

Ljudmila V. Alexandrova is Doctor of Arts, Professor of Novosibirsk State Conservatory. Her scholarly interests stretch from Greek antiquity for the second avant-garde and the latest achievements of the 21st century. Main directions of her work include theoretical problems of music of the 20th century, methodology of systemic-structural approach to musical art, study of the questions of phonism, sonoristic, as well as study of music theory of antiquity. Her Candidate dissertation is “On Principles of Symmetry in Music of Bela Bartok” (Leningrad, 1973) and Doctoral dissertation is “Order and Symmetry in Musical Art: Logico-Historical Aspect” (St. Petersburg, 1996). She has introduced the universal notion of symmetry into Russian musicological discourse and developed the theory of logical relationships in music (from pitch to formal levels).

Angelina S. Alpatova is Candidate of Arts, Docent of the Division of Philosophy and Cultural Studies, Assistant Dean of the Department of Politics and Culture, Member of Academic Council of the Institute of Business and Politics, Moscow. She is a Member of Saint Petersburg Union of Scientists. Honored Worker of Higher Professional Education. Dr. Alpatova graduated from Moscow State Conservatory named after P. I. Tchaikovsky; she has earned the Candidate Degree from the same conservatory in 1996. Ms. Alpatova has authored many articles and publications in the encyclopedic editions on the topic of archaic music in the world culture. She is a participant and organizer of a number of regional and international conferences.

Amina I. Asfandiarova is Candidate of Arts, Assistant Dean of Student Affairs at the Ufa State Academy named after Z. Ismagilov. She is an Honored Worker in Arts of the Republic of Bashkortostan, Professor at the Department of Piano. She is the Member of the All-Russian Pedagogic Research Consortium “Innovative Programms of Russian Musical Theoretical Education” named after Boris Asafiev. Her professional skills and individual features of style allow performing in concerts in Bashkiria and beyond. Her Candidate dissertation is from Novosibirsk State Conservatory (2003). She is the author of a monograph *Intonational Lexics of Pastoral Images in Thematicism of Keyboard Sonatas of J. Haydn* (Laboratory of Semantics, Ufa 2007). Her research follows the ideas of practical semantics, directed toward solutions of problems of musical text and its performer.

Olga A. Bozina is a graduate student at the Department of Theory and History of Music at the Astrakhan State Conservatory. She is the teacher at the Krasnoyarsk State Academy of Music and Theater. She has graduated from the Krasnoyarsk State Institute of Arts. The topic of her dissertation is “Semantics of Keys in the Operatic Works of N. A. Rimsky-Korsakov.” This topic has been reflected in a number of publications, related to synesthesia in music, musical characterization of the acting figures, and stage action in Rimsky-Korsakov’s operas. She has participated in a number of national and international conferences.

Alexander Demchenko is Doctor of Arts, Professor, Chair of the regional Dissertation Committee of the Saratov State Conservatory named after L. Sobinov. He is a full member of the Russian Academy of Natural Sciences, a member of the Journalist’s Union and a member of Composer’s Union of the Russian Federation. He has published a number of monographs, articles on history of Russian music, musical ethnography, and methodology of music scholarship. He combines teaching with lecturing and working as a musical critic.

Natalia V. Devutskaya is teacher of theory at Voronezh State Academy of Arts. In 2000 she has graduated from Department of Theory and Composition at Moscow State Tchaikovsky

Conservatory where she studied with Valentina N. Kholopova. The topic of her dissertation is “Phenomenon of Serialism: the Sources and the Evolution (On the Examples from Music of Anton Webern and Pierre Boulez).” She has published a number of articles on the topic and participated in a number of national and international conferences. Her field of interests covers the complex interaction of various strata of musical texture: structural-morphological, processual-syntactic and image-semantic.

Yelena N. Fedorovich is Doctor of Pedagogy, Professor, Assistant Dean of Research, Chair of the Division of Theory of Performance and Musical Pedagogy of the Ural State Conservatory named after M. P. Musorgski. She has graduated from the Ural State Conservatory majoring in piano and has earned Candidate and Doctor Degrees from Moscow State Open Pedagogic University named after M. M. Sholokhov. The area of her research interests covers the problems of psychology of musical performance, pedagogic heritage of great Russian pianists, and the work of Emil Gilels. She has participated in national and international conferences and published more than 90 papers.

Yelena V. Ferapontova is Candidate of Arts. She has earned her Degree from the Russian State Academy of arts named after Gnesins in 2008 with the dissertation “Vocal Music of Jannis Xenakis as the Phenomenon of his Compositional Creative Activity.” Her scholarly interests are focused on theory of musical content and vocal art of the 20th century. She has published articles on vocal music of Igor Stravinsky and Jannis Xenakis.

