

*Towards the 150<sup>th</sup> Anniversary of the Moscow P.I. Tchaikovsky Conservatory*  
*Second Congress of the Society for Theory of Music*  
SCHOOLS AND DIRECTIONS IN MUSIC SCHOLARSHIP, PERFORMANCE AND COMPOSITION  
*Moscow (Russia)*  
September 26–29, 2015  
PROGRAM

September 26, Saturday

09.00–10.00

**Registration**

10.00–12.00

**Opening of the Congress.** Foyer of the Small Hall

**Keynote speech**

10.00. Foyer of the Small Hall

**Alexander Sergeyvich SOKOLOV**

*Moscow P.I. Tchaikovsky Conservatory*

**Keynote speech.** Functional Approach in Russian Music Theory

11.00. Foyer of the Small Hall

**William CAPLIN**

*McGill University, Montreal, Canada*

**Keynote speech.** Beyond the Classical Cadence: Thematic Closure in Early Romantic Music

12.00–12.30 Coffee Break

12.30–14.00 **Sessions**

Section 1 “Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Music Theory Traditions of Boris Asafiev”. **Chair — Valentina Nikolayevna Kholopova. Auditorium 430**

Section 2. “Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Musicological Schools of the Moscow Conservatory”. **Chair — Irina Arnoldovna Skvortsova. Auditorium 433**

Section 3. “Musical Scholarship: Theories and Directions. Harmony”. **Chair — Elena Viktorovna Titova. Auditorium 414**

14.00–15.00 Lunch

15.00–16.00 **Master Classes**

15.00. Auditorium 414

**Artyom Artyomovich AGAZHANOV**

**Master-class.** Semantic Analysis of Musical Compositions

15.00. Auditorium 433

**Ludmila Mikhailovna MASLENKOVA**

*St. Petersburg N.A. Rimsky-Korsakov Conservatory*

**Master-class.** Intensive Forms of Teaching Solfeggio. Master-class with Students of the Vocal Department of the Second Course of the Sector of Pedagogical Practice of the Moscow Conservatory

16.00–18.00 **Sessions**

Section 1 “Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Music Theory Traditions of Boris Asafiev”. **Chair — Valentina Nikolayevna Kholopova. Auditorium 430**

Section 2. “Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Musicological Schools of the Moscow Conservatory”. **Chair — Irina Arnoldovna Skvortsova. Auditorium 433**

Section 3. “Musical Scholarship: Theories and Directions. Harmony”. **Chair — Elena Viktorovna Titova. Auditorium 414**

18.00 Meeting at the Dinner

September 26, Saturday. 12.30–14.00

<b>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</b>		<b>Musical Scholarship: Theories and Directions</b>
<p><b>Music Theory Traditions of Boris Asafiev. Aud. 430</b> Chair — Valentina Nikolayevna Kholopova</p>	<p><b>Musicological Schools of the Moscow Conservatory. Aud. 433</b> Chair — Irina Arnoldovna Skvortsova</p>	<p><b>Harmony Aud. 414</b> Chair — Elena Viktorovna Titova</p>
<p><b>12.30</b> <b>Valentina Nikolayevna KHOLOPOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Boris Asafiev: Innovations for Centuries to Come</p> <p><b>13.00</b> <b>Konstantin Vladimirovich ZENKIN</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Concerning the Problems and the Semantic Potential of the Concept of “Intonation”</p> <p><b>13.30</b> <b>Ludmila Pavlovna KAZANTSEVA</b> <i>Astrakhan Conservatory</i> The Category of “Intonation” in Russian Musicology</p>	<p><b>12.30</b> <b>Ludmila Sergejevna DYACHKOVA</b> <i>Gnesins Russian Academy of Music</i> The School of Leo Mazel: the Path of Evolution</p> <p><b>13.00</b> <b>Galina Vladimirovna GRIGORIEVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Victor Tsukkerman’s Method of Integral Analysis and its Renewal in Contemporary Russian Scholarship</p> <p><b>13.30</b> <b>Marina Sergejevna SKREBKOVA-FILATOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Professor Sergei Skrebkov’s Theory of Historical Evolution of Musical Styles and Modernity</p>	<p><b>12.30</b> <b>Tatiana Sergejevna BERSHADSKAYA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> Harmony in Music as a Material Substance</p> <p><b>13.00</b> <b>Elena Viktorovna TITOVA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> “Texturology” in Russian Musical Scholarship and its Reflection in the Course of Harmony at the St. Petersburg Conservatory</p> <p><b>13.30</b> <b>Lola Raufovna DJUMANOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Interpretations of Traditions of the Moscow School of Teaching Harmony in the Methodology of Teaching of the Subject at the Central Music School</p>

