

## Contributors 2008/1 (2)

**Irina V. Alekseyeva** is Doctor of Arts, Chair of the Music Theory Department at the Ufa State Zaghir Ismaghilov Academy of Arts, Member of the Dissertation Council at the Magnitogorsk State Glinka Conservatory. She defended her doctoral thesis as Research Associate of the Scientific and Research Laboratory for the Problems of Musical Semantics at the State Institute of Art Studies in Moscow (2002), and later defended her post-doctoral thesis at the Novosibirsk State Glinka Conservatory (2006). Author of a monograph “The Typology of Basso Ostinato Themes in the Instrumental Music of Western-European Baroque” (Ufa, 2005). Her field of scientific interests includes issues of the notional organization of musical text, as well as those of musical poetics, semiotics and the problem of interaction between the musical text and its performer.

**Beslan G. Ashkhotov** is Dean of the Research of the North-Caucasian State Institute of Arts, Doctor of Arts, Corresponding Member of Adyghe (Circassian) Academy of Sciences, a member of Composers Union of the Russian Federation, Professor, the author of monographs on «Traditional Adyghe lament song – ghybza» and «Adyghe folk polyphony». He has more than hundred publications in the field of general musicology, ethnomusicology and culture science. His scientific interests are related to the theory and history of folk music and poetic creativity, the professional art of Kabardino-Balkarian composers, the musical study of local folklore, the problems of musical and culture science education. The author is the first to work on the research of the specific features of the folk songs of Adyghe (Circassian) and to determine the ontological principles of social, moral, ethnic and aesthetic significance and self-determination of the folklore genre. With comparative method of analysis being involved in the context of all-caucasian artistic performance, the author puts forward the hypothesis of autochthony of solo-chorus form of Adyghe folk songs.

**Rimma M. Baikieva** is Associate Professor of the Department of Piano at the Ufa State Academy of Arts. She is the member of Laboratory of Musical Semantics. She has finished the graduate school of the State Musical-Pedagogic Institute named after Gnesins in Moscow. The circle of her scholarly interest covers the questions of musical semantics, psychology, theory of piano performance and pedagogy, and children’s piano repertoire. The topic of her dissertation is “Hero as a Category of Musical Poetics in the Pieces of the Children’s Piano Repertoire.” On this topic Ms. Baikieva has published a number of articles in Russian language.

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**Ljubov’ I. Bushueva** is a graduate student at the Chuvashi State Pedagogy University named after I.Ya. Yakovlev. She is the teacher at the Children’s School of Music in the city of Cheboksary. She studies the problem of relationship between the composer and folk music in Chuvashi professional composer’s activities. The theme of her dissertation is “The Phenomenon of Arrangement of the Folk Song in the Work of a Composer: to the Problem of Folklorism.” She has authored 16 articles in scholarly collections and journals, as well as 50 articles for the *Chuvashi Encyclopaedia*.

**Alexander I. 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.

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**Yelena V. Gordeyeva** is graduate student and Assistant Professor at the Laboratory of Semantics of Ufa State Academy of Arts named after Zagir Ismagilov. Her topics of scholarly interest are focused on study of semantic processes in the musical text. The theme of her dissertation is “Musical Lexicography of the Keyboard Works of J. S. Bach.” She has published a number of articles on the topic of her dissertation. She also created a Musical-Semantic Chrestomathy that includes analytical etudes of the fragments of keyboard pieces of Bach.

**Marina V. Gorodilova** is the Chair and Professor of the Department of Music Theory of Urals State Conservatory. She defended her Candidate Dissertation in 1966 at the State Institute of History of Arts (Moscow). She actively working on the problem of visual manifestations of the pitch structure in the music of the twentieth century. She has published a number of articles and presented papers on this topic.

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**Natalya V. Korolevskaya** is Candidate of Arts, Assistant Professor at the Department of History of Music of Saratov State Conservatory named after L.V. Sobinov. The theme of her dissertation (which has been defended in 2008) is “Logic of Meaning-Bearing in the Genres of Vocal Cycle, Oratorio and Vocal Symphony (On the Examples from Music of Composers of Saratov).” In the sphere of her scholarly interests lie the problems of meaning-bearing in the musical-poetic genres, conceptual analysis of the musical work, and the works of composers of Saratov school of composition. She has published a number of articles in various editions dedicated to these topics.

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