

Abstracts

Maksim Serebrennikov

Fugue improvisation in the Baroque Era

The author examines German examples of ‘thoroughbass fugue’, a kind of music identified as a genre of its own at the end of the twentieth century, attempts to recreate the improvisation technique used by fugue-players in seventeenth and eighteenth centuries, and describes basic improvisation shapes he discovered.

Keywords: *Improvisation, ex tempore, thoroughbass fugue, partimento fugue, J. S. Bach, J. Mattheson, G. Kirchoff.*

Vladimir Rannev

What are the Baroque features in the Baroque minuet?

V. Rannev finds in the rhythmic structures of the French minuet of the seventeenth century features common to other forms of Baroque art. Drawing from critics of other art forms, V. Rannev checks the minuet as a genre for conformity with Baroque aesthetic ideas.

Keywords: *minuet, Baroque, Neoclassicism, Jean-Baptiste Lully, Pierre Beauchamp, Raoul-Auger Feuillet.*

Alexander Vovk

Greek chants in liturgical manuscripts from Western Russia

A number of liturgical manuscripts from West Russia and Moldavia contain chants in the Greek language. A. Vovk examines the types of the manuscripts, their origin, and the system of notation found in them. He analyses the Greek text, its translation into the Church Slavonic language, the transformation of the chants and their spread to other regions.

Keywords: *canticle, heirmologion, Greek church music, Old Russian church music, palaeography, source study, Kievan notation.*

Mehdi Hosseini

Maqam in Persian musicology from the tenth to the fifteenth century

M. Hosseini describes the evolution of the term ‘maqam’. He quotes what Ibn Sina, Al-Farabi, Safi al-Din al-Urmawi wrote about maqam. As an illustration M. Hosseini provides tables and charts drawn by those scholars and converts them into European notation. M. Hosseini claims that in a scale of 17 or 24 tones only 7 or 8 tones are actually significant, the rest being

their variants. M. Hosseini concludes that the underlying laws governing the structure of the monadic music of the West and the East are essentially the same.

Keywords: *Maqam, interval, Persian musicology, Al-Farabi, Alfarabius, Ibn Sina, Avicenna, Safi al-Din al-Urmawi.*

Antonina Maksimova

George Balanchine's and Vladimir Dukelsky's joint artistic endeavours

A. Maksimova explores George Balanchine's and Vladimir Dukelsky's collaboration in writing for the stage. G. Balanchine and V. Dukelsky worked together in Europe (for Serge Diaghilev's Ballets Russes) and America and wrote a number of ballets and musicals, some of which remained unstaged.

Keywords: *Vernon Duke, Serge Diaghilev, George Gershwin, Broadway, musical, ballet.*