

Galina A. Demeshko

A portrait of the Composer in the Cross-Cultural Space of the 21st Century

The article traces out the artistic destiny of Boris Lisitsyn, a Novosibirsk-born composer, who made his successful debut in his native country, and since 1996 has lived in the USA. The author examines the situation in the context of the destinies of artists in the cross-cultural space of modernity. It is stressed that the attempts of cross-cultural interaction in the artistry of the greatest 20th century musicians do not presume in the least a loss on their part of their own cultural identity. Special emphasis is given to the exclusive originality of the Russian artistic self-consciousness, which has distinguished Russian composers since the 18th century.

The author highlights the issue of contacts between Russia and America as polyvalent from the perspective of the genesis and monolithic character of the cultural archetype of magnitudes. The relatively new experience of cultural interaction confirms the well-known fact: numerous years of habitation of Russian musicians across the ocean did not result in any perceptible Americanization of their artistic thinking.

In generalizing the observations of the laconic yet intonationally succinct score of Lisitsyn's "Lamento," the author marks out the profound connection of the analyzed opus with the intonational culture of Shostakovich and Tishchenko, with the features of the postlude – the narrative completing genre, to which Valentin Silvestrov has turned numerous times. The theme of departure, farewell, comprehension of the end and, connected with it, the withdrawal into the sphere of the spiritual, are likewise identified, first of all, as phenomena of the Russian artistic mentality. The article is summed up by two fundamental conclusions: 1) upon encounter with the *Other*, the veritably Russian musician, bound by the specific type of his intonational reflection, heightened interest in the sphere of the spiritual and profound connections with traditions, remains an artist enrooted in the culture of his country; 2) the cross-culture of the turn of the millennium presumes an equitable *dialogue of cultures*, and not the dissolution of cultural identities in the furnace of a certain "international music."

Keywords: intercultural interactions, cross-culture, postlude, dialogue of cultures, musical thinking, musical intonation, Boris Lisitsyn.

Alexander I. Demchenko

Romanticism without Boundaries

(About the Music of Elena Gokhman)

The conventional view is that 20th century art began its evolution under the sign of anti-romanticism. Thereupon it is tacitly proliferated on the entire subsequent trajectory of the contemporary arts. However, the real compositional practice confirms the fairness of the thought expressed in Yu. Kremlyov's book "Proshloye i budushcheye romantizma" ["The Past and Future of Romanticism"]. In this article the attempt is made to comprehend the "present state" of romanticism, on the example of a number of compositions by Saratov-based composer Elena Gokhman (1935–2010). As in the case of a number of other composers, many of her compositions are marked with romantic features. It is important to look through the prism of the markedly individualized and the subjective. One distinct romantic feature is the sharpness and unpredictability of contrasts, the tendency of their growing over into direct antitheses in the guise of the dramatization of the story line. Another frontier of artistic aspirations of the art of music from the late 1970s is Neo-Romanticism, which presumes a direct rapprochement with the genre system and styles of the artistic culture of the 19th century. In Elena Gokhman's case it manifested itself as the natural result of the tremulous emotionality and impassioned lyricism inherent in her music. Neo-Romanticism is also characterized by the revival of vocal lyricism, which received manifestation in a number of the composer's song cycles.

Keywords: contemporary musical oeuvres, Saratov-based composers, Elena Vladimirovna Gokhman, Romanticism, Neo-romanticism.

Natalia Yu. Zhossan

Realization of Folklore in the Perspective of Postmodernism

(on the Material of Russian Music of the Second Half of the 20th Century)

The article is devoted to analysis of the relationship between “the composer and folklore” in the perspective of Postmodernism as a new tendency of Russian music of the second half of the 20th century, hitherto not sufficiently studied in musicology. The author examines musical compositions by Valentin Silvestrov (“Quiet Songs” and “Requiem for Larisa”), Rodion Shchedrin (“Dead Souls”), Sergei Slonimsky (“The Visions of Ivan the Terrible”) and Alfred Schnittke (“Life with the Idiot”) from the positions of implementation into them of Postmodernist tendencies. Their action is revealed on various levels: the genre-related, the dramaturgical and the lingual. The role of the binary opposition conditioning the genre-related, dramaturgical and stylistic solution for the operas is determined. In Shchedrin’s “Dead Souls” the emphasis is placed on the composition’s poly-dramaturgy: the conflicting juxtaposition of “two different operas” – the folk, lyrical-epic, and the classical with features of opera buffa. Special attention is given to the poly-stylistic aspect of the work, the main components of which are Russian folk music and Italian opera buffa. In Slonimsky’s opera “The Visions of Ivan the Terrible” accentuation is made on the multifold strata of the genre structure, which synthesizes together features of tragedy, farce, psychological drama, mystery and the Passions. The specificity of Schnittke’s opera “Life with the Idiot” is disclosed through a reinterpretation of social drama in a grotesque absurdist aspect, presenting a parody-type interpretation of the Romantic opera tradition. Definition is provided for the semantic functions of the function of folk music in the composer’s music: the lyrical function is present in the composer’s voice (Silvestrov), the epic function – in the symbolic manifestation of the folk element (Shchedrin and Slonimsky) and the grotesque element – in the personification of totalitarian government (Schnittke).

