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### Current Issues of Musicology

**Tatyana Naumenko** (Moscow; e-mail: t.i.naumenko@gmail.com)

Modern musicology and “the style of time” p. 4

The paper is devoted to the current state of musical science during the last 20 years. Most popular themes, issues and approaches are described and analyzed. Contemporary trends in musicological discourse of recent years are characterized in sociocultural and scholarly context.

**Keywords:** modern musicology; musical research; music culture.

### Music and Modern Society

**Natalia Gulyanitskaya** (Moscow; e-mail: natasergul@yandex.ru)

Classic and non-classic in contemporary postmodern Russian music p. 13

The paper is focused on Russian postmodernism in music. There are some phenomena where elements of classical style are preserved. Musical parameters - pitch, rhythm, timbre, texture and form – may be ambiguous and twofold. Minimalist music by V. Martynov, P. Karmanov, A. Batagov and some art-productions by TPO “Composer” are taken as examples of Russian postmodern style.

**Keywords:** contemporary Russian music; Moscow music Post Conceptualism; TPO “Composer”

### Questions of Music Theory

**Irina Susidko** (Moscow; e-mail: lspriv@mail.ru)

Early opera as analysis subject p. 22

The main issue of the paper is the question of importance of the late 17th and 18th centuries' Italian opera in contemporary theory of musical forms. The role of aria in the crystallization of baroque and classical forms is being analyzed. They are concerto-form, sonata-form and reprise as part of musical composition. The genesis of classical thematic material within Italian aria is described as well.

**Keywords:** Italian opera of the late 17th and the 18th centuries; aria; theory of musical form; sonataform; baroque and classical concerto-form.

### Pages from Musical History

**Margarita Grigorieva** (Volgograd; e-mail: margrig13@mail.ru)

Gesualdo's iconography: myth and reality p. 30

The paper looks at the Italian Renaissance composer Carlo Gesualdo as iconographic figure. The altar masterpiece “The Repentance” (“Il perdono”) from Santa Maria della Grazia from Gesualdo is being described. This is the only trustworthy portrait of the duke-musician. This manneristic painting is in full accordance with Gesualdo's temperament and his music. There is also some information on more Gesualdo's images (they are dated by the years after his death) and about one more of his portraits from private collection

reminding of “Il perdono”.

**Keywords:** Gesualdo; iconography; Mannerism.

***Natela Enukidze*** (Moscow; e-mail: telemuh@mail.ru)

Russian Vampukas before and after “Vampuka, African Bride” p. 37

Some selected Russian opera travesties from the beginning of XIX to the first third of XX century are considered in this essay. Author’s attention is focused not only completely on the travesties formed in textual forms such as satirical article or parody opera libretto, but also on the staged examples. Among the latter the special position is belonged to the plays written by Ilya Satz and Nikolai Evreinov which brought popularity and fame to the Theatre of Miniatures «Krivoe Zerkalo» («False Mirror») they were written for and where they were staged.

**Keywords:** “Vampuka”; Russian opera; travesty; cabaret.

***Tatiana Tsaregradskaya*** (Moscow; e-mail: tania-59@mail.ru )

“Cummings ist der Dichter”: birds and structures p. 59

The main object is the cantata by Pierre Boulez written in early 1970s . Poem by Cummings is set to music according to its inner poetic structure, compositional technique of the composer reveals both specific of transformational verbal language and principles of “work-in-progress” developed by Boulez.

**Keywords:** Boulez; Cummings; verbal and music structures interaction; “work-in-progress” technique

## **The Psychology of Creation**

***Dina Kirnarskaya*** (Moscow; e-mail: kirnarskiy@gmail.com)

The architectonic ear in the structure of composer’s talent p. 69

The paper is looking at the highest manifestation of human musicianship – the architectonic ear for music that is responsible for the whole and its parts to correspond each other in musical text. Musicalproductive ability, creating new musical elements and their groupings and esthetic sense in music, accepting or rejecting those elements and their combinations form the working mechanism of architectonic ear. There are examples of architectonic ear’s work in different types of music and different composers.

**Keywords:** architectonic ear; composer creativity; structure of musical composition.

## **Books**

Books, published by the Russian Gnesins Academy of Music in 2007–2011.  
Annotated bibliography (by E.K. Fedotova) p. 81

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