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THE REFLECTION OF THE BOOK THEME IN SATANISM AS A KIND OF SUBCULTURE: THE ANCIENT STAGE

Abstract. Among the origins of the world book culture, an important place is occupied by the entire spectrum of religious beliefs, including their antipode – all types of anti-sacredness: "renounced books", magic, occultism, esotericism, etc. Among them a noticeable place belongs to the phenomenon that Satanism as a protest against the dominant position of Christianity. The prerequisites for the emergence of Satanism, the role of Abrahamic religions in its strengthening in the mass consciousness are considered. Chronologically covers the period from the appearance of Judaism to the early Middle Ages.

Keywords: religion, satanism, book, origins of book culture, Old Testament, apocalypse

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LIBRARY HISTORY AND IMAGE OF THE LIBRARY

Abstract. The author considers the problems connected with libraries image formation and points out the necessity of using the librarianship history materials in libraries activity to create positive image of the institution itself and the profession of a librarian (e.g. facts reflecting libraries activity in the years of the Great Patriotic War). To form the library image, the efforts of the two groups specialists i.e. historians, ethnographers and "library PR-specialists" should be combined. This direction in training college and institute of culture students with the corresponding profile should be paid much attention to. All efforts to create the positive image of a library will be a real success if library workers themselves take part in it.

Keywords: library history, library image, the Great Patriotic War, PR-activity of a library

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BIBLIOGRAPHICAL AND BIBLIOMETRIC DIFFICULTIES OF STUDYING SCIENTIFIC DEPOSIT BIOLOGIST A. SKVORTSOV

Abstract. At present, the time of "effectiveness race", bibliometric results have become a counterpart of information-analytical activity in the field of scientific researches all over the world. In spite of the extremes in using bibliometric indices which have been mentioned even by the citation index creator Eugene Garfield, the "citation net" elicitation is one of the rational approaches if it is considered not as a science administering means but as a tool of scientometrics. In light of this the scientific works review of the chairman of the board of directors (1974–2008) of the Moscow branch of the Russian botanic society, deputy-editor-in-chief of "The Nature" journal, one of the founders of the Russian Academy of Natural Sciences, head of the flora department of the Chief botanical garden, Doctor of natural sciences A. K. Skvortsov through the prism of Web of Science Core Collection (WoS) database. In spite of the fact that only six works by A. K. Skvortsov were indexed in WoS, many other of his works are cited more often by other authors whose publications have been indexed in WoS database. The information cited in WoS database is "the author's citation in WoS". The article contains the methods and the results of the carried out bibliometric survey and discusses bibliographic and bibliometric difficulties detected by the author.

Keywords: A. K. Skvortsov, botanics, world information space, science citation index, Web of Science

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DYNAMICS OF SOCIAL REPRESENTATIONS OF THE RUSSIAN WORLD: THE ROLE OF CULTURAL EVENTS AS A FACTOR OF CHANGES

Abstract. This article discusses the trajectory of changes in the image of the Russian world and the impact of cultural events implemented in the framework of state policy on this dynamics. The relevance of the study of this problem is to increase the role of the Russian world in the actual socio-cultural space of the early XXI century. At the same time, the existing image of the Russian world in the minds of society is dynamic, the influence on it is different factors (not only cultural events, but also the current geopolitical situation, the media, etc.). An important role in creating an actual image of the Russian world is played by the state cultural policy of the Russian Federation as an instrument of "soft power" of the state. The article proves that effective activity in this direction is able to neutralize the negative impact of other sources of image formation that are not subject to control, which makes the cultural policy of the Russian Federation a priority direction of foreign policy activities to form the image of the Russian world. The article analyzes the main state documents regulating this activity, on the basis of which the main directions of the state cultural policy are highlighted, as well as examples of specific cultural events that have had a positive impact on the image of the Russian world in the consciousness of society, which is proved by the latest sociological research. In particular, in addition to direct cultural events (defined within the framework of the state cultural policy), events with cultural potential (for example, major sporting events) are identified, which allows them to also influence the image of the Russian world.