Keywords: Postmodernism, social art, polystylistics, folklore. Valentin Silvestrov, Rodion Shchedrin, Sergei Slonimsky, Alfred Schnittke, opera, genre, musical dramaturgy.

Svetlana V. Kosyreva

The Incantations of the Veps People: Issues of Learning a Musical Language

The article is devoted to research of incantations of the Veps people – an ancient genre of oral ritual poetry of the peoples of Northern Europe, one that is the least studied at the present day. There have been various kind of incantations in existence: the *ritual* (pertaining to weddings, funerals and recruits) and *non-ritual* (“ad hoc” incantations). The article gives an idea of the earliest notated incantations of the Veps peoples and, in general, of the history of research of Veps incantations from the point of view of their musical specificity in Russia and in other countries. While revealing the specificity of this musical and poetical genre of the Veps ethnicity, the author examines issues of researching the language of music, in particular, the vocal technique. Most of the Veps’ funereal incantations are characterized by their gradual rise of tessitura, which is obviously caused by the intensity of intonating, connected with a heightened emotionality. This, in its turn, stipulates the *instability of the vocal technique*, assembled from stable and mobile segments of the sound fabric. The research of the Veps musical culture, in particular, the analysis of the pitch structures and the vocal techniques in the incantations (which cannot be expressed by our established system of musical notation), have been carried out with the aid of contemporary research methods of ethnomusicology with the application of computer technologies (with provision of programs making it possible to carry out a detailed analysis of the temporal structure of any type of musical signal).

Keywords: the culture of the Russian North, Baltic-Finnic folk music, incantations of the Veps people, ritual communication, the vocal technique of incantations.

Olga Yu. Kijowski

The Tablature of Adam Ileborg (1448):

An Imperfection of the Notation or the Birth of the *Stylus Phantasticus*?

One of the earliest sources of the art of the organ – the Tablature of Adam Ileborg from Stendahl – contains unique examples of musical compositions without a fixed metro-rhythmical structure. The article examines the possibility of interpreting the preambles and intabulations of the vocal composition “Froweal myn hoffen an dir lyed” as an early manifestation of *stylus phantasticus* in compositions for the organ and keyboards.

Basing herself on description of the fantastic style (*stylus phantasticus*) given by Athanasius Kircher in 1650, and on Girolamo Frescobaldi’s instructions for performance of toccatas in the collection from 1615, the author traces the line of development of musical compositions characterized by their improvisational element.

The global changes in organ construction in the 15th century made it possible for organists to perform more and more virtuosic parts, while the use of the organ not only for cult purposes but for secular ones was conducive for musicians to express their improvisational aspirations.

While analyzing compositions from the Tablature of Adam Ileborg, the author comes to the conclusion that the absence of metric fixation presents an intentional reflection of improvisational musical thinking in the aforementioned compositions. It is particularly the aspiration towards improvisation, the freedom of expression of the musical idea expressed in the musical compositions of the Tablatures of Adam Ileborg that makes it possible to classify them among the early examples of the *stylus phantasticus*.

Keywords: tablature, *stylus phantasticus*, Adam Ileborg, preamble, organ, intabulation.

Evgeniya R. Skurko

Sergei Rachmaninoff’s Variations for Piano:

Concerning the Question of Interpreting the Genre

The author examines three cycles of variations by Sergei Rachmaninoff: Variations on a Theme by Chopin, opus 22, Variations on a Theme of Corelli, opus 42 and the Rhapsody on a Theme of Paganini opus 43, composed during various stages of the composer’s musical evolution. The transformations of the composer’s world-perception, the evolution of his musical thinking and style are disclosed in his choice of the themes for his variations, the direction of the dramaturgical development and the semantic results, his interpretation of the genre and form of variations.

