https://wfmt.info/music-therapy/definitions/ (accessed: 06.07.2026).

achievements, possibilities and limitations of the methods of musical therapy, where the patient is offered a number of empirically selected musical compositions. [Ibid.] Elaborating on the subject, we have chosen as the object of our research the process of applying music therapy in the professional training of musicians.

The transfer from the general school education to professional musical instruction presents one of the most stress-generating stages in the lives of future musicians. This stage is accompanied by a sharp rise of psycho-emotional, cognitive and social pressure. Empirical data suggest that up to 84% of first-course students experience chronic distress, while the adaptive reserves of the organism are frequently worn out already by the first examination period. In the conditions of increasing requirements of resilience for the students, there is an increase of the demand for academically substantiated, non-intrusive technologies of preventive maintenance and premorbid conditions.

The aim of this research is to reveal the opportunities and limitations of applying music therapy programs for harmonization of the psychophysical states of first-course music students.

Discussion of the Issue

The issue of applying musical therapy in professional training for musicians has been examined in scholarly literature numerous times. During the 1990s, the Laboratory for Music Therapy successfully functioned at the Gnesin Russian Academy of Music. Summarizing the work of this center, Yulia Evdokimova and Valery Melnichenko (1993) observed that the possibilities of the impact of music on human beings are diverse to the same extent as the structure of human personality is diverse. Music therapy not only treats, but also forewarns psychic and somatic disorders. [2]

Contemporary authors highlight that for first-year students the initial examination period turns into a serious ordeal: the new tutorial activities, the changed format of knowledge and the necessity for self-organization require considerable resources for adaptation. The problem of the students' psychological well-being during the examination periods remains to be among the most relevant in professional music instruction. As observed by Elizaveta Nikonova, Avn Mokhammad Makhmud Baniyunes and Regina Khalfina (2019), the exams evoke two forms of stress—the informational type, connected with the deficit or surplus of information, and the emotional type, conditioned by personal factors. [3] Research works have demonstrated consistently that students present a risk group prone to developing states of distress. In the longitudinal research of Bridgette Bewick and her colleagues (2010), it is found that the stress levels rise considerably with the beginning of the study period, reaches a peak during the first semester, and after that does not return to the pre-university figures. [4] Helen M. Stallman (2010) showed that around 84% of students experience a heightened sense of distress, while among 19,2% of them the symptoms of acute psychic disorder have been observed. [5] The examination period requires intense self-discipline and the ability of controlling independently the process of preparing for exams and passing them. [6] Maria Ionova, Natalia Rezepova, Daria Kuzmenkova and Yulia Tyurina (2024) in their empirical research reveal that only 7% of the students are successfully coping with stress, whereas 55% experience serious difficulties; a correlational analysis showed a moderately direct connection between optimism and stress resilience and a reverse causality with personal anxiety. [7] Igor Kuryasev (2013) connects the increment of stress pressure with the technological development and observes that the problem of the students' stress resilience has remained insufficiently studied, although the application of anti-stress strategies prior to the exams increases resilience to stress to a considerable degree. [8]

An effective countermeasure against stress and the way to increase the level of students' adaptation may be found in music therapy. Music presents an unalienable attribute of human existence. A number of recent scholarly research works confirm the positive effects of applying music therapy in the sphere of education (Ekaterina Voronchikhina, [9] Marina Korsakova-Kreyn, [1] Tatiana Leontieva, [10] Galina Samsonova, [11] Sergei Shushardzhan [12]).

The results of the research devoted to evaluation of the impact of music therapy on the physiological and psychological indicators associated with stress bear witness to its expressed therapeutic effect. In particular, it was established that:

1) Passive listening to music results in a reduction of the level of stress by means of lessening physiological excitement, a deceleration of the frequency of cardiac contractions, and lowering of the average arterial pressure. [13] It also results in a decrease of distinct manifestation of negative emotional states, including subjective unease and situational anxiety, [14] symptoms of depression and anger. [15]

2) Application of active music therapy is associated with the development of empathy, improvement of cognitive functions and normalization of patterns of sleep. [16]

3) Integrative approaches to music therapy are conducive to the development of communicative competencies, actualization of creative potential [17] and correction of maladaptive social behavior. [18]

The Methodology of Research

The methodological basis of the research was provided by several different approaches.

1. The interdisciplinary approach, which makes it possible to combine knowledge from various scholarly disciplines (musicology, culturology, art studies, psychology, pedagogics, medicine) and establish the topicality of the research, the search for methods.

2. The neurohormonal resonance theory, which substantiates the multilevel impact of acoustic signals on the human organism through the auditory, tactile and bio-acoustic systems and is conducive to the disclosure of the possibilities and limitations of applying music therapy in professional instruction of musicians.

On the basis of neurohormonal resonance theory, two methods of organizing music therapy are highlighted—the algorithmic and the archetypic.

The algorithmic method envisages a strict consistency of actions for the achievement of a concrete therapeutic effect. This method includes three chief musical acoustic algorithms, distinguished by the frequency, amplitude and intensiveness of sound: S-algorithms (arousing psychic and muscular relaxation and reduce the level of adrenaline and cortisol), T-algorithms (producing a stimulating effect) and HR-algorithms (stabilizing the nervous system and the hormonal material pool, conducive to the revitalization of homeostasis). [12, pp. 27–28]

The archetypical method is connected with analysis and the use of archetypes—universal symbolic patterns, which may manifest themselves in musical compositions and influence the perception and experiences of human beings (the archetypes of appeal, supplication, play or meditation).

The algorithmic and archetypical methods formed the basis for the organisation of adaptation and health-promoting sessions.

3. The conceptual ideas of Russian scientist Vladimir Bekhterev (1857–1927), who notes the strong reflexive impact of music on the neuro-physical processes, its ability to influence breathing, blood pressure and muscular work. Bekhterev recommended comprising the health-promoting repertoire with consideration to the genre-related homogeneity of music. This arouses a particular mood in listeners during the entire composition (joy, elevation of mood, light

sorrow, dreaminess, etc.), in comparison with the music of the large-scale forms, which "acts either in a sedative and even disturbing manner, or, on the other hand, elevates and exhorts, brings the feeling of ease and bliss, or entices to the point of a passionate impulse." [19, p. 113] Bekhterev's conceptual ideas were used while selecting the musical tracks.

4. The principles of selection of therapeutic musical compositions defined by Russian scholar Sergei Shushardzhan, including ethno-cultural adequacy (comprehensibility for the listener as a member of a particular ethnic group and the possessor of musical culture); the combination in a musical repertoire of the ideals of truth, good and beauty; observance of moderation (tempo, character, dynamics), conducive to the compilation of musical-therapeutic programs.

5. Lyubov Garkavi's methodology, [20] which makes it possible to bring to the light non-specific adaptive reactions of an organism and evaluate the level and the tension of adaptation according to the leukocyte formula of blood.

During the process of research, a complex set of theoretic and empirical methods suitable to the object has been applied. The theoretical methods comprised studying the experience of applying music therapy in the professional instruction of the musicians; analysis of the agitation level of an organism; compilation of the musical therapeutic programmes. The empirical methods were: observation, conversations, self-evaluation, discussion of the obtained results in the focal groups.

Music Therapy as an Instrument of Harmonization of the Musicians' Psycho-Emotional and Physical States

The experimental work on examination of the effectiveness of applying music therapy programs for harmonization of the psycho-physical states of first-year music students involved the participation of 400 students of the Kazan State Institute of Culture. A probabilistic selection of first-year students aged 18–19 was compiled. None of them refused to participate in the experimental work. The students were divided into two groups. The first group was experimental. It was comprised of 270 people to whom musical therapy was applied. The second group consisted of the examiners. It was comprised of 130 people, to whom the music therapy sessions were not applied.

The experimental work of verifying the effectiveness of applying music therapy programs for harmonization of the psycho-physical states of the first-year music students was done in three stages (asserting, formation, and control).