Keywords: Russian world, image of Russian world, Russian culture, social and cultural policy, sociocultural dynamics, sociocultural development, cultural policy, cultural events

For citing: Astafyeva O., Kozlovitseva N. 2018. Dynamics of social representations of the Russian world: the role of cultural events as a factor of changes. *Culture and Arts Herald*. No 4 (56) : 31–40.

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ON THE SIMILARITIES AND DIFFERENCES OF POWER AND CULTURE

Abstract. Power is characterized by the conscious ambition to regulate social reality because regulated and structured is much easier to operate. Aspiration of culture to regulate social organization and people's understanding of the world was always spontaneous. The author considers the main motives of regulations in social life and structuring of a society as well as formation of social consciousness which are typical for power and culture, and their adherence to vertical hierarchical model of a society organization and form of symbolic expression of this principle in culture. Culture satisfies mainly individual interests of man (social, intellectual, emotional, informational) while power satisfies collective interests of a community (chiefly political and economic). Following different aims in striving for regulation both power and culture provide the process of social regulation of life in a society and its administering.

Keywords: power, culture, social order, the structuring of society, controlled and spontaneous self-ordering, hierarchy
For citing: Flier A. 2018. On the similarities and differences of power and culture. *Culture and Arts Herald*. No 4 (56) : 41–

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CULTURAL POLICY OF WAR-MEMORIAL HERITAGE PROTECTION: TO THE ISSUE OF RESEARCH METHODS

Abstract. The authors for the first time conduct a comprehensive scientific analysis of the methodology of research of the phenomenon of "military-memorial heritage", cultural policy in the field of preservation of memorable places and structures. The key theories in cultural studies and other social Sciences and Humanities related to the study of the concepts of "cultural policy", "monuments of history and culture", "military-memorial heritage", "politics of memory" are analyzed; the authors' attitude to the role of military-memorial heritage in national and world culture is studied; the list of methods and techniques of research in relation to cultural policy in the field of preservation of military-memorial heritage is presented. The scientific article, based on domestic and foreign methodology, analyzes the possibility of studying such aspects of the military-memorial heritage as its role in the formation of state cultural policy, national consciousness; overcoming identification crises; development of optimal culture; education of future generations based on the victories of the past; representation in modern domestic practices of memory preservation and others. The scientific article, based on domestic and foreign methodology, analyzes the possibility of studying such aspects of the military-memorial heritage as its role in the formation of state cultural policy, national consciousness; overcoming identification crises; development of optimal culture; education of future generations based on the victories of the past; representation in modern domestic practices of memory preservation and others. In the scientific article on a specific basis proved the presence of diverse methodological tools for systematic research of cultural policy in the field of preservation of military-memorial heritage; the need to attract methodological developments of Russian and foreign scientific thought; the use of complex interdisciplinary approaches, the range of General scientific, private scientific and specific methods.

Keywords: methodology, cultural policy, military-memorial heritage, memorable places and constructions, historical and collective memory, politics of memory

For citing: Rubin V., Spiridonova E., Tsukerman V. 2018. Cultural policy of war-memorial heritage protection: to the issue of research methods. *Culture and Arts Herald*. No 4 (56) : 48–57.

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ART, SOCIAL MEMORY AND ITS MYTHOLOGIZATION

Abstract. Impact of art on the social memory is determined by the extent of influence of artistic images on the internal world of man. The results of the researches carried out by the author have disclosed some mechanisms of this process where historical content and social meaning of the composition as if reconstructed by a person perceiving it by some guidelines given by the author but the final result of perception is determined by spiritual activity of the recipient himself. Elements of social

memory of a society in a work of art being organically interweaved into the tissue of living human artistic images insensibly affect the consciousness of man simultaneously affecting thoughts, feelings and will.