September 26, Saturday. 16.00–18.00

<b>Music Theory Traditions of Boris Asafiev</b>	<b>Musicological Schools of the Moscow Conservatory</b>	<b>Harmony</b>
<p>Continuation. <b>Aud.430</b> Chair — Valentina Nikolayevna Kholopova</p>	<p>Continuation. <b>Aud.433</b> Chair — Irina Arnoldovna Skvortsova</p>	<p>Continuation <b>Aud. 414</b> Chair — Elena Viktorovna Titova</p>
<p><b>16.00</b> <b>Evgenia Ivanovna CHIGAREVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Elaboration of Boris Asafiev’s Triad of int in Viktor Bobrovsky’s Functional Theory</p> <p><b>16.30</b> <b>Alla Germanovna KOROBOVA</b> <i>The Ural M.P. Musorgsky Conservatory</i> Issues of the Theory of Musical Genres in the Scholarly Legacy of Boris Asafiev</p> <p><b>17.00</b> <b>Irina Petrovna SUSIDKO</b> <i>Gnesins Russian Academy of Music</i> Concerning the Constructive-Processual Correlations in Musical Form: the Analytical Conception of Rostislav Berberov</p> <p><b>17.30</b> <b>Vyacheslav Vyacheslavovich MEDUSHEVSKY</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Neuro-Semiotic Aspect of Musical Intonation</p>	<p><b>16.00</b> <b>Olga Vladimirovna LOSEVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Theory of Cyclical Forms in the Legacy of Evgeny Nazaikinsky</p> <p><b>16.30</b> <b>Irina Arnoldovna SKVORTSOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Traditions of the Russian Music History Department of the Moscow Conservatory. Alexei Kandinsky and his School</p> <p><b>17.00</b> <b>Grigory Ivanovich LYZHOV</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Yuri Kholopov’s Functional Theory of Harmony</p>	<p><b>16.00</b> <b>Margarita Alexandrovna GRIGORIEVA</b> <i>Volgograd P.A. Serebryakov Conservatory</i> Concerning Several Methods of Analysis of Early Harmony</p> <p><b>16.30</b> <b>Charity LOFTHOUSE</b> <i>Hobart and William Smith Colleges, USA</i> The Success of Russian “Failure”: Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements</p> <p><b>17.00</b> <b>Jeff YUNEK</b> <i>Kennesaw State University, USA</i> (Post-)Tonal Key Relationships in Scriabin’s Late Music</p>

September 27, Sunday

10.00–12.00

**Keynote speech**

10.00. Auditorium 430

**Tatiana Ivanovna NAUMENKO**

*Gnesins Russian Academy of Music*

**Keynote speech.** Directions in Music Scholarship in Russia (on the Materials of Dissertations Written from the 1930s to the 2000s)

11.00. Auditorium 430

**Giorgio SANGUINETTI**

*University of Rome "Tor Vergata", Italy*

**Keynote speech.** Hidden in Plain Sight: Partimenti and their Place in 18th Century Music Theory

12.00–12.30 Coffee Break

12.30–14.00 **Sessions**

Section 1 "Russian schools of Musical and Pedagogical Scholarship in the Past and Present. Musicological Schools of the Moscow Conservatory". **Chair — Irina Vladimirovna Viskova. Auditorium 430**

Section 2. "Musical Scholarship: Theories and Directions. Counterpoint". **Chair — Natalia Yuryevna Plotnikova. Auditorium 433**

Section 3. Section of Students and Post-Graduate Students. **Chairs — Konstantin Vladimirovich Zenkin and Roman Aleksandrovich Nasonov. Auditorium 414**

14.00–15.00 Lunch

15.00–16.00 **Master Classes**

15.00. Auditorium 433

**Marina Valerievna KARASYOVA**

*Moscow P.I. Tchaikovsky Conservatory*

**Master-class.** Present-Day "Ethnic Solfeggio": New Possibilities of Multimedia in the Development of Musical Auditory Perception

15.00. Auditorium 414

**Elena Borisovna ZHUROVA**

*Moscow Rubinstein Children's School of Arts*

**Master-class.** Integration of Theory of Musical Content with Theoretical, Performing and Other Art Disciplines of Children's Schools of Arts as the Way to Reform the Early Musical Training

16.00–18.40 **Sessions**

Section 1 "Russian schools of Musical and Pedagogical Scholarship in the Past and Present. Musicological Schools of the Moscow Conservatory". **Chair — Irina Vladimirovna Viskova. Auditorium 430**