During the asserting stage of the experimental work, a selection of music tracks was compiled, including fragments from concert repertoires of the students, 5 Tatar folk songs and 49 works by 20th and 21st century composers (Rustem Yakhin, Salikh Saidashev, Nazib Zhiganov, Farid Yarullin, Renat Yenikeyev, Ilyas Kamalov and others), presenting instrumental, symphonic, popular, piano, pop-jazz, and pop-orchestral music. A number of small-scale compositions, homogenous in terms of genre, was chosen. The selection of musical tracks was made in accordance with the criteria of acoustic safety, cultural identification and emotional predictability for minimizing the risk of maladaptive reactions from the listeners. For example, the musical tracks corresponding to acoustic safety included such works as *The Mysterious Voyage* for eight cellos by Ilyas Kamalov, Renat Yenikeyev's *Arietta* for String Ensemble and Piano, and Rustem Yakhin's Piano Concerto. The cultural identification was expressed by Nazib Zhiganov's Suite on Tatar Themes, the "Dance of the Girls with Kerchiefs" from Farid Yarullin's ballet *Shuralé*, Salikh Saidashev's *Tatar Waltz* and the Tatar Folk Songs. For the sake of preventive maintenance of emotional predictability and for minimizing the risk of maladaptive reactions, the folk music suites of Rafael Belyalov and Nazib Zhiganov were selected.

The Tatar national musical legacy may present an effective component of music therapy. It provides for a steady adaptive effect and a preventative maintenance of stress in the conditions of heightened emotional and mental pressure. When listening to music based on national melodies, a person feels the connection with archetypal spiritual roots; he acquires a feeling of calm, confidence and stability in the surrounding space; he strengthens in the comprehension of his inner harmony. Listening to fragments from the concert repertoire helped the students minimize stage fright.

Six music therapy programs were compiled from the selected musical tracks with consideration of the contrast between the compositions (in tonality, character and tempo), making it possible to avoid the conventionalism of auditory perception. Each program consisted of 6–7 tracks and presented a completed cycle, each 25–35-minutes long. This kind of dramaturgy is explained by the time of conducting the sessions (morning/noon), when the students, after their relaxation, and receiving the impact from music therapy, had to get involved in an active educational process.

The integrity of the programs was provided by a correlation of algorithmic and archetypic characteristic features of the adjacent musical compositions. The use of the national repertoire enhanced the effect of cultural identification and became an additional resource for overcoming sociocultural dissonance by the first-year students during the period of their adaptation to the milieu of the educational institution.

During the formation stage of the experimental work, adaptation and health-promoting sessions and monitoring of feedback were organized. The adaptation and health-promoting sessions were conducted in a specialized venue (a laboratory of psychic health) fitted out with ergonomic recliner armchairs (Relax Space 90×80×110 cm.), which made it possible to assume a comfortable position (lying/half-lying) and were designated for a complete laxation of the body. The isolation of sound and light was provided for by thickset window curtains. From the very first minutes, a friendly atmosphere was established in the auditorium, all the students assumed comfortable positions and prepared themselves for listening through the programs. The sessions took place in a calm, auspicious setting, completely isolated from outward stimuli, under the direct control of the researchers-instructors, providing the observation of the methodological report and tracing out the psychophysiological comfort of the tested. The high quality of the sound of the program was provided by the Soundbar LG S60T 3.1 audio system.

Every day the students listened in comfortable conditions to music therapy programs lasting about 25–30 minutes. In order to uphold the academic strictness of the experiment, the listening sessions was organized for small groups of up to 20 people each. The instructor regulated the loudness and wrote down the listeners' behavioral reactions. Observation in all the groups of students showed that after listening to 2/3 of each track, the majority of the students found itself in a state of sleep or a light trance, which bore witness to an adequate level of relaxation. During the course of the fifth composition, as a rule, 40% of the recipients (105–110 people) began coming out of their states of relaxation, and during the sixth/seventh composition and the fragments from the concert repertoire, the students livened up, smiled, readily shared their impressions of what they had heard, and reflected on the states of their bodies, the effects of body-oriented practices, and the overcoming of stage fright.

The monitoring of feedback included having group discussions based on the results of listening to music therapy programs. The students expressed the dynamics of their moods, their psycho-emotional background and psychosomatic reactions. Further adjustments of the musical programs were made based on the results of these conversations.

At the control stage of the experimental work, the influence of music therapy programs on the psycho-physical states of the first-year students was analyzed, and the levels of the students' adaptability (high, medium, low) were determined.

The diagnostics were carried out via subjective evaluation of the psycho-physical states on the basis of several parameters (anxiety, irritability, susceptibility to fatigue, despondency, working efficiency in terms of time and speed, appetite, quality of sleep, optimism and general activity) with the aid of a specialized questionnaire. Each student evaluated his or her state individually according to a 7-point scale (from –3 to +3), where the negative points indicated at the level of discomfort and tension, while the positive points reflected an auspicious background.

The medical employees also carried out general blood tests with the aim of disclosing the level of the students' adaptability based on hematological factors (the leukocytal formula indicating the percentage of various types of leukocytes).

The results of the experimental work showed that the proportion of students with high levels of adaptation increased considerably: from 36% at the asserting stage to 74% at the control stage. The proportion of students with high or intermediary levels decreased. The proportion of students with intermediary levels of adaptability comprised 45% at the asserting stage and 15% at the control stage. The proportion of students with low levels of adaptability decreased from 19% at the asserting stage to 11% at the control stage.

Conclusions

Research has demonstrated that applying music therapy programs in professional preparation of musicians may be a valuable instrument for harmonizing the psycho-physical states of first-year students. Their benefits are in the following:

1. *Elimination of stress*. Students, especially those from the first course, frequently suffer from muscular tension, irregular breathing and anxiety connected with performances and grades. Music therapy solves this problem, suggesting listening to music chosen especially according to its tonality and tempo. This helps reduce the level of cortisol (the stress hormone) and activate the parasympathetic nervous system, which is in charge of relaxation and rehabilitation. For example, slow tempo compositions in major keys, such as piano pieces, romances, lyrical songs or classical arias, create calm, light moods, relax the muscles and normalize heart rate. However, it must be noted that as far back as in the 1990s, Yulia Evdokimova (1993) observed that the choice of musical compositions must take into consideration the correlation of the patient's individual biological rhythm to the rhythmic beat of the musical composition. [2]

2. *The development of emotional intelligence* and *empathic listening,* since in the professional instruction of musicians it is usually the mastery of the technical aspects of sound production that predominates. These skills are critically important for the identification and expression of feelings, as well as for expanding the emotional lexicon. Music therapy provides students with the unique opportunity of perfecting the skills of modeling emotions with the aid of music: associating the minor mode and slow tempi with sadness, the major mode and fast tempi—with joy, and dissonances—with anxiety. Such practical lessons not only improve self-awareness and attention to details, but also allow us to immerse more deeply into the content of a musical composition, "become used to" the musical image and understand the composer's emotional world.

3. *Organization of body-oriented practices* especially developed for musicians and directed at harmonizing the psycho-emotional and physical condition. A lengthily static position of the body and repeating motions

made while playing an instrument frequently cause problems with the nervous system and the muscular-skeletal system, affecting the hands, the palms, the back, the neck and even the lungs. Within the framework of music therapy, the principle of the "three points of rest" is applied. This technique establishes the connection between the body and the instrument, liberates the musician's motion and improves control over the sound. When the instrument supports itself on the three points, the main pressure for holding it is taken up by the muscles and the joints, while the fingers and the other parts of the forearm freely emit the sound. This prevents muscular cramps, becomes conducive for the achievement of balance and precision, which in the final outcome leads to a freer and more expressive type of performance. Examples of the points of support vary, depending on the instrument: for the flute it is the lower lip, the basis of the first phalanx and the index finger of the left hand, as well as the tip of the thumb of the right hand; for the piano—the legs, the seat of the stool and the points of the fingers; for the accordion—the stool, the floor and the lower back. It is important to understand that the "three points of rest" do not present a rigid rule for each instrument, but rather provide a general approach to organizing the process of playing. A regular appliance of exercises based on this principle reduces the probability of emergence of neurological and bodily problems, improves the freedom of motion and enriches the expressivity of performance.