Art not only facilitates the appearance of new myths but also receives a great number of images from the myths because these imagery models born in myths are used then in art and start living in it but in a new capacity. According to its history mythological consciousness is going through the period of renaissance in art as well. To a great extent it is caused by the fact that the most part of social memory is formed by the influence of literature, art and television. Memories of people are closely interrelated the books they have read, dramatic performances, photographs and films they have seen. History of books and films characters, plot of literary works, peripeteias of imagery fates of characters are often conceived as absolute historical proofs, as a time document.

Keywords: art, artistic image, social memory, myth, modernization, the media, the Internet, UFA, Hollywood, Bollywood

For citing: Sokolov K., Osokin YU. 2018. Art, social memory and its mythologization. *Culture and Arts Herald*. No 4 (56) : 58–65.

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COMMUNICATION STRATEGIES OF CINEMATIC TEXT IN CONTEMPORARY CRISIS OF LITERATURE CENTERED APPROACH

Abstract. The article deals with the analysis of the dilemma between the communication strategies realized in Soviet cinematography and cinematic film in the contemporary crisis of the literature centered approach in Russian literature studies. In this paper we use the general semiotic conceptions of art text aimed at identification of peculiarities of the text's sign, symbolic, semantic and stylistic structure. The author during his researches uses complex methodology combining phenomenology, hermeneutics, structural-semiotic and comparative approaches and points out principle differences in the ways of narration, specificity of imaginary symbols, types and cultural-philosophical character of inter-textual ties in the films under consideration. In methodological approaches to such problems the author uses the notions and categories of philosophy, theory of culture and esthetics. All this allows him to stay on the way of formation individual creative approach while analyzing texts of art. The author shows close links of literature-centrism with logo-centrism and proves during the analysis that the change of power of Word to power of visual image in modern culture signaling the crisis of logo-centrism has been reflected in fiction (surrealism and other forms of modernism) and has been clearly revealed inside cinema of XX – XXI centuries on the level of different vectors of its development, literature-centrism in Soviet art and oriented on different media types in post-modernist cinematography. The Soviet and contemporary adaptations of the works by N. Gogol and A. Chekhov are analysed. The analysis revealed one-dimension illustrative aspects of the text-reading and polymorphy of the text-writing. The analysis shows that the communication strategies of the cinematic text in terms of the contemporary crisis of the literature centered approach expand opportunities of non-classical fiction.

Keywords: communication strategies, Soviet cinematography, cinematic text, crisis of literature centered approach, sign and symbol structure of text, polymorphy of text-writing, non-classic fiction

For citing: Gasheva N. 2018. Communication strategies of cinematic text in contemporary crisis of literature centered approach. *Culture and Arts Herald*. No 4 (56) : 66–72.

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EDITORIAL-PUBLISHING PROBLEMS AND THE ROLE OF PERSONALITY IN THE FORMATION OF THE ISSUE «ORENBURG EPARCHIAL JOURNAL»

Abstract. The published article is devoted to the history of creation, problems of editorial and publishing work during the first decade of «Orenburg eparchial journal»'s existence (1873–1882). The most important published materials are briefly described. Much attention is paid to the role of personality in the existence of this edition. The necessity of active participation of the eparchia's in the management of the journal and publication of his works in it is emphasized. This theme is revealed for the first time in the article by the example of the Bishop of Orenburg and Ural Veniamin from 1879 to 1882, who greatly contributed to overcoming the crisis in the editorial work of the journal. It is his great merit that the journal gradually becomes diverse in

content, interesting and useful for the Orenburg city and peasant clergy of the 1880s. The article emphasizes that Bishop Veniamin not only took an active part in the management of the journal, but was the author of articles in which he touched upon the most important Christian-philosophical problems, explained the essence of biblical concepts, the deep content of Scripture and Christian parables. Like many similar editions of other eparchias, «Orenburg eparchial journal» gives researchers a variety of material for the study of folk culture of the second half of XIX– beginning of XX centuries.

Keywords: journal, article, editors, crisis, problems, bishop, Christian, activity

For citing: Rozov A. 2018. Editorial-publishing problems and the role of personality in the formation of the issue "Orenburg eparchial journal". *Culture and Arts Herald*. No 4 (56) : 73–80.