Section 2. "Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Theory of Musical Content". **Chair — Valentina Nikolayevna Kholopova. Auditorium 412**

Section 3. "Musical Scholarship: Theories and Directions. Solfeggio". **Chair — Marina Valerievna Karasyova. Auditorium 433**

Section 4. Section of Students and Post-Graduate Students. **Chairs — Konstantin Vladimirovich Zenkin and Roman Aleksandrovich Nasonov. Auditorium 414**

<b><i>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</i></b>	<b><i>Musical Scholarship: Theories and Directions</i></b>	<b><i>Section of Students and Post-Graduate Students</i></b>
<p><b>Musicological Schools of the Moscow Conservatory</b> Continuation. <b>Aud. 430</b> Chair — Irina Vladimirovna Viskova</p>	<p><b>Counterpoint</b> <b>Aud.433</b> Chair — Natalia Yuryevna Plotnikova</p>	<p><b>Aud. 414</b> Chairs — Konstantin Vladimirovich Zenkin and Roman Aleksandrovich Nasonov</p>
<p><b>12.30</b> <b>Av Augusta Viktorovna MALINKOVSKAYA</b> <i>Gnesins Russian Academy of Music</i> The Musicological School of Alexander Dmitrievich Alexeyev</p> <p><b>13.00</b> <b>Olga Vissarionovna KOMARNITSKAYA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Research in Contemporary Music in Valentina Kholopova's Musicological School</p> <p><b>13.30</b> <b>Elena Vladimirovna FERAPONTOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Specific Features of Rhythmic Structures in the Vocal Music of Iannis Xenakis in the Context of Valentina Kholopova's Concept of Rhythm of 20<sup>th</sup> Century</p>	<p><b>12.30</b> <b>Larisa Lvovna GERVER</b> <i>Gnesins Russian Academy of Music</i> Contrapuntal Technique of Inganno: An Attempt of Classification</p> <p><b>13.00</b> <b>Alla Irmenovna YANKUS</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> Debate on the Technique of Fugue Composition in Berlin in the Mid 18<sup>th</sup> Century (Friedrich Wilhelm Marpurg and Johann Phillip Kirnberger)</p> <p><b>13.30</b> <b>Natalia Yuryevna PLOTNIKOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Counterpoint of the Russian Baroque: Present-Day Problems of Study</p>	<p><b>12.30</b> <b>Giulio MINNITI</b> <i>Post-graduate student, Università Statale di Milano, Italy</i> New Evidences for Russian Musicians in Italy (XVIII C.)</p> <p><b>12.50</b> <b>Alexandra Anatolyevna SAFONOVA</b> <i>Post-graduate student, Moscow P.I. Tchaikovsky Conservatory</i> André Gretry — Inspector at the Paris Conservatory</p> <p><b>13.10</b> <b>Diana Yevgenyevna LOKOTYANOVA</b> <i>Post-graduate student, Moscow P.I. Tchaikovsky Conservatory</i> The Cecilian Movement in the Era of Romanticism. Fundamental Ideas and Representatives</p> <p><b>13.30</b> <b>Knar ABRAHAMYAN</b> <i>Graduate student, Indiana University Jacobs School of Music</i> Crossroads of Schenkerian and Hermeneutic Analyses in Johannes Brahms's Intermezzo in C-Sharp Minor, Op. 117, No. 3</p>

<b>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</b>			<b>Section of Students and Post-Graduate Students</b>
<b>Musicological Schools of the Moscow Conservatory</b> Continuation. <b>Aud. 430</b> Chair — Irina Vladimirovna Viskova	<b>Theory of Musical Content</b>  <b>Aud. 412</b> Chair — Valentina Nikolayevna Kholopova	<b>Solfeggio</b>  <b>Aud. 433</b> Chair — Marina Valerievna Karasyova	<b>Aud. 414</b>  Chairs — Konstantin Vladimirovich Zenkin and Roman Aleksandrovich Nasonov
<b>16.00</b> <b>Zokhra Sayadulla gyzy GABIBOVA</b> <i>Turkmen National Conservatory</i> The Traditions of Moscow Conservatory and the Turkmen School of Composition	<b>16.00</b> <b>Vera Borisovna VALKOVA</b> <i>Gnesins Russian Academy of Music</i> The Concept of “Musical Idiom” in the Russian Scholarly Tradition: an Attempt of Comprehension and Application	<b>16.00</b> <b>Elena Igorevna FALALEYEVA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> Traditions of the Leningrad