4. *The minimizing of stage fright*. Here the methods of visualization along with musical accompaniment become effective. For example, a student may listen to a fragment from the concert repertoire, perceiving an ideal performance in a safe setting. Gradually, through the mechanisms of neuroplasticity, the brain ceases from coding the concert stage as a threatening element. Research has shown that the combination of music therapy with cognitive-behavioral techniques reduces the level of pre-concert anxiety at a rate of 40–60% during the course of the semester.

The limitations of applying music therapy programs for harmonizing the psycho-physical states of the first-year students affect several spheres:

1. *The scholarly-methodic sphere*. Music education is traditionally based on precision, repeatability and normativity of the results. On the other hand, music therapy is in many ways subjective: the reactions of two different students to the same stimulus may be diametrically opposite. An instructor who is used to standardized criteria of evaluation (a purity of intonation, the dynamic range, the culture of strokes) is confronted with categories that are measurable with difficulty: "improvement of the state of health," "an abatement of the level of anxiety," "an increase of awareness." Incorporating these parameters into the teaching curriculum requires a reevaluation of the entire system of attestation, which arouses resistance from the conservative section of the community of instructors.

2. *The resource sphere*. There are exceedingly few qualified music therapists endowed simultaneously with clinical methods and a profound understanding of musical performance. Most of the presently active specialists have a basic psychological or medical education and are only superficially familiar with the specificity of playing instruments. The reverse situation—when a musical instrumentalist-instructor not possessing the appropriately corresponding certification makes the attempt of engaging in music therapy—bears the danger of an amateurish approach and even harmful effects for the student's psyche. The organization of the full-fledged service of music therapy in an artistic educational institution requires financing, which is frequently not enough even for the renewal of the instrumental arsenal.

3. *The psychological sphere*. In the academic milieu the following notion is widespread:

a musician must be "strong" and overcome difficulties through his will and discipline. Turning to the aid of a music therapist is perceived as a sign of weakness or inadequacy. Students are afraid that they would be directed to "musical treatment," if they are not able to manage with their program, so they conceal symptoms of professional slagging-off. This stigmatization hampers early interference, wherein the problems are still susceptible to correction by delicate means.

4. *The sphere of the repertoire*. The traditional range of tools in music therapy includes musical compositions that are simplified in their harmonic language and structure—folk song arrangements, jazz standards and meditative sound canvases. Nonetheless, the professional musician is able to work with the most complex musical score wherein each dissonance or polyrhythmic superposition have an artistic meaning. The use of classical therapeutic proceedings in the work of the concert repertoire frequently becomes impossible without considerably adapting them. The combination of "music as an art" and "music as medicament" requires delicate balance, which so far has been found only in isolated experimental projects. For example, at the Laboratory of Music Therapy of the Gnesin Russian Academy of Music in the 1990s, on the basis of the method of synesthesia, the methodology of color coding of musical compositions was developed and tested. The creators of the methodology observed that people perceive the world through color and sound. Color coding of musical compositions makes it possible for humans to convey the peculiarities of their perception of the world and the psycho-emotional state of the personality. Visual accentuation of particular measures in the music with color (the measures carrying the main thematic burden were highlighted with red; the measures supporting the main theme—with green; the measures changing the tempi—with yellow; and the conclusive measures—with blue) provides the students with the possibility of "seeing" musical form, rhythm and dynamics. [2; 21]

5. *The temporal sphere*. Professional instruction for musicians is competitive and saturated to the maximum. Introduction of supplementary sessions of music therapy is perceived as taking away time from rehearsals. The students complain that they "do not have time to practice on their instruments," and they reject therapeutic sessions in favor of drilling the relevant musical passages. The paradox lies in that it is particularly these students who demonstrate most often the greatest decline of their productivity by the end of the semester stemming from accumulated fatigue and nervous exhaustion. But convincing a student that an hour of relaxation would be of greater advantage than an hour of mechanical practicing presents a task requiring not only vindication, but also a change of the entire educational milieu.

6. *The ethical sphere.* There arise questions concerning the boundaries of interference: where does education end and therapy begin? If a student experiences anxiety because of an objectively low level of preparation, should music therapy alleviate this discomfort, or is the instructor obligated to preserve the healthy tension stimulating the student towards work? The differentiation between pedagogical and therapeutic impact presents one of the most acute discussions in present-day musical pedagogy.

Music therapy is endowed with a considerable, though an unrealized potential in professional instruction of musicians. It is capable of reducing the psycho-physical toll of performance work, developing intellect and averting professional illnesses. However, standing in the way are: methodological conservatism, staff shortages, cultural stigmatization and the complexity of adaptation of therapeutic proceedings to high art. A breakthrough is possible in the condition of systematic dialogue, when music therapists

would begin to understand the specific features of performance more deeply, and the instructors would acknowledge the student's right to psychological aid as a full-fledged part of the educational process. This path is not a swift one, but it is indispensable, if we wish to bring up not merely virtuosi, but also healthy, artistically mature musicians.

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Cultural Forms and Artefacts in Contemporary Scholarly Discourse: Interpretation and Reinterpretation

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Abstract. The article presents a theoretical examination of the concepts of cultural form and artefact within contemporary humanities discourse. The relevance of this topic stems from the pervasive digitalisation of the contemporary sociocultural environment, which exacerbates an existing tendency characteristic of consumer society: the increasing saturation of everyday life with simulations and simulacra. The authors' research interest centres on developing a methodological approach that promotes a spiritualisation of cultural forms and cultural artefacts, thereby enabling productive resistance to the encroachment of simulations and simulacra upon individual conscious existence. Against this background, interpretation and reinterpretation are identified as principal strategies for deepening an understanding—and facilitating a rethinking—of cultural forms and cultural artefacts. The article sets out the following objectives, whose fulfilment determines the novelty of the present study: to consider language as a model of culture; to define the place of the rhetorical canon in contemporary communication studies; to examine the corporeality of the artefact and the role of emotions in the digital age; and to propose criteria for distinguishing authentic culture from its pseudo-cultural counterparts. The conclusion argues that cultural authenticity can be achieved only through the coexistence of cognitive and ethical principles, which enable the linguistic personality to make a conscious choice in favour of service as a mode of professional activity.

Keywords: cultural form, artefact, language, individual information system, individual conceptual system, reinterpretation, simulacrum, corporeality of culture, cultural ontology, postformalism

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Культурные формы и артефакты в проблемном поле современной научной парадигмы: интерпретация и реинтерпретация

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Аннотация. Статья посвящена теоретическому осмыслению понятий культурной формы и артефакта в контексте современной научной парадигмы. Актуальность темы обусловлена тотальной цифровизацией сложившейся к настоящему времени социокультурной ситуации, что усугубляет характерный для общества потребления процесс засилья повседневного бытия симуляциями и симулякрами. Исследовательский интерес авторов сосредоточен на выработке такой методологической установки, которая способствует одухотворению культурных форм и артефактов культуры, обусловливая продуктивность опыта противостояния симулятивности существования индивидуального сознания. При этом базовыми стратегиями, призванными инициировать процесс осмысления и переосмысления культурных форм и артефактов культуры, названы интерпретация и реинтерпретация. В статье ставятся следующие задачи, решение которых определяет новизну настоящей работы: рассмотреть язык в качестве модели культуры; обозначить место риторического канона в современной коммуникологии; изучить телесность артефакта и роль эмоций в цифровую эпоху; предложить критерии, позволяющие отличить подлинную культуру от её псевдокультурных подобий. В заключении констатируется, что аутентичность культуры достигается только при сосуществовании когнитивных и этических принципов, опираясь на которые языковая личность оказывается в состоянии осуществить осознанный выбор в пользу служения как способа профессиональной деятельности.