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THE ATTITUDE OF WORKERS OF THE POST-REFORM URALS TO RELIGION (BASED ON PROVERBS AND SAYINGS)

Abstract. Since the middle of the XIX century and up to date assessment of religiosity of the Russian people, there are different points of view, in its extreme form presented concepts of God-bearing people and atheist. Taking into account the increasing role of religion in the life of a modern Russian society revealing its real impact on the lives of people not only in the post, but also the pre-Soviet stage is not only scientific, but also social and political interest. This article attempts to solve this problem at the regional example of the mining workers of the Urals in the post-reform period. It focuses on the analysis of materials, directly emerging from the worker-peasant environment in the face of proverbs and sayings. Their study and comparison with other sources led to the conclusion about the complex and contradictory attitudes of the Ural workers to Christian culture that is different surface character of religiosity and the gap between the external, ritual form, which, in general, respected, and internal content, expressed in the fall authority churches. In this system of coordinates religion expressed the desire for an imaginary, perfect, just peace, has served as the psychological defense of the masses in a constant struggle for survival, and their attitude towards it is largely determined not by sincere faith, habit and pragmatism. These findings are confirmed by numerous testimonies of contemporaries and expert assessments at the turn of XIX – XX centuries.

Keywords: religion, the workers of the Urals, proverbs, church, sacralization, ceremonies, priests, the revolution

For citing: Korobkov YU., Korolev N. 2018. The attitude of workers of the post-reform Urals to religion (based on proverbs and sayings). *Culture and Arts Herald*. No 4 (56): 81–90.

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FEATURES OF FORMATION OF THE RUSSIAN SONG TRADITION OF THE SOUTHERN URALS

Abstract. Preservation of song traditions in the modern cultural field is a priority for any stage of ethnic development. They accumulate the life experience of previous generations, they are a kind of indicator of the cultural state of society and the changes taking place in it, are the most valuable source of information on the history of the functioning of culture. Features of formation of the Russian song tradition are connected with history of settling and formation of the investigated territory – the Southern Urals. The Russian population was formed mainly in the course of land and industrial colonization by multi-temporal resettlement flows from many Russian provinces, as well as due to the creation of the Orenburg fortified line that covered the South-Eastern border of the Russian state. In the process of resettlement of Russians in the Southern Urals, there was the formation of three socio-cultural communities – the peasantry, the mining population and the Cossacks. Historical and ethnographic features of the settlement of the southern Urals form a colorful picture of the regional song culture, formed on the traditions of immigrants from the Northern, North-Western, Central and other regions of Russia. The materials of folklore and ethnographic expeditions demonstrate the predominance of lyrical songs of the family and household cycle, the preservation of

wedding songs in the passive memory of informants, the existence in rural areas in the context of the funeral and memorial rite of spiritual poems, the mention of the songs of the calendar is almost lost.

Keywords: russian vocal tradition, the historical and ethnographic peculiarities of the settlement, the South Urals, regional singing culture

For citing: Safonova N. 2018. Features of formation of the Russian song tradition of the Southern Urals. *Culture and Arts Herald*. No 4 (56): 91–96.

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DESIGN OF COMMUNICATION PRODUCTS: CURRENT TRENDS IN THE CULTURAL SPACE OF THE CITY

Abstract. The design of communication products, its quality and the complex of tools used in the design directly affect the cultural space of the cities where they are represented. The study of current trends in this area allows to analyze the processes and patterns of development of communication of products design, as a part of the design of the urban environment. The effectiveness of the informational, communicative, aesthetic impact of communication products depends largely on the set of design tools used in the development. You should consider the technological standards, legal and aesthetic requirements for the content and design, as well as fashion trends in advertising design. The combination of design tools included in a particular project has a significant impact on the development of the cultural space of the city. Current trends in the design of communication products are the following: minimizing the number of fonts, typographical and graphic techniques, color shades, detail of objects; simplification of the composition through the structuring of space, with a marked dominance of the center and dynamics.