Emphasis is made on the close connection with romantic variations in the cycle on the theme of Chopin, the role of neoclassical trends in the composer’s late style and their reflection in his late cycles of variations. Most notably, the author discusses the movement “from darkness to light,” the comparison between the earliest cycle of variations with Schumann’s “Symphonic Etudes,” the immersion into the world of reflections and reminiscences in the coda of opus 42 and the triumph of the fatal forces – demonstrated by the *Dies irae* absorbing the main theme, – in the coda of the Rhapsody.

A study is made of the principles of compositional organization as a reflection of dramaturgical processes. Reasons are demonstrated for the insufficient artistic integrity of the first composition, and accentuation is made of the poly-genre and poly-functional structure of the Rhapsody on a Theme of Paganini.

The analyzed oeuvres are examined in the context of Rachmaninoff’s entire musical output. Parallels are brought with other genres (the short piano pieces, the symphonies, etc.).

Keywords: Sergei Rachmaninoff, the cycle of variations, musical dramaturgy, genre structure, principles of variational development.

Olga M. Plotnikova

Concerning the Issue of Intertextuality in Giuseppe Verdi's Opera "Falstaff"

The article examines the spatial-temporal model of culture in Giuseppe Verdi's opera "Falstaff" in the context of intertextuality – one of the leading scholarly paradigms of contemporary philology in Russia and other countries. The mechanism of intertextuality, endowed with the spatial and temporal attributes ontologically intrinsic to it, actively participates as an artistic principle in the formation of the chronotope of a musical composition. Thereby the depth and scope of the undertaken cultural dialogue is highlighted. The intertextual method of analysis discloses the repetition and representation of a number of archetypes and mythologems realized on various levels of the architectonics of the entire work of art. The extra-musical factors of formation of the chronotope in the verbal, image-bearing and morphological modes are represented by: the eidos of the intersection of history and life with the ideogram of the cross, the mythologem of the World Tree, the myth of Don Juan and the mythological logic of the composition interpreted as the active structure of the musical text, the archetype of the image of the knight, and the archetype of the structure of the classical magic fairy tale. They transform the basic model of the Italian opera of the first half of the 18th century with its stereotypical plots and characters of the opera buffa, and stereotypical dramatic situations endowed with roots in ritual and play. Realizing his cosmological and religious-mythological perceptions with an organic integration of various historical cultural traditions in the genre which is a national emblem, Giuseppe Verdi in his opera "Falstaff" creates an artistic model of the Universe, forestalling a whole spectrum of experiments of 20th century composers.

Keywords: space-time, Italian opera, Giuseppe Verdi, Falstaff, the architectonics of opera, intertextuality, mythologem of the World Tree, the myth of Don Juan, the archetype of the image of the knight.

Elena E. Lobzakova

The Plot of Joseph the Beautiful in the Genre of Ballet:

Concerning the Question of Applying the Receptive Approach in Musicology

The article makes the attempt of adapting the term "reception" into the field of musicology with the aid of engaging this concept in the domain of contemporary humanitarian disciplines. At the intersection of semantic fields of this phenomenon in literary criticism, art criticism and culturology, an original universal definition is proposed. In illustrating the basic spheres of application of the receptive approach in musicology, the author focuses her attention by concentrating on one of them – study of the mechanism of transformation of source texts, which present the basis of librettos of musical compositions for the stage, into new artistic objects. The use of the tools of receptive analysis is demonstrated on the example of the actualization of the religious plot about Joseph the Beautiful in librettos to three ballets – Richard Strauss' "The Legend of Joseph" (1914), "Joseph the Beautiful" by Sergei Vasilenko (1925) and "The Legend of Yusuf" by Leonid Lyubovsky (2001). The disclosure the main content-wise semantic components of the source text and the character of their transformation in the librettos help discover the specific features of its manifestation in the musical choreographic compositions of various composers, disclose the regular laws of the artistic repetition of the plot in the genre of the ballet and reveal the reasons of its demand among the general public.

Keywords: reception, ballet, Joseph the Beautiful, Richard Strauss, Sergei Vasilenko, Leonid Lyubovsky.

