

## Abstracts

Dmitriy Kurkin

*The terms “chord” and “polychord” in 20th-century music theory  
(as exemplified in Shostakovich’s compositions)*

Analyzing Shostakovich’s works, the author reconsiders the notion of “chord” and usage of the term, and raises the question about the meaning of the term “polychord”. The article features an analysis of stratification of musical texture in Shostakovich’s music in relation to structure and form.

Keywords: *Shostakovich, chord, polychord, texture, stratification.*

Valentina Moiseyeva

*Elias Lönnrot’s music-educational project:  
a collection of songs for kantele*

The article investigates little-researched material — the work of Elias Lönnrot’s, a Finnish linguist, folklore scholar, doctor, professor of Finnish language and literature, and the author of the literary version of *Kalevala*. A detailed description of Lönnrot’s musical career, in particular his endeavor to collect and systematize folk melodies, is complemented by the analysis of unpublished manuscripts from the Lönnrotiana collection.

Keywords: *Elias Lönnrot, kantele, Laitinen, Karelian-Finnish folklore, Kanteletar.*

Maria Ivanova

*Principles of micro-cycle organization in the service  
for the Saints Boris and Gleb on July 24*

Based on the sources from the 15–17th centuries (of which seven are notated and seven lack notation), kept at the Russian State Library, The Library of the Russian Academy of Sciences, and The National Library of Russia, the author determines the chant repertory for the lity memorial service. The author also proposes methods of analyzing the musical organization of this service as an artistically unified whole.

Keywords: *princes Boris and Gleb, service, lity, liturgical manuscripts.*

Nadezhda Minchenkova

### *The chant book Trezvony*

The article offers an analysis of the Russian notated chant collection *Trezvony*: its structure, paleographical features, and connections to other liturgical books. Creation of *Trezvony* in the second half of the 16th century was caused by the growth of the chant repertory and sophistication of the singing style. The 17th and the first half of the 18th century saw expansion of *Trezvony*, which embraced new chants of different styles, both monophonic and polyphonic. Since the 18th century the book exists in both the Synodical and the Old Believers traditions, retaining its medieval musical style. A description of an 18th century manuscript of *Trezvony* is given in the appendix.

Keywords: *Trezvony*, chant book, *The Menaion*, *znamenny chant*, music paleography.

Aleksandra Ahonen

### *Sergey Taneyev's role in Sergey Prokofiev's musical education*

The article considers the period of Sergey Prokofiev's education at the St. Petersburg Conservatory and the significant role played by Sergey Taneyev in his creative formation. Based on the two composers' diaries and memoirs, the author investigates Taneyev's ideas that influenced the young Prokofiev the most.

Keywords: *Sergey Prokofiev*, *Sergey Taneyev*, *St. Petersburg Conservatory*, *theory of composition*, *pedagogy*.