Keywords: communication products design, cultural space, urban environment design

For citing: Leshukov A., Chebotarev A. 2018. Design of communication products: current trends in the cultural space of the city. *Culture and Arts Herald*. No 4 (54) : 97–103.

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PORTRAIT IN THE ART PAINTING AT THE END OF XX CENTURY: IMAGES, FORMS, DIRECTIONS (ON THE EXAMPLE OF TYUMEN PAINTERS' CREATIVE ACTIVITY)

Abstract. A portrait genre in Tyumen art is considered and analyzed on the basis of traditional methodological apparatus which assumes to elicit the character of relationship between a model and an artist, objectivity of personal characteristics of the being depicted and subjectivity of his/her perception by a portraitist. Portrait images in modern art are correlated with main style trends in the portrait genre of past ages. One of the important research tasks is to detect novations in imaginative portrait concept in modern art. On the whole Tyumen visual art has been developing with all-Russia art and represents its main art movements and trends, co-opting main modern tendencies of a Person artistic conceptualization. The article analyzes portrait images of A. Chemakin, O. Fyodorov, A. Amelin-Iakhin, V. Sizov and states originality of their artistic solution.

Keywords: portrait, image, trend, ultragraphy, A. Chemakin, A. Amelin-Iakhin, V. Sizov

For citing: Semenova V., Chernieva Z. 2018. Portrait in the art painting at the end of XX century: images, forms, directions (on the example of Tyumen painters' creative activity). *Culture and Arts Herald*. No 4 (56) : 104–109.

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POST-SUBCULTURAL: PROBLEM OF THE SUBCULTURAL CHARACTER

Abstract. The article is devoted to studying a problem of post-subcultures and a subcultural character corresponding to the present stage of development of subcultural groups. According to M.A. Zharkova's typology three types of modern subcultures are pointed out. The first type is subcultures, which do not answer criteria of the present postmodern stage of development of society. The author places the subcultures of the past, which do not exist now, to this type. It is some kind of museum of historical subcultures connected with certain events in life of the country. The second type of subcultures is the modern youth subcultures, which are not answering to criteria of a substream (image subcultures, subcultures on pronounced interests, hobbies having character of entertainment, hedonism, game subcultures, subcultures of a certain way of life). The third type – substreams.

The author raises a question of existence in them "the subcultural character" – "ideal type" for this group, the creator or the inspirer whose lines are traced at all levels of development of subcultural group (externally - attributive, formal and organizational, esthetic-artistic, worldview value-based).

The certain type of the subcultural character corresponds to each of the presented types of subcultures: 1) the character-legend, replacing completely or partially subcultural tradition; 2) character-conductor, indicating on really or the mediated existence by this or that subculture, without replacing her; 3) the character-principle – existing as the law created by the subcultural group and serving as selection criteria on this or that time span of characteristic subcultural features.

On the basis of characteristic features of a substream (coming into existence as a result of temporary immersion, leaving to "other world", binary opposition, but not "we-they", peculiar for historical subcultures, but "we-I", formation of substream consciousness which, in view of temporality of the substream, has no significant impact on a way of life of its representatives) the probable type of the subcultural character corresponding to it is described.

Keywords: subculture, post-subculture, substream, subcultural character

For citing: Pavlova A. 2018. Post-subcultural: problem of the subcultural character. *Culture and Arts Herald*. No 4 (56): 110–115.

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PRE-REVOLUTIONARY RUSSIA IN MUSICAL SPACES AND AUDIO CODES (BASED ON THE NOVEL BY AMFITEATROV A. V. "TWILIGHT OF GODLINGS")

Abstract. Activity of A. V. Amfiteatrov (1862–1938) as a writer, journalist, literary and music criticist is connected with music. His novel "Twilight of the godlings" (1908) is devoted to the public life at the XIX – XX centuries turn and describes real events in the artistic world of Moscow, Petersburg and other towns of the Russian province. Many readers saw famous personalities of F. Shalyapin, M. Gorky, S. Morozov etc. in his characters.