Elena Yu. Andruschenko
**Genre-Related and Stylistic Dialogues in the Historical Development
of the Musical: From the Late 1960s to the 1990s**

The author characterizes the specificity of the synthesizing processes observed during the course of the evolution of the musical from the late 1960s to the turn of the 20th and 21st centuries. The all-encompassing breadth of the range of genre-related and stylistic interactions in the musicals of the cited period of time includes: rock music, jazz, pop music, light-genre musical theater, as well as various spheres of classical musical culture. Stemming from this, the thesis is formulated about the musical about the most brilliant manifestation of universalism inherent to contemporary mass art. A vivid example to this is the music of Andrew Lloyd-Webber from the 1970s and 1980s, first of all, the rock-operas “Jesus Christ Superstar” and “Evita,” the musicals “Cats,” “Star Express” and “The Phantom of the Opera.” On the one hand, these works achieve the ultimate amplitude of the aforementioned synthesizing processes. On the other hand Lloyd-Webber represents the original generating models, which determine to a considerable degree not only the subsequent development of popular musical theater, but also the character of present-day experiments in opera (John Corigliano’s “The Ghosts of Versailles,” Alexei Rybnikov’s “The Opera House” and others). The indicated dialogues, according to the author, testify to the inseparable connection of the historical evolution of the musical with poly-stylistic and poly-genre tendencies that are characteristic for the music of the present time in general.

Keywords: the musical, evolution of the musical, light-genre musical theater, stylistic and genre-related interactions, Andrew Lloyd-Webber.

Svetlana A. Magon
**What Does the Flamenco Genre Narrate (on the Examples
of the *Martinete* and the *Peteneras*)**

The concept of “flamenco” includes in itself a system of genres which bear imprints of names, historical facts, as well as images and plots connected with them indirectly. The present article expounds a perspective of the genres (*estilos*) from the point of view of the characteristic elements which make it possible to identify them not only within the complex system of groups of genera and species, but even in a milieu that is alien to traditional flamenco. In the present day, when all the basic forms of flamenco have already been established, performers frequently make attempts at creating mixtures of genres, which brings an additional dramaturgical plan into the composition. At times these genre-related experiments perplex the proponents of “pure” flamenco, but time does not stand motionlessly in one place, and this art, however it may seem to be exhausted and crystallized, continues to develop by the same laws that it did many years ago. In order to realize wherein lies the role of traditional flamenco in this new artistic search, it is necessary to delineate the essence of the genre and its boundaries. On the example of the *martinet* and the *peteneras* a set of characteristic features (pertaining to intonation, timbre and rhythm), presenting themselves as the “genome” of the genre, the crucial factor of genre transformation, is demonstrated in the article. The author of the article is convinced that this would make it possible to achieve an understanding of the flamenco, particularly, many of its contemporary forms, on a higher level, and subsequently would make it possible to perceive and solve those artistic challenges that are posed to the audiences by performers of the present day.

Keywords: flamenco, genre, *martinet*, *peteneras*, *muerte*.

Vladislav E. Devutsky
The Universal Mystery of 1906: the Spiritual Conception
of Gustav Mahler's Eighth Symphony

The philosophical, poetical and musical conception of the most difficult musical score by Gustav Mahler – that of the Eighth Symphony – is examined from the positions of the composer's putting into practice of the earliest type of modernist aesthetics and realization of the idea of Universal mystery. The choice of the texts (the medieval prayer "Veni, Creator Spiritus" and the final scene from Goethe's "Faust"), which upon first encounter may appear as arbitrary, places into one conceptual and symbolic set the triad of the Divine, the Human and the Divine-Human. The majestic prayer in the first movement takes place in the sacred mystery-related domain of *Paradiso*. The mystery act in the symphony's second movement seems to be carried out on the boundary between Paradise and a deserted spot on which the attending people have gathered. The main protagonist turns out to be Goethe's Margarete, who along with the other arrived initiates welcomes and acknowledges Faust's soul. Through the image of Goethe's Margarete, who accompanies Faust's soul into the Celestial world, the composer demonstrates the mystical and triumphant entrance of earthly humanity into Paradise. The article shows all the details of the manifestation of Gustav Mahler's mystery-based conception.

Thereby the musical realization of the symphony turns out to be much broader than either the text of the poem "Veni, creator spiritus" or the conclusive scene of "Faust" by themselves. The composer applies the principle of monothematicism, providing unity to the entire mystery by means of a common intonational texture, which becomes conducive to the consistent and convincing embodiment of the philosophical and cosmogonic conception.

Keywords: Gustav Mahler's Eighth Symphony, symphony-mystery, Mahler and musical modernism.

