

Abstracts

Mikhail Mishchenko

About ornamentation

The article is an attempt to present ornamentation as a fundamental law of music. The article explains how the ornamentation principle determines rhythm (*tempo rubato*) and metre and describes the relation between musical elements with or without ornaments (straight line, pedal) and peculiarities of ornamentation in different musical styles.

Keywords: *ornamentation, pedal, tempo rubato, measure, J. S. Bach, W. A. Mozart, F. Mendelssohn, A. Schoenberg, N. A. Rimsky-Korsakov, E. Kurth, M. Lussy, Jérôme-Joseph de Moiny, I. A. Braudo.*

Elena Titova

The lost text: The epigraph to A. I. Kuprin's short novel The Garnets Bracelet

When in first appeared in 1911 in *Zemlya* almanac, A. I. Kuprin's short novel was preceded by an epigraph, in music notation, from second movement of Beethoven's Piano Sonata No. 2 No 2; however, in all subsequent publications the epigraph was absent. Elena Titova analyses this epigraph and its implications.

Keywords: *A. I. Kuprin, The Garnets Bracelet, epigraph, Beethoven's Piano Sonata Op. 2 No. 2, Zemlya almanac, notation.*

Vadim Keylin

Electric circuit as a musical instrument and a graphic score: Peter Vogel's sound sculptures

V. Keylin investigates sound sculptures of the German artist Peter Vogel who uses electric circuits as a sound-producing mechanism, which at the same time also serves as a sculptural form. As a result of such unity of form and function, Vogel's sound sculptures function as both musical instruments and graphic scores. Two main functions of a graphic score — the aesthetic and instructive ones — also become inseparable. Interacting with such an instrument-score the viewer becomes a performer and a listener.

Keywords: *Peter Vogel, sound sculpture, graphic score, interactive art.*

Natalya Degtereva

Questions of terminology in the analysis of opera

The author reconsiders the definition of terms *musical framework* and *musical dramaturgy*, which are widely used in Russian scholarship on opera in textbooks and academic writings. The article surveys examples of their contradictory use, and introduces a new term *motivic plot*.

Keywords: *opera, musical dramaturgy, motivic plot.*

Nataliya Ogarkova

Yuri Karlovich Arnold (1811–1898)

The biography of Yu. K. Arnold, a composer, a music critic, a music theorist, and a music educator, is an article written for an encyclopaedic dictionary of St Petersburg music and musicians of 1801–1861, *Muzykalniy Peterburg. Entsiklopedicheskiy slovar. 1801–1861*, published by the Russian Institute of the History of Arts. This biography uses previously neglected documents from Arnold's archives at the Russian Institute for the History of the Arts.

Keywords: *Petersburg, 19th-century, Yu. K. Arnold, biography, Russian musical tradition, German musical tradition, the Russian Institute for the History of the Arts.*

Nina Ryazanova

P. B. Ryazanov's letters to B. V. Asafyev

The three letters written by P. B. Ryazanov, a musicologist, a composer and a Leningrad conservatoire teacher, to his colleague B. V. Asafyev may be of interest to researchers of the history of Soviet musicology. The letters contain valuable information about documents P. B. Ryazanov worked with, his folk-song collecting expedition to the Volga region, and a rehearsal of his string quartet.

Keywords: *P. B. Ryazanov, B. V. Asafyev, melodies, music intonation, I. F. Stravinsky, solfeggio, quartet.*