Ключевые слова: культурная форма, артефакт, язык, индивидуальная информационная система, индивидуальная концептуальная система, реинтерпретация, симулякр, телесность культуры, культурная онтология, постформализм

Introduction

As succinctly observed by Andrei Flier, the concepts of cultural form and artefact are inextricably linked. According to Flier's conception, "a cultural artefact is an interpretation of a particular cultural form embodied in a specific material product, work of art, informational message, behavioural act or evaluative judgement…" [1] Thus, the concepts of cultural form and cultural artefact encompass not only "the material products of human activity, … but also the products of spiritual (symbolic) production." [Ibid.]

In this context, the following point acquires a fundamental character. Whereas an artefact formerly denoted "something introduced into the object under study by the research process itself and not characteristic of the object in its normal state prior to contact with research activity," "more recently <…> artefact has come to mean

any cultural creation: objects (ideal and material), processes, relations, norms, ideals, and so on." [2, p. 16] Similarly, the fact that a cultural form is an "objectification of the spirit" or otherwise—"subjectivation, 'humanisation' of nature" [Ibid., pp. 16–17] does not always correspond to the actual state of affairs.

Discussing the ambiguous ontological status of a cultural artefact, Dale Jacquette emphasises that the world contains not only natural objects (stones, plants, etc.), but also objects that would not exist in this form or with such properties if it were not for human intervention. Artefacts appear in this context as "products of human thought, touched by human hands and transformed by them in various ways." [3, p. 14] Thus, the category of artefact includes expressions of thought in language and art, as well as all the results of human invention, production and technology. Although animals also create rudimentary artefacts (e.g. nests, dams and burrows), only human culture is characterised by a reflexive attitude towards its own artefactuality.

Contemporary philosophy of culture offers a more nuanced perspective on this issue. For example, a fundamental question is raised within the framework of neoclassical discourse about the ontological foundations of the very possibility of cultural forms and artefacts. Gennady Menchikov and Anton Krasnov's problematisation of the traditional understanding of culture as a "second nature" points to the methodological error of conflating cultural phenomena and society. From their point of view, the identification of culture (a) with any form of social production, (b) with any creativity, (c) with the totality of any values, (d) with civilisation, (e) with art, or (f) with the understanding of culture outside of man and superhuman inevitably sends "the attitude towards real essential culture <…> down the wrong path." [4, p. 79] This is precisely what leads to such paradoxical combinations as "war culture," "criminal culture" or even "culture of dehumanisation," which calls into question the very legitimacy of classifying such phenomena as cultural forms. From an ontological point of view, culture appears not so much as a storehouse of ready-made values or the result of some human actions, but as a special way of being that requires constant recreation.

It therefore seems entirely justified to follow Baizhol Karipbaev and Alibek Sharipov in viewing the contemporary cultural situation through the lens of a constructivist ontology, conceived as an alternative to the traditional understanding of philosophy as a form of "deferred self-evidence." Insisting on a fundamental replacement of the descriptive (passive-contemplative) approach with a projective (active-creative) attitude, they interpret postmodern philosophy not as a denial, but as a "hyper-reflexivity of modernity," that is, overcoming traditional structures of rationality with the aim of forming more complex (sophisticated) types of reflexive thinking. From this perspective, truth lies "in a zone of equilibrium between extremes, taking into account the full range of cognitive experience" associated with both. [5, p. 57] With regard to cultural forms, this means that their authenticity lies neither in adherence to ready-made models nor in the complete rejection of tradition, but rather in the productive tension between these extremes.

To assess how well founded these doubts are, we shall now consider language as a system characterised by a dual nature. This move seems to be justified for a number of reasons:

– firstly, initially every cultural form, like language as Energeia (Wilhelm von Humboldt), is the result of creative activity (in other words, "the generation of every cultural form is by definition innovative" [6, p. 43]);

– secondly, in its "ontological and semantic parameters" the cultural form "is

essentially analogous to a phrase (utterance) in natural language"[1];

– thirdly, acting as a cultural form, it is language that "sets patterns of social interaction and intercultural communication, while at the personal level, it normalises the intellectual and creative actions of a person."[2]

Finally, alongside the authoritative view of the methodologist Georgy Shchedrovitsky, who regards social activity as an original universal whole of which language proper is a particular form, [7] we may invoke Iosif Levin's position as a summarising argument. According to the author, it is in language that "the combination of active and passive, individual (personal) and collective principles characteristic of culture as a whole is embodied." [8, p. 79]

Language as a Model of Culture: Ergon and Energeia

According to research in the philosophy of language, language functions at the level of the individual information system as a natural mechanism "embedded" in the structure of the brain. The formation of the designated system occurs based on non-verbal elements, which both actually and logically precede verbal elements (for more details see: [9]). The latter are of a secondary nature, arising from the need to encode non-verbal experience in order to optimise it through the manipulation of verbal elements. Later, however, verbal language, which initially arose in the service of non-verbal experience, acquires a self-sufficient character, since code is a "deliberately deadened context." [10, p. 352]

The essential function of an individual information system consists in accumulating, processing and retaining information that enables its bearer to adapt to the environment. Scholars further argue that such an information system is present in every living organism, with the sole qualification that, whereas in humans this naturally inherent mechanism is realised through verbal means, information exchange is carried out in other biological organisms through squeaking (female mosquito), buzzing (horsefly), smell (green shield bug, commonly known as a stink bug), barking (fox, dog), lowing (calf), howling (jackal), neighing (horse), bleating (ram), meowing (cat), and so on (for more details see: [11; 12; 13]).

This is precisely why the act of speaking as such does not guarantee the unconditional transition of an individual from the natural world to the social world. In other words, mastery of language at the level of the information system does not in itself confer human status upon the individual, if only because adaptation to the environment—or, in other words, "adaptability to conditions… cannot serve as a basis for evaluating a personality in the way that it serves as a basis for evaluating an organism." [8, p. 119] Accordingly:

1. For as long as an individual is subject to an impersonal natural mechanism, he or she cannot develop into a fully realised personality.

2. When development occurs exclusively within the framework of the individual information system as part of a naturally determined process, such an individual is condemned to serve his or her innate instincts and thus remain a slave to nature. Among the primary instincts determined by natural expediency, we will name:

– instinct of self-preservation;

– feeding instinct;

– reproductive instinct;

[1] Flier A.Ya. Cultural form. *Culturology. 20th century Encyclopedia*. Moscow, 1996. URL: https://dic.academic.ru/dic.nsf/enc_culture/722/FORMA (accessed: 30.03.2026).

[2] German O.G. Cultural form as a system of characteristics of a socio-cultural phenomenon. *Philosophical and cultural studies*. 2021, no. 9. URL: https://fki.lgaki.info/2021/07/01/культурная-форма-как-система-характе/ (accessed: 30.03.2026).

– parental instinct;

– herd instinct;

– an orienting instinct, whose main sign is innate curiosity.

3. As a rule, the satisfaction of the designated instincts occurs according to the law of natural selection.

Since human society developed in part to protect the weak, it is clear that an individual formed through language functioning merely as an information system can correspond only outwardly to our conception of a fully realised personality. In this case it would be more appropriate to speak of a two-legged, speaking animal for whom language functions as a kind of response to an external stimulus. Wilhelm von Humboldt positioned such a language as *Ergon*—that is, a once-accomplished fact—associating it with a "bare," abstract articulatory sense.

The latter acts as a correlate of objective meaning, the operation of which occurs without its awareness—or, in other words, "automatically." As George Herbert Mead observes, "awareness or consciousness is not necessary to the presence of meaning in the process of social experience," since the mechanism of meaning is "present in the social act *before* the emergence of consciousness or awareness of meaning occurs" (Cit. ex: [14, p. 251]).

Conversely, the development of what is truly human in a person occurs thanks to *the individual conceptual system*. Unlike an information system, which is initially present, a conceptual system is never given and requires its creator in the person of a linguistic personality. Whereas, within the information system, language takes the form of a ready-made product (Ergon), the conceptual system cannot be realised without linguistic creativity. Noting that "language is a continuous work of the spirit directed towards making articulated sound suitable for the expression of thought," [15, p. 70] Humboldt associated such continuously created language with *Energeia*. It is noteworthy that the actualisation of the individual conceptual system simultaneously restores the original primacy of non-verbal experience, albeit at a different level from that associated with the information system. What is meant here is a situation in which natural automatism gives way to the specifically human activity of thought. In other words, it concerns the essential "awareness of meaning."