Vitaliy A. Shuranov, Inessa N. Mikhalyova
Alexander Pushkin's "Night Zephyr":
The Poetic Image in the Art Songs of Russian Composers

Much has been written about the remarkable musicality of Alexander Pushkin's poem "Night Zephyr." In the critical reviews, beginning from the 19th century, the main attention was drawn to the outward imagery rich in sound and the poetical means of the "instrumentation" of the verse (the rhythms and phonetics). Moreover, the customary musical and poetical traits have also been solidified by the specific elements of the musical language, related to genre, composition and performance. As a result the symbolic polyvalence of the poem was made more profound, and capacious artistic semantics present in it were assembled.

It is not perchance that "Night Zephyr" has become popular among composers. About forty musical settings of the text of the poem are known. The article examines the songs of Glinka, Dargomyzhsky and Medtner, in which a special delicate understanding of Pushkin's profound symbolism is found. The three Russian composers in their songs enter into an artistic-semantic dialogue with the poet, responding to his musical-lingual, and through them – exaltedly semantic symbolizations. The analysis of the poetic and musical texts presented in the article is aimed at carrying out a theoretical and musical performance-based interpretation of the complex task undertaken by the great Russian composers: not to lose the poetical profundity, as well as to disclose the further boundaries of meaning, when they composed their songs as revelations of a new artistic reality.

Keywords. Alexander Pushkin's "Night Zephyr," art songs, poetical text, musical text, musical content, Mikhail Glinka, Alexander Dargomyzhsky, Nikolai Medtner.

Nina K. Evdokimova

Integrative Directions in Studying the Technique of Piano Playing and the Activities of Erwin Bach in Soviet Russia (1934–1947)

One of the tendencies of musical studies of the first third of the 20th century turned out to be the interdisciplinary approach to the problems of performance. In the sphere of piano pedagogy it evolved on the basis of the “anatomic-physiological school.” Its ideas, generated in the works of German musicians, received further development in Russia. The activities of German pianist and pedagogue Erwin Bach during the period of his emigration in the Soviet Union (1934–1947) has remained insufficiently studied. The places of his stay, besides Moscow and Leningrad (St. Petersburg), were a number of peripheral cities. The present article is the first to present information on Erwin Bach’s work in the peripheral cities of Sverdlovsk (Ekaterinburg) and Tomsk.

The subsequent development of the positions of the anatomical-physiological and psycho-technical approaches at the Sverdlovsk (Urals) Conservatory was carried out by instructor V. A. Guterman, a graduate of the Moscow Conservatory, where she studied with K. N. Igumnov. She defended her dissertation “The Tactile-Motional Method of Instruction upon Professional Maladies of Pianists’ Hands” (Sverdlovsk, 1943). Her academic advisor was surgeon, Professor F. P. Bogdanov, and her official opponents were H. G. Neuhaus and N. I. Golubovskaya. The professional endorsement of her dissertation was given by physiologist, academician L. O. Orbeli.

The archival documents of the Urals Conservatory (before 1945 – the Sverdlovsk Conservatory) and the State Archive of the Sverdlovsk Region, brought into scholarly circulation for the first time, make it possible to illuminate these little-known historical facts and update the overall perspective of the development of integrative directions in study of musical performance.

Keywords: the art of piano playing, piano technique, an anatomic-physiological approach to piano pedagogy, musical pedagogy in Sverdlovsk, pianist Erwin Bach in the USSR.

Georgy S. Zaitov

**The Strategy of Achieving Resonance by Tenor Singers.
From the Past to the Present**

The article deals with study of the particularities of the cavity tuning of the voices of tenor singers in the upper range of their diapasons. The basis for the research is formed by sound recordings of outstanding singing masters from the late 19th and early 20th century to the present times. The concept of the “school singing” and the influence of some of the leading performers on the subsequent generations of singers are examined. An attempt is made to trace the evolution of the singing technique of tenor singers from the past to the present. The recordings of some of the outstanding singers are analyzed, and the differences in the formation of sound among the masters of singing representing various epochs in the art of opera singing are revealed. The author applies the most advanced computer programs endowed with the possibility of building graphs of spectra which demonstrate the overtone component of the timbres of voices. The spectrograms demonstratively vindicate the fact of the difference between the cavity tunings of tenor singers of the early 20th century with those of present-day singers. Several possible variants of cavity tunings among tenors are revealed. With the aid of spectral analysis it becomes possible to understand the objective reasons for contradictory descriptions made by singers of their sensations at the time of their singing. Thereby, an attempt is made of a rational explanation of the existent subjective sensations of singers.

Keywords: the school of bel canto, vocal technique, spectrogram, cavity tuning.