Tatiana V. Kartashova is Candidate of Arts, musicologists specializing in Indian music, Docent at the Department of Music Theory and the Chair of the International Relationship Office at Saratov State Conservatory named after L. V. Sobinov. She has graduated from Uda State Academy of Arts. Her research interests are related to Northern Indian (Hindustani) musical culture. In 2004-2006 she took a course of practical training at the Institute of Shriram Bharatya Kala Kendra) in New Dehly under the supervision of guru of classical vocal art Sonni Roy. The topic of her Candidate dissertation (conferred in 2007) is “Vocal Genre Tkhumri and Its Place in Musical Culture of Northern India.” She actively participates in national and international conferences, congresses and symposia. Ms. Kartashova lectures on Indian musical culture in Russia (in Moscow, St. Petersburg, Saratov, Volgograd, Tambov, Astrakhan, Voronezh) as well as abroad (Kazakhstan, Belorussia, Ukraine and India).

Ljudmila Kazantseva is Doctor of Arts, Professor of the Department of History and Theory of Music of the Astrakhan Conservatory. She is the member of the Composer’s Union of Russian Federation. She has earned the degrees from Gnessin Musical Pedagogical Institute (now the Academy of Musical Arts), Graduate School of the Leningrad Conservatory (Candidate of Arts 1985) and Moscow Conservatory (Doctor of Arts 1999). She is the author of a number of books and articles on the topic of musical aesthetics. Her theoretical concept of musical content, presented in her books *Basics of Theory of Musical Content* (Fakel: Astrakhan, 2001), *The Author in the Musical Content* (RAM named after Gnessin: Moscow, 1998) and other publications, has been introduced into pedagogic practice in Russia. She has been awarded with numerous prizes of the all-Russian competitions of scholarly papers. Dr. Kazantseva is a participant and organizer of international conferences.

Valentina Kholopova is Doctor of Arts, Chair of the Department of Interdisciplinary Specializations of Musicologists at the Moscow State Tchaikovsky Conservatory, Professor. She is an Honored Worker of the Russian Federation, the Holder of the Order of Friendship, the winner of the Bela Bartok award (Hungary 1981) and the winner of Boris Asafiev prize (Russia). Her Candidate Degree dissertation “The Problems of Rhythm in Music of 20th-Century Composers” was conferred in 1968, the Doctoral dissertation “Russian Musical Rhythmic” – in 1985. She is the author of more than 430 publications, including 25 books. The main areas of her

scholarly interests are the music of the 20th century, theory of musical rhythmic, and theory of musical content, into which she has made significant innovative contributions. Many of her books were translated into foreign languages. In the years of pedagogy, Dr. Kholopova has created the school of 65 prominent musicologists, including 25 candidates and 8 doctors of arts.

Natalia F. Klobukova (Golubinskaya) is the Principal of the Center “Musical Cultures of the World” at Moscow State Conservatory. She is the teacher of the History of Japanese Music at the Institute of Eastern Cultures and Antiquity of the Russian State Humanities University, as well as at the Department of History of Japan at the ISAA of the Moscow State University. Ms. Klobukova is an ethnomusicologist and cultural studies expert. She has graduated from Moscow State Conservatory. Her topic of the dissertation is “Musical Culture of Japan of the Time of Meidzi.” She is the soloist and a participant in an ensemble of traditional Japanese music “Wa-On” at the Moscow Conservatory. She is a participant and organizer of a number of festivals and concerts of traditional Japanese music in Russia and Japan. She has read papers at a number of international conferences and has lectured on the topic of Japanese music at a number of universities and colleges of Moscow.

Mikhail G. Kondratiev is Doctor of Arts, Leading Scientific Worker, Chair of the division of Art Theory at Chuvashi State Institute of Humanities. The sphere of his scholarly interests includes theory of rhythm, the study of inter-ethnic connections of musical art, history of Chuvash music and artistic culture of Chuvashia. Most important books published by Dr. Kondratiev lately are *Composers Vorobyov* (Tcheboksary, 2006), *Chuvashi Music: From Mythological Times until the Current Development of Professionalism* (Moscow, 2009). He is the editor of a number of collections of articles on various problems of domestic culture.

Yelena U. Kornienko is graduate student at Saratov State Conservatory named after L. V. Sobinov. The Topic of her dissertation is French chamber-vocal music at the turn of the 20th century. Since 2003, the materials of her research have been discussed at the inter-college conferences. She has published a number of articles on her topic.

Ljubov A. Kupets is a Candidate of Arts, Professor of Petrozavodsk State Conservatory. She has received degrees from Petrozavodsk State Conservatory; her Candidate Degree is from St. Petersburg Institute of History of Arts. She has recently finished her studies at the Russian Institute of Cultural Studies in Moscow. There, she has studied cultural receptions of the image of the world in Russian musical education and sciences in the 20th century. Ms. Kupets has presented her research at a number of national and international conferences.