The process of thought activity is most fully exemplified by Mikhail Bakhtin's opposition between the *given* (*cognitive*) and the *created* (*ethical*). Here, the given consists in the givenness of the information system, which processes, accumulates and retains new knowledge so as to optimise the individual's adaptation to the environment in keeping with the maxim "knowledge is power." The created, in turn, correlates with the conceptual system born within the information system. The latter is responsible for the emergence of freedom, absent from the repertoire of natural instincts, as the fundamental condition of the moral choice exercised by the linguistic personality. The significance of this development lies directly in the fact that knowledge does not make us happy.

On the basis of the etymology of the Russian word *счастье* [schast'e, "happiness"], it becomes clear that what is meant is a situation in which the individual becomes part of something greater than himself or herself and is prepared, for its sake, to renounce personal well-being, experiencing spiritual joy in the conviction that this is the only truly human course of action. From this point of view, the example that Iosif Levin gives in his book is quite illustrative: "The Decalogue does not prescribe care for children or a spouse—for both are guaranteed by a natural instinct corresponding to biological expediency, but biologically useless, and therefore unnatural care for parents—that is, for the elderly—is prescribed. And although there are human societies where, due to the extreme scarcity of food resources, the unadapted are condemned to death by starvation or suicide

(as well as societies where 'extra' newborn girls were killed), we do not know of any animal societies where such care would be shown even in the presence of abundance." [8, p. 160]

In general, the discrepancy between an individual conceptual system and an information system is revealed through the following characteristics. If an individual information system, which is a natural phenomenon, is always relevant, initially given to serve the instincts of a specific individual, who acts as its (the system's) passive carrier, then an individual conceptual system appears as a purely cultural phenomenon. The latter is marked by:

– virtuality;

– its dependence on the information system, since it emerges within that system through human activity (thought activity);

– aimed at the formation of higher feelings, in the first place, freedom and morality.

It is significant that the indicated discrepancies allow us to identify the following analogy: just as the natural principle in a person is manifested by an individual information system, so the human itself is manifested by a conceptual system. Ultimately, the task faced by each individual resides in cultivating their own nature, which fully corresponds to the concept of culture (from the Latin "I cultivate"). The difficulty of such a task lies in the fact that nature is primary and therefore strong in its essence, while man is secondary and unnatural—that is, an artificial being. It is no coincidence that every natural creature (even a fruit fly or an earthworm larva) does only what is necessary to sustain its life, whereas only a human being is capable of devoting himself or herself—sometimes to the point of complete self-forgetfulness—to something that has no connection whatsoever with physiology.

Taking into account the heterogeneity of nature and culture—or, as Levin puts it, their "heteroemanationality" [8, p. 136]—we may propose that to construct one's life as a sociocultural phenomenon means continually enacting the co-being of the given (cognitive) and the created (ethical), while sustaining the unity of the discrete, that is, the finite, and the continuous, that is, the infinite. This is fundamental not only for language as a particular form of social activity, but also for culture, since its formation is impossible where development proper is replaced by the operation of ready-made forms—or, in other words, is built on the basis of accomplished facts that rhyme with Humboldt's Ergon.

The foregoing provides grounds for asserting that an understanding of culture as a distinct sphere of social life, objectified in cultural forms and artefacts, corresponds to the actual state of affairs only when language is viewed as an individual conceptual system. In this case, any professional activity will become not so much work as *service* to one's fellow human beings in a freely and consciously chosen vocation.[3] This refers to those representatives of humanity who "do not simply 'consume culture,' but live by it and in it (regardless of the type of their main occupation)—and moreover, at some deeper level of perception, experience, understanding and thinking." [Ibid., p. 23]

[3] Merab Mamardashvili reflects on this in this way: "For example, a person may choose a profession not because it is prestigious or, say, brings in a lot of money, but due to choosing it as one's life work, which requires one's full participation and dedication. In other words, a person is not enticed by something external, by some promise of reward, but freely chooses an activity from within, on the basis of his or her own being. Socrates' practice of philosophy may be regarded as an exemplary case of such an existential choice: while it brought him no personal advantage, he refused to abandon it even under threat of punishment." For more details on this question, see: *Anthropological catastrophe: M. Mamardashvili on why a person ceases to be a person*. URL: https://monocler.ru/antropologicheskaya-katastrofa-mamardashvili/ (accessed: 04.04.2026).

Simulacra and Pseudo-Cultural Forms

The focus on actualising an individual conceptual system may seem problematic in the era of consumer society, when cultural forms and artefacts rapidly degenerate into simulations and simulacra, marking the phenomenon discovered by Jean Baudrillard. [16] In this context, the society examined by the French scholar offers a brilliant portrait of a stage in human development in which human interaction is governed by pragmatic considerations. Conversely, the defining feature of culture, as consistently discernible in such interaction, is pneumatics. As Levin writes, "the basis of civilisation (in the narrow sense) is the struggle with external nature for the sake of ensuring the physical existence of man; the basis of culture is <…> the struggle with the natural principle within man, expressed primarily in the subordination of all thoughts and interests to the tasks of this physical existence, considered as an end in itself." [8, pp. 86–87]

Accordingly, when spirit loses self-awareness within culture, culture itself is deprived of its soul. The clearest evidence of this can be found in today's highly popular entertainment industry, under whose influence the cultural forms and artefacts it produces amount to little more than imitations of authentic culture. We may suggest that such pseudo-cultural phenomena partly resonate with Pierre Bourdieu's concept of practical sense as "social necessity turned into nature and transformed into motor schemes and bodily automatisms…" [17, p. 135]

The fact that Bourdieu also presents "practical sense" as "practical meaning" or "practical logic" does not make it conceptually equivalent to the process of thought activity. Let us especially emphasise: thought activity, as well as the meaning it initiates, are phenomena that exclude automatism. The stated attitude conditions the recognition of the truth of the position according to which "man is, obviously, the only creature in the world..., existing in a state of constant rebirth...,"[4] as a result of which he is never a given, but always a task.

Conversely, in clarifying the concept he employs, Bourdieu writes of a "*transfer of schemes* carried out…on the basis of already established equivalences, facilitating the interchangeability of different responses and allowing a kind of practical generalisation across analogous problems that may arise in new situations." [17, p. 184] On this basis, practical sense may be regarded as a correlate of common sense.

Let us recall that, according to the Great Russian Encyclopedia, we are talking about "a spontaneously formed historically accumulated set of generally accepted knowledge in the everyday experience of people," designed to provide the individual with the opportunity to "adequately navigate established life circumstances."[5] One more argument that allows us to identify points of contact between practical meaning and cultural forms or artefacts that have degenerated into simulations and simulacra: the responses on the part of the individual formed by means of common sense appear, according to Bourdieu, "adapted in advance to all objective conditions, identical or homologous to the past conditions of their formation…" [Ibid., p. 127]

Despite the possible analogies between pseudo-cultural phenomena and practical sense, a distinction between cultural forms

[4] Mamardashvili Merab Konstantinovich: A Possible Person. *Humanitarian Portal*. URL: https://gtmarket.ru/library/articles/5480 (accessed: 10.04.2026).