Elena V. Gordeyeva

About the Content-Based Structures and Performance Techniques

in Contemporary Music (on the Example of Valeriy Skolbyolkin's Compositions for Piano)

The article touches upon questions of the content and peculiarities of performance of a number of piano compositions by contemporary Bashkir composer Valeriy Skobyolkin. On the example of the preludes from the piano cycles "The Angelic World" and "24 Preludes," as well as the compositions "Wonder beyond the Volga. Piece on a Russian Theme" and the "Sonata in Old Style," the characteristic manifestations of the composer's style, graphics and technique of the writing are analyzed. The composer's comments dealing with the techniques of performance and the timbre imitation conveying the acoustic image of sound, present various contrasting directives of playing, thereby setting up the corresponding musical moods of the pieces. Along with this, the semantic components of the musical text, its content-based structures bear expressive significance which is related to the idea and imagery of the music. The directedness at a certain sound characteristic feature of the musical composition, and the presentation of the textural graphics of the piece as poly-semantic (poly-timbral, poly-rhythmic and poly-intonational) score call for more precise means of realization of performance. The rhythmic and intonational formulas of the musical text serve as semantic reference points for discovering and realizing the stylistically consistent piano motions, focused in terms of their imagery. Thereby, stemming from the composer's musical text, its semantic, image-bearing, intonational, timbral, textural and graphic characteristic features, as well as programmatic subtitles and commentaries, it is possible to analyze the techniques and means of realization of performance.

Keywords: composers of Bashkortostan, Valeriy Skobyolkin, piano music, compositional technique, musical text, content-based structures, piano performance.

Sergei V. Tarasov

Sergei Lemeshev. Traits of the Portrait of the Outstanding Singer

The famous 20th century Russian singer Sergei Lemeshev is presented in the article as the artistic successor of Feodor Shalyapin, being primarily a performer of Russian folk song. At the beginning of his singing career Lemeshev discovered for himself in Shalyapin a genuine national style, depth of feeling, and sharpness of emotionality, which he aspired to reflect during the course of his entire artistic path. However, unlike the famous bass singer, Lemeshev performed the folk song in his own inimitable way. This was not only due to the nature of his voice, but also due to his ability to adapt to the artistic needs of the respective genre – classical song, folk song or urban sing. The author draws our attention to the fact that each of the singers has raised various strata of Russian folk song to a referential height.

The greatest singing culture and a perfect vocal technique intrinsic to Lemeshev's performances of folk songs also revealed itself in the artist's work with opera repertoire. Lemeshev's manner of singing, having preserved the bel canto foundations, put the principles of the Russian vocal school into a position subservient to them. This makes it possible to call Lemeshev an outstanding master of the "Russian bel canto." The most important element in his performance, and the one most difficult to define, is his gentlest type of tremulous vibrato and the almost indiscernible waves of *mesa con voce* on one sound. Two primary components of the operatic artist's singing are marked out: his excellent diction, which corresponds to all the orthographic norms of the Russian language, and the lively feeling of the flexible expressive spoken word upon a perfect knowledge of sound.

Keywords: the Russian vocal school, vocal technique, Sergei Lemeshev, performance of the Russian folk song.

Alexandra A. Shuvalova

**Concerning Sergei Prokofiev's Manner of Working on his Musical Compositions
(on the Material of the Composer's and His Contemporaries' Statements)**

The article examines the particular features of Sergei Prokofiev's artistic thinking, which reflected on his manner of working on his musical compositions. This type of angle of research has been founded on the rich literary heritage: statements of the composer himself, as well as observations of Prokofiev's creative process by his contemporaries. The author of the article systematizes the techniques used by Prokofiev when creating his musical compositions, basing herself on a formula of the compositional process suggested by psychologist L.L. Bochkaryov. The three stages of work on the musical material formulated by the researcher ("exposition" – "development" – "recapitulation") correlate harmoniously with Prokofiev's statements about his own process of composition. At the same time, attention is chiefly focused on the second stage – the "development." in his grouping the techniques of this stage, the author of the article reveals two leading principles of composition: the visibly logical and the sensuously instinctive. They disclose both the architectonic and the content-based sides of the emerging musical material. The sources that had been studied made it possible to arrive at a conclusion: the composer's technique of composition was founded on detailed preliminary work, based on minute planning of the future opus. Comparable demands were likewise exerted by Prokofiev on the producers, who commissioned theatrical and film music from him. A musical composition was begun only when Prokofiev clearly envisaged the plan, the content-based side of the composition and its primary musical material.

Keywords: Sergei Prokofiev, creative process, principles of artistic thinking.