Natalia M. Kuznetsova is Candidate of Arts, Docent at Ufa State Academy of Arts named after Zagir Ismagilov, an assistant at the Laboratory of Musical Semantics. The topic of her dissertation (the degree is conferred in 2006) is “Creative Interaction of a Performer with the Musical Text (On the Examples of Instructional Keyboard Works of J. S. Bach).” This research is directed at semantic organization of widely performed instrumental works of Bach. Based on the materials of this study Ms. Kuznetsova has published 10 articles.

Svetlana A. Mozgot is Candidade of Arts, Docent and Chair of the Division of Theory, History and Methodology of Musical Education of the Institute of Arts of the Adyge State University. She has graduated from Astrakhan State Conservatory, has earned the Candidate Degree in 2006. She is the author of the monograph *Musical Space in the Work of Claude Debussy* (Maikop, 2008) and a number of publications on the topic of space in music. She has been awarded a Diplom of the 1st All-Russian Competition of the scholarly paper in the field of musical art in Kazan in 2004.

Irina V. Polozova is Candidate of Arts, Docent of Department of History of Music at Saratov State Conservatory named after L. V. Sobinov. The topic of her Candidate dissertation (conferred in 2000) is “Traditions of Liturgical Singing of the Old-Believers of Pomorye Union of Western Siberia.” In 2001-2003 she has been awarded a grant of RSNF “Saratov Old Believers: History and Hymnology.”

The area of her research interests is mediaeval studies, hymnology of the Old Believers, musical paleography, and history of domestic music. She has published more than 40 papers on the topic of her interests. Her monograph *Hymnological Culture of Saratov’s Old Believers: the Forms in a Historical Perspective* is in print.

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Olga V. Shevchenko is Candidate of Arts, Docent of Department of History and Theory of Music at Volgograd State Institute of Arts and Culture. She has graduated from the Astrakhan State Conservatory in 1995 and in 2003 she has earned the Candidate Degree from the Nizhegorod State Conservatory named after M. I. Glinka. Since 1998 she teaches music theory at the Volgograd Institute of Arts and Culture. She has authored a number of publications on the arts of the Russian Silver Age. Currently, her research interests include the evolution of the genre of ballade. She is the editor of a number of scholarly editions, a supervisor of the experimental work at the pre-school institutions in Volgograd, where she is working on developing aural analysis based on accentuation of content and meaning in the groups of pre-school age children. Natalia M. Smirnova is Candidate of Arts, Professor of Department of Piano at Saratov State Conservatory named after L.V. Sobinov. Her special interests are directed at improving the quality of training and perfection of the process of study at the conservatories by means of introducing the elements of active learning. As a concert pianist, Ms. Smirnova appears with solo and symphonic programs. She has mastered large repertoire and wide geography of concert appearances. She has published more than 50 articles and monographs dedicated to the problems of piano performance.

Valery N. Syrov is Doctor of Arts, Professor of Nizhegorod State Conservatory (Academy) named after M.I. Glinka. He is the Chair of Dissertation Council of the Conservatory, a Member of the United Doctoral Council at the Saratov Conservatory, Honored Worker of Arts of Russian Federation. His Candidate dissertation is “Symphonic Music of Boris Tishchenko” (conferred at the Leningrad Conservatory in 1982) and Doctoral dissertation is “Stylistic Metamorphoses of Rock Music and the Path to the “Third Music” (State Institute of Arts, Moscow 1998). He develops the questions of music of the 20th century, as well as the aesthetics, stylistic, theory and socio-cultural aspects of music of the “third tier” (Jazz, Rock, Pop, etc.). Dr. Syrov has published more than 70 papers and articles, participated in a number of national and international conferences.

Lilya A. Vishnevskaya is Candidate of Arts, Professor of Department of Music Theory and Composition of Saratov State Conservatory named after L. V. Sobinov. Her dissertation (conferred in 1990 at the Leningrad Conservatory) is entitled “On Interaction of Monodic and Harmonic Principles in Bourdon Two-Part Polyphony (On the Examples from Traditional Songs of Tcherkessi and Karachayevtsi).” Her research interests are focused on theory, history and practice of harmony in the area of traditional musical cultures, as well as in music of contemporary composers, including those living in Saratov. Currently, Ms. Vishnevskaya is

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Paulina S. Volkova is the Professor of the Krasnodar University of Culture and Arts, a member of the Composer’s Union of the Russian Federation. Her Candidate dissertation in theory of language, sociolinguistics, psycholinguistics has been defended at the Volgograd State University, with the topic “Emotivity as the Principle of Interpretation of the Artistic Text, On the Examples from N. Gogol, Yu. Butsko, A. Kholminov, and R. Schedrin.” The Doctoral dissertation in philosophy (ontology and theory of knowledge) has been defended at the Moscow Pedagogic Institute named after V. Lenin, on the topic “Rhetorical Models of Education in Humanities: Philosophic-Methodological Analysis.” Dr. Volkova’s scholarly interests include interpretation and the reinterpretation of the texts of culture in the fields of painting, poetry, music, cinema and animation.