The popularity of "Twilight of the godlings" was not too long and at present time this literary work has been practically forgotten. The author made an attempt to return this work to cultural everyday life as a novel about music which allows to understand the role played by the musical culture and musical ideals in watershed epoch.

Keywords: A. V. Amfiteatrov, the turn of the XIX – XX centuries, musical culture, M. Glinka, "A Life for the Tsar" opera

For citing: Lashchenko S. 2018. Pre-revolutionary Russia in musical spaces and audio codes (based on the novel by Amfiteatrov A. V. "Twilight of godlings"). *Culture and Arts Herald*. No 4 (56) : 117–123.

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MUSICAL CREATIVE ACTIVITY OF M. D. SMIRNOV IN THE CONTEXT OF FOLK-ORCHESTRAL MUSIC DEVELOPMENT TRENDS. PERSONAL IMPRESSIONS

The author studies development of folk-orchestral music of 30–70 years of the XX century trends and points out the influence of R. Shedrin's creative activity, of "new folk wave" and of symphony culture on the whole on the music of Soviet composers including M. D. Smirnov in particular. The author of the article analyzes his Youth overture for folk instruments

orchestra (form, image-emotional side, thematic invention, modal harmonic language, instrumental-technical aids) and stresses the role of folk art (song like-dance music and instrumental dance-folk tunes of the South Urals) in forming general concept of the composition. Besides this the author also touches upon the symphonic version of music of the Overture as a counterpart of Symphony No. 3. The article also contains memoirs of the composer about his life and creative activity, opinions of his colleagues and of the author of the article about his music who highly appreciated the creative activity and pedagogical skills of professor M. D. Smirnov and his contribution to the development of folk-instrumental culture of the South Urals.

Keywords: Russian folk instruments orchestra, folk-instrumental music development trends, symphonization, chamberization, neo-folklorism, overture

For citing: Bychkov V. 2018. Musical creative activity of M. D. Smirnov in the context of folk-orchestral music development trends. Personal impressions. *Culture and Arts Herald*. No 4 (56) : 124–132.

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SOME QUESTIONS OF THE SPECIFICS OF THE MUSICAL FORM IN CHINESE TRADITIONAL MUSIC

Abstract. The features of some of the most common types of musical forms in Chinese traditional music are considered. The urgency of this problem is due to the fact that structures that have a certain commonality with the forms under consideration are used in the works of modern composers of China, which helps to better understand them. Through comparison with Western European musical forms, their characteristic differences and specific features are revealed. The most common in Chinese traditional music are one-part, two-part, three-part forms, as well as variation, cyclical, cyclic and free. Chinese poetic art had a great influence on the formation of this or that musical form, hence the common principles in the structure of poetic and musical texts. By analogy with Chinese poetry in one-part form, four stages of development can be distinguished – qi, cheng, zhuang, he (起承转合). The main varieties of the Chinese three-part form should be considered uncut (ABC) and reprisal (ABA). Its differences from similar forms in Western European music are that the hierarchical subordination of themes is hardly noticeable; there is no pronounced thematic contrast, which is a consequence of the tendency to gradually reveal the image; the structure of each section of the form is relatively complete; the function of the semantic center is performed by the middle section, and not the first, as in European music. Among the varieties of the Chinese variation form should be called jiahua, free variations and banshees, the formation of which was determined by the influence of national genres. The cyclical form (ABACAD.....) in Chinese traditional music is close to rondo in Western European. Repeating section A implements the linking function, and the main content load is in sections B, C, D, etc., for this reason the completion of the form can take place on one of the contrasting themes. The cyclical form (or quails), which originated in the depths of the Xiqui Chinese Theater, consists of several sections, and those in turn are from a series of tunes (or quo). The specificity of the free form manifests itself in the presence of features of various forms characteristic of Chinese traditional music.

Keywords: China, traditional music, musical form

For citing: Xing Xin. 2018. Some questions of the specifics of the musical form in Chinese traditional music. *Culture and Arts Herald*. No 4 (56) : 133–137.