[5] Naidysh V.M. Common Sense. *Great Russian Encyclopedia*. URL: https://bigenc.ru/c/zdravyi-smysl-7e3cac (accessed: 10.04.2026).

and cultural artefacts, on the one hand, and their repetitions, on the other, requires a more thorough examination of the concepts under consideration. In particular, starting from the positioning of cultural forms at the level of "many stereotypical acts of human behaviour—greetings, farewells, congratulations, regrets, etc." [1]—we realise that a stereotype itself is "a pre-formed mental assessment of something by a person, which can be reflected in stereotypical behaviour."[6]

However, in reality, the stereotypical behaviour of an individual is often based only on the blind copying of behaviour demonstrated by one or another authority—that is, outside of any formed thought. Here we may express solidarity with Tatiana Chernigovskaya, who asserts: "… most people don't think at all. Thinking—is a terrible work, incredibly difficult, a strain on the whole personality."[7] Nevertheless, while gestures (non-verbal communication) may, with certain qualifications, be described in terms of stereotypes, the assessment of speech behaviour requires an awareness of the system within which it operates. If a conversation unfolds at the level of the individual information system, within which the speakers operate with neutral meanings, then speech behaviour realised within the individual conceptual system is grounded in personal meaning—or, in other words, "meaning for me." (Aleksei Leontiev)

Let's illustrate this situation with an example: when meeting an acquaintance, it is customary to ask: "How are you (business, mood, etc.)?", often accompanying the question with the so-called "duty smile." However, in reality, the questioner often has neither the time to listen to the answer, nor a genuine interest in the other person's life. Perhaps that is why it usually does not occur to the latter to go into detail about his or her affairs. Accordingly, the stock response "OK," "everything is fine" or "things are great" serve only to maintain a conversation that is of no use to either of them.

Given that contemporary communication studies increasingly focus on the so-called "dark sides" [18, p. 58] of communication, and that Russian and international scholars characterise such interaction as non-ecological communication, [19] this situation can hardly be regarded as a cultural form that objectifies the spirit. In fact, what we are dealing with here is a pseudo-cultural form. Isn't that why, unlike speech, which is associated with "silver," silence is "golden"?

It seems that the main reason for the total simulation of speech, which initiates the problematic nature of the ecological interaction of actors, is connected with the ignoring by one of the parties (or both parties) of the so-called rhetorical canon. This refers to the key categories of rhetoric, isomorphic to the stages of invention, arrangement and expression of speech, through which thought activity is carried out by *Homo verbo agens*. Here we are referring to Ethos, Logos and Pathos. The following point becomes fundamental for understanding the importance of these categories in the communication process. "In the ancient Greek language, both "morals," related to the subsystem of ethos, and "ethos" itself were designated by one word—"pathos." [20, p. 37] As Viktor Marov writes, their correlation through "morals" "is just right here," since "pathos" "cannot have its own (self-sufficient) goal" that is induced from the "ethos" subsystem. [21, p. 204]

[6] Stereotype. *Ruwiki: Internet Encyclopedia*. URL: https://ru.ruwiki.ru/wiki/%D0%A1%D1%82%D0%B5%D1%80%D0%B5%D0%BE%D1%82%D0%B8%D0%BF (accessed: 13.04.2026).

[7] Tatiana Chernigovskaya: "I see apocalyptic features from all sides, but I don't see progress." *Sobaka.ru*. URL: https://www.sobaka.ru/krd/city/science/126840?%20ysclid=ml81-fftvwx657092938 (accessed: 13.04.2026).

If we recall that, in his writings on ethics, Aristotle emphasised the dual nature of virtue, which manifests itself both as a contemplative principle encompassing a person's generalised knowledge of what is morally good and as an active principle embodying that moral good in lived reality, then the former may hypothetically be correlated with verbal code as an element of the individual information system (code being, as Mikhail Bakhtin observes, "only a technical means of information," [10, p. 352] and possessing no creative potential in itself). The indicated analogy seems acceptable due to the fact that non-verbal experience is not perceived by the carrier of an individual information system as purely personal.

Conversely, the latter correlates with an element of the individual conceptual system as an indivisible unity of the non-verbal and the verbal. In Bakhtin's terminology, the noted unity is considered at the level of the co-being of an act—"(an act-thought, an act-deed, an act-feeling, etc.) in its living accomplishment from within the acting consciousness itself." [22, p. 287] In other words, it is precisely Ethos, actualised "through empathy or affective identification and co-evaluation, but by no means through theoretical interpretation," [Ibid.] that provides the basis for the creation of a personally meaningful utterance.

It is significant that the existing prohibition on uncreative speech in rhetoric essentially excludes the possibility of speaking without relying on Ethos, regardless of the topic being touched upon by the speaker, including those devoted to moral issues. In this context, the formally coercive moral imperative associated with the sphere of causal reasoning is outweighed by personal motivation in all its infinitely varied nuances, a situation that fully accords with Bakhtin's account. According to Bakhtin's position, unlike the code, which cannot be incomplete, "the context is potentially unfinalisable," [10, p. 352] which creates the conditions for speech creation.

As a result, one cannot help but admit that communication marked by the totality of the verbal code serves to multiply total simulation, thus contributing to the degeneration of cultural forms and cultural artefacts. Such a state of affairs, in turn, leads to the individual's spiritual impairment, just as the degradation of his or her spirit results in the corresponding de-spiritualisation of cultural forms and artefacts. Significantly, spiritual infirmity among the majority, though less visible—or even entirely invisible—than physical impairment, is more likely to lead the human community towards destruction, including even those of its members who have managed to avoid moral decline. It is therefore no coincidence that scholars identify three evils that threaten culture: (1) adverse material conditions leading to hunger and poverty; (2) adverse political conditions under which dissent is persecuted; and (3) adverse moral conditions manifested in licentiousness, moral decay, frustration, and so on. [8, p. 18] The catastrophic character of the present moment is further exacerbated by the accelerating pace of digitalisation, which entirely disregards the fact that "culture as a social phenomenon is founded on influence passing from person to person, from group to group, from generation to generation, from nation to nation," and that "isolation is impossible here at any level." [Ibid., p. 30]

The Corporeality of the Artefact and Emotions in the Digital Age

The current situation appears particularly acute against the backdrop of contemporary research into cultural artefacts, which is carried out in the context of their corporeality and material existence. In particular, Aleksei Shorkin suggests distinguishing between broad and narrow versions of cultural understanding. In a broad sense, culture is traditionally understood as all artificially created "second nature." In the narrow version that currently dominates, the subject of cultural studies is the mental (ideational) aspects of culture, while "the corporeality of artefacts…

is pushed to the periphery of research search." [23, p. 322] Shorkin sees the prospects of cultural studies precisely in the advantages of a broad interpretation, proposing a model of cultural morphology that includes the frontier, discursive practices, and key values.

For describing cultural dynamics, Shorkin sees particular promise in the synergetic concepts of constant and transformational attractors. Under conditions of constant attractors, cultures adapt ever more subtly to their usual external challenges. A sudden change in challenges pushes a culture toward one of two transformational attractors, where it either dies or gets a chance to become a civilisation. This model allows us to rethink the fate of cultural forms in the digital age: what happens to the physical state of an artefact when it moves into a digital environment? Does this not lead to a "thinning of corporeality," whereby the material medium loses its significance and the cultural form exists only as a pure model, reproducible without loss but also without any increase in meaning?

It is no less problematic to give an unambiguous assessment of cultural artefacts. In constructing a system of argumentation, let us turn to the case that happened to one of our colleagues, the art teacher Natalia Martynenko. After participating in the waste paper collection with her students, the teacher tidied up the room where the paper brought by the students was weighed. While picking up sheets of paper that had fallen out of stacks tied with threads from the floor, Natalia discovered several government-issued documents dated 1908–1917. Some of them were associated with the name *Anastasiya Maksymyuk*,[8] others with that of *Elena Baum*.[9]

Amazed by what she had read, Natalia shared this story with her husband, the artist Pavel Martynenko. Together they tried to imagine the appearance of these women, to imagine how they could have met and perhaps become friends, how their communication ended, etc. Ultimately, they succeeded in giving form to all their imaginings in an *artist's book*,[10] whose pages bring together the Martynenkos' fictional reconstructions and drawings, handwritten copies of musical notation (a flute part) likewise found among the waste paper, and documentary traces of the previous century: a salary certificate, a certificate confirming completion of nursing courses, and so on. An article about this book was subsequently published in a prestigious scientific journal. We can agree that the randomly found sheets

[8] From these papers it became known that "on December 9, 1908, when Anastasiya turned 19, she became a teacher at a parish school, having passed the test at the Zhirovitsky Theological School; November 15, 1909. She was awarded a silver medal by Gorodnitskii Uyezd, suspended from the combined Vladimir and Alexander ribbon 'In Commemoration of the 25th Anniversary of Parish Schools'; on 26 January 1911, she was transferred to the Verelius Boys' Parish School in Sokolka Uyezd of the Grodno Diocese; and a document dated 9 August 1915 authorised free railway travel." For more details on this issue see: [24, pp. 219–220].

