

## Abstracts

Tatyana Bershadskaya

### *Contemporary terminology as an heir to the major-minor system*

The article shows how terminological clichés, based on traditional norms, hinder the development of fundamental scholarship and teaching music theory.

Keywords: *harmony, music theory, music education, musicology, music terminology, major-minor system, scale, mode, tonality, chord, texture.*

Rein Laul

### *On analysis of musical works (an introductory lecture of the course “Fundamentals of music analysis”)*

The present material opens a series of publications by Prof. R. G. Laul on music analysis. Prof. Laul taught the course “Fundamentals of music analysis” to the students of the Department of Theory and Composition at the Leningrad-St. Petersburg Conservatory from 1974–2005. Prof. Laul’s method combines a theorist’s and a composer’s approaches to music analysis.

Keywords: *music analysis, musical form, musical meaning, interpretation.*

Anna Bulycheva

### *Double bass in France in the Baroque era and the mystery of the double bass part in Jean-Philippe Rameau’s Les Boréades*

The article examines the authorship of the double bass part in Rameau’s last opera. Most scholars are reluctant to attribute this part to Rameau, while conductors, except John Eliot Gardiner, ignore it altogether. However, analysis of the role of this instrument in the music of the French Baroque, beginning from Marin Marais’s *Alcyone*, as well as examination of double bass parts in other compositions by Rameau shows that most probably the author of this part is indeed Rameau himself. Additional evidence in favor of Rameau’s authorship is the substantial discrepancy between this part and the rules prescribed in Michel Corrette’s well-known treatise, inclusion of elements of fundamental bass (according to Rameau’s theory), and the broad interpretation of the instrument’s function. The article also provides an overview of low string instruments that were widespread in France in Baroque era.

Keywords: *double bass, Baroque, Paris Opera, Marin Marais, Jean-Philippe Rameau, fundamental bass, Les Boréades.*

Mikhail Lobanov

*An unstudied compositional type of Russian folk song*

The author examines a compositional type of old Russian songs, which was earlier overlooked by scholars of folk music. Prof. Lobanov discusses differences between regional and areal study of folklore, offers a new classification of compositional types of song verses, and based on this new classification establishes a new type, provisionally titled “Northern dance song.”

Keywords: *folk dance, folk song, verse, compositional type, Northern dance song.*

Anna Krom

*Philip Glass's France*

The article examines the influence of French cultural life of the XX century on the creative activity of the American composer Philip Glass. Formation of Glass's compositional style began in Paris, where he studied under Nadia Boulanger in 1964–1966 and was introduced to the French avant-garde of the 1920s. In Paris Glass became acquainted with the tradition of Indian raga, communicated with Ravi Shankar and Alla Rakha, and started working with the American experimental dramatic theater company. These various influences prompted a turn toward Glass's original minimal style. French influence on Glass's composition was not limited to the Parisian period of his life. The article draws parallels between his music and compositions by Erik Satie and Igor Stravinsky of the 1910s — 1920s.

Keywords: *Philip Glass, avant-garde, Indian raga, Ravi Shankar, Nadia Boulanger, experimental theater, repetitive technique.*