[9] "From 09.01.1898 to 12.01.1914, "Elena...worked as a home teacher of Russian and mathematics continuously; from 10.10.1914 to 20.08.1917, she voluntarily worked in the Petrograd hospital without pay; from 02.09.1915 to 20.08.2017, she lived in Tsarskoye Selo, where she was evacuated and continued to work in the hospital, which she left for family reasons." For more details on this issue see: [24, p. 220].

[10] An artist's book is a phenomenon that is "executed from beginning to end according to the author's vision of the final result, representing its content and embodiment, using a wide variety of techniques. These include the technique of original paper casting, digital printing techniques tested on a wide variety of materials, original printed graphics, and other small-run techniques. Moreover, as a rule, the circulation of such a book may be limited to one or several copies." [24, p. 216] The uniqueness of such a book is determined by its "versatility, born at the intersection of different artistic directions—hand-made books, installations, performances, media art, etc." [25, p. 127]

of paper acquired the status of an artefact solely within the framework of the artist's book and the aforementioned article. Outside of this, the fragments of the once-living cultural history of the Russian homeland were simply garbage collected for disposal.

Returning to the interpretation of cultural forms as stereotypical acts of human behaviour, which include "congratulations, regrets, etc." [1]—that is, emotionally charged actions—we emphasise the special significance of emotions in the era of digitalisation. It is precisely today, when the younger generation of Russians is experiencing problems with the "second part of intelligence," which Tatiana Chernigovskaya associates with "sensitivity,"[11] that emotions appear at the centre of such academic fields as philosophy, sociology, and art history. The representatives of this school are convinced that "the status of the human emotional sphere has changed dramatically: from a peripheral and dangerous 'enemy of reason' it has turned into a fundamental basis of consciousness, cognition and sociality." [26, p. 8]

In other words, if "regret" itself refers to a cultural form, then here the emotion "turns out to be fused with thought and volitional processes and, ultimately, with a worldview," [27, p. 54] which excludes its stereotypical nature. In particular, arguing that "emotions, being historically and culturally mediated, do not act as an obstacle to knowledge, but as a necessary cognitive condition and a cultural-historical a priori (in the spirit of Ernst Cassirer)," [26, p. 80] Yulia Lobanova actualises a new context for understanding Bakhtin's participatory thinking.

Let us recall that the thinker approached this in "the categories of actual participation—that is, of the act"—understood as "a participatory-active experience of the concrete uniqueness of the world," [28, p. 20] which is impossible without a person's conscious readiness to regard himself or herself as "the primary cause of the entire chain of life circumstances"[12] and to accept responsibility for the choice he or she has made. No less valuable here is the notion that "feeling scripts are not external patterns, but internal cognitive schemes that structure an individual's experience, assessment of events, and self-understanding. Consequently, the emotional mode sets the epistemological horizon of the era, determining what and how can be known," [26, p. 80] which is embodied in the life activity of each specific subject.

The relevance of research carried out in the mainstream of emotiology as an interdisciplinary field of humanities knowledge focused on human emotions and their manifestation in various types of activity (thought activity) is not in doubt in view of the increasing intervention of artificial intelligence in human life. In addition to the undoubtedly positive influence of artificial intelligence in fields such as medicine, nanotechnology, etc., its "ability" to compose music, poetry, and paint pictures is alarming, since it turns out to be quite difficult to distinguish genuine creativity from its imitation by artificial intelligence.

It is clear that only the development of subjectivity and subject-consciousness can enable humanity to retain its primacy in its confrontation with AI: the more fully developed the personality, the more irreducibly individual—that is, unique—it becomes. However, the opposite scenario is also possible, in which the influence of AI causes us to lose

[11] Tatiana Chernigovskaya: "I see apocalyptic features from all sides, but I don't see progress." *Sobaka.ru.* URL: https://www.sobaka.ru/krd/city/science/126840?%20ysclid=ml81-fftvwx657092938 (accessed: 13.04.2026).

[12] When does a person cease to be human? A gloomy forecast by M. Mamardashvili. URL: https://monocler.ru/antropologicheskaya-katastrofa-mamardashvili/https://monocler.ru/antropologicheskaya-katastrofa-mamardashvili/ (accessed: 13.04.2026).

our distinctiveness and dissolve into the mass. Against the background of the proposition that "belief in the universality of emotions, while analytically false, is nevertheless functional, since it serves the purposes of intercultural communication, social integration and the legitimation of humanistic ideologies, yet at the same time may conceal ethnocentrism and serve as an instrument of symbolic power," [Ibid., p. 69] either scenario is entirely plausible.

And here the point is not that "the existence of any cultural form represents a complex dynamic of its generation, social functioning and change under the influence of a complex of various social circumstances," [6, p. 5] It should be acknowledged that social circumstances of one kind or another are ultimately shaped by people and the choices they make. Clearly, a commitment to serving one's natural programme, with language functioning within the individual information system, will lead the individual towards barbarism, whereas an attempt to master the conceptual system will allow him or her to participate in a culture of thought and, in especially fortunate moments, attain spiritual heights.

Reinterpretation as Spiritualisation: Postformalism and the Diachrony of Culture

Since renouncing one's own nature is far more painful than obediently following the instincts latent within it, choice itself is nothing other than a volitional principle in culture. Therefore, we consider it necessary to supplement the strategy of interpretation, on the duration of which, along with practical reproduction, depends "the lifespan (social relevance) of any cultural form," [Ibid., p. 4] with a strategy of reinterpretation. Its significance is determined by the following circumstance. In contrast to interpretation as a secondary activity dealing with ready-made forms, the operation of which occurs under the sign of an individual information system, reinterpretation has the status of a primary activity. [29, pp. 35–36] Here, we are talking about the thought activity of a linguistic personality, realised under the sign of an individual conceptual system. The prefix *re* here simultaneously signifies a return to what has already been and a rejection of it; a repetition of what previously existed along with its rethinking.

At the same time, the opposition of interpretation–reinterpretation correlates with the opposition of the given (cognitive) and the created (ethical), since the dialogical nature of reinterpretation is seen in the inevitable reconciliation of contradictions between the "old" and the "new," with the aim of achieving their harmonious coexistence. The fact that the reinterpretation of cultural forms and cultural artefacts can contribute to their spiritualisation is confirmed by the appeal to reinterpretation in creativity:

– composers (Ludwig van Beethoven *Moonlight Sonata*—Viktor Ekimovsky *Moonlight Sonata*);

– artists (Eugene Delacroix *Women of Algiers*—Pablo Picasso *Women of Algiers*);

– directors (Kira Muratova *Three Stories*, where *Ophelia* is a reinterpretation of *Hamlet* by William Shakespeare, *Boiler Room No. 6*—*Ward No. 6* by Anton Chekhov; *The Girl and Death*—*Girls and Death* by Maxim Gorky);

– poets and writers (*Monument* by Alexander Pushkin—*I erected another monument to myself* by Joseph Brodsky; *The Queen of Spades* by Alexander Pushkin—*The Queen of Spades* by Lyudmila Ulitskaya) and the like.

In other words, reinterpretation creates a precedent for the acquisition of style, as Valery Podoroga understands it, that is,

"an aesthetic form of thought."[13] "Style," the philosopher clarifies, "is an additional (aesthetic) dimension that gives thought an individual form, distinguishing it from every other form of thought and making it unique and singular. Style itself is the will-to-expression, or what G.Shch. [Georgy Shchedrovitsky] called the will to self-realisation and M.M. [Merab Mamardashvili] an act of freedom. Thus, style is a sensually embodied, corporeal, aesthetically experienced form of thought."[14]

Our point of view is based on the fact that the reinterpretation strategy underpins the actualisation of the individual conceptual system as an experience of reflection. Researchers consider the following to be its main characteristics:

1) "stop";

2) "looking back" (for more details see: [30]).

The placement of stress on the third syllable of the [Russian] word "refleksiya" is regarded as fundamental to the experience under consideration, since the formation of the individual conceptual system precludes reliance on natural reflexes, as occurs in the case of the individual information system. From this point of view, *stopping* means abandoning natural automatism in the process of speech-thinking activity, while *looking back* refers to a decoding of the verbal element of the information system and return to the system's original non-verbality, followed by the coding of non-verbal elements.

Let us somewhat simplify the described algorithm and note the importance of the following point. Since the process of decoding a verbal sign through the analysis of dictionary definitions inevitably destabilises the determinacy of its objective meaning, a situation arises of the kind described by Janusz Reykowski. [31] The vaguer the semantic field of the verbal element of the system becomes, the more intensely the process in question is influenced by emotions, which, in turn, provides access to the non-verbal elements of the system, or otherwise access to non-verbalised personal meaning (Vitis Vilyunas). Accordingly, subsequent coding of non-verbal experience ensures the actualisation of verbalised personal meaning. In essence, and in full accordance with nature, the linguistic personality makes a conscious effort to:

1) return to non-verbality as the point of departure in the formation of the individual information system;

2) subject non-verbality to verbalisation in order to objectify it.

What is meant here is a rejection of the natural activity responsible for the *self-organisation* of the individual information system, so that the conceptual system may instead be *organised* on that basis. The significance of this thought activity lies in the fact that the *organisation* of the individual conceptual system ultimately results in the *self-organisation*—or, in other words, the *self-consciousness*—of the linguistic personality, who attains authentic freedom through such activity. As Iosif Levin writes, "I am free only if I am myself; moreover, only if—and to the extent that—I have created, 'made,' myself, rather than being the product of biological or social factors beyond my control." [8, p. 121]

An indirect indication of real freedom, whose acquisition occurs in the process of actualisation of the individual conceptual system, is the following circumstance. In contrast to objective, or "indifferent," meaning (Aleksey Leontev), which the individual employs arbitrarily and thereby subjectivises to the point of alienation,

[13] Podoroga V. Project and experience. G. Shchedrovitsky and M. Mamardashvili: Comparative analysis of thinking styles. *Intelros.ru. Project and experience*. URL: http://www.intelros.org/lib/statyi/podoroga1.htm (accessed: 19.04.2026).

[14] Ibid.

verbalised personal meaning, emerging from the collectively constituted sphere of non-verbality, is inherently intersubjective. It was presumably in this sense that Humboldt insisted on the need to view language from the perspective of the spirit of the people. Here we are talking about the dual unity of non-verbal and verbal elements that manifests language as an individual conceptual system. Their difference from the previously mentioned "bare," abstract articulatory feeling lies in the fact that the verbal elements are filled with personal experience, which demonstrates the indivisibility of verbality and non-verbality, rationality and irrationality (emotionality), cognitive and ethical.

In view of the foregoing, the aesthetics of postformalism developed by Jakub Stejskal appears to offer a promising framework for understanding cultural forms and cultural artefacts. [32] The concept of format, which lies at the centre of this approach, provides a means of overcoming the limitations of traditional concepts of form, design and medium. Stejskal examines how art historians, anthropologists and archaeologists engaged in the aesthetic analysis of artefacts, while positioning themselves as "remote observers," become part of a broader project concerned with "identifying the causes underlying the emergence of artefacts." [Ibid.] This is particularly important when it comes to artefacts from contexts distant in time and culture (Cycladic marble figures, Papuan headhunter shields, late Gothic monochrome wooden sculptures). The question of whether we can ascribe aesthetic status to such objects, or deny such a status, is directly related to the problem of interpretation and reinterpretation raised in this article. According to Stejskal's conception, format is what preserves the unity between the artefact's sensuous appearance and the cultural codes through which it becomes "readable" to the contemporary researcher.

In turn, Basil Zimmermann's *Waves and Forms* project [33] proposes viewing culture through the prism of materiality, understood in terms of specific traces of self-expression, artefacts and actions. This approach, which combines the relativistic perspective of the social and human sciences with a positivistic but non-essentialist view of materiality based on classical physics, permits the dynamics of culture to be analysed as a process of creation, dissemination, or dispersion of forms among people, objects, and (especially) digital media. This opens up the possibility of empirically studying how cultural forms gain or lose their effectiveness in specific material embodiments, whether these involve electronic music devices, computer encodings or the design of digital interfaces.

Finally, in her analysis of the transition from contemporary culture to globalised modernity, Keti Chukhrov (Ketevan Chukhrukidze) proposes viewing culture not as a "thesaurus of valuable artefacts," but as a diachronic mode of universality which, even when rejected—as in modernism or the avant-garde—enables an artistic movement to acquire a meta-dimension and take its place in history. Culture in this sense is parallel to the concepts of humanism and humanitarian knowledge. In the context of contemporary semiocapitalism, technoscientific and posthuman studies acquire particular significance, since they tend to neutralise the historical genealogy of culture. [34]

Consequently, the paradigmatic context of global modernity must be defined not only through the practices that embody it, but also through the experience that is drawn from it. This brings us back to the original idea of this article: the authenticity of a cultural form is measured not by its conformity to ready-made models, but rather by its capacity to be an event of thought and action, which is rooted in the living fabric of human communication and at the same time open to transcending its own boundaries. Against this background, the criterion of cultural authenticity is associated with the experience of conscious service

as realised within the individual conceptual system through the triune unity of Ethos, Logos and Pathos.

Conclusion

In summary, the integration of philosophical, cultural-studies and linguistic concepts relevant to the contemporary humanities paradigm has broadened the understanding of cultural forms and cultural artefacts, substantiated the need to rethink the fundamental mechanism of their spiritualisation, and prompted a reconsideration of the concept of culture itself. Culture is understood as a continuous process of transition from the given to the created, from natural automatism to free action, and from simulation to authenticity—a process impossible without personal effort and responsible choice.

At the same time, applying ideas developed within the philosophy of language to the sphere of cultural forms and cultural artefacts has brought their dual character into clearer focus. Its essence may be stated as follows: whereas operating with ready-made cultural forms and artefacts leads to cultural stagnation and consequent degradation, their re-creation leads to cultural flourishing marked by new cultural achievements.

Taking into account the isomorphism of language and culture, we have considered it necessary to accord the rhetorical canon the status of a communicative universal, on the basis of which the linguistic personality can attain integrity by eliminating any disjunction between thought, word and deed.

From such an ontological perspective, the corporeality of an artefact is not a simple material shell, but a necessary condition for its semantic completeness. The thinning of corporeality in the digital age deprives the cultural form of its capacity to constitute an encounter between the human being and the world. The restoration of corporeality, therefore, is achieved not through archaicisation, but through an act of reinterpretation that restores the artefact's unique texture, handmade character and temporal depth. The materiality of the artefact becomes not a passive carrier, but an active mediator of memory and experience, linking the givenness of the past with the createdness of the present. Within this framework, emotionality (irrationality) thus becomes not merely a "by-product" of cognition, but its cognitive foundation. In the present cultural situation, marked by the increasing capacity of AI to imitate human creativity, it is emotional uniqueness—the exclusivity of lived experience—that preserves the primacy of the human over the algorithmic. Thus, corporeality and emotionality constitute two facets of restoring authenticity to culture. The corporeality of the artefact guarantees its rootedness in history, while emotion endows it with personal meaning and an ethical dimension.

Finally, the linguistic personality's attainment of spiritual self-consciousness through the co-being of the given (cognitive) and the created (ethical), which manifests itself most clearly in the sphere of morality, provides grounds for the following conclusion: authentic culture differs from the pseudo-cultural forms that imitate it insofar as it is subordinated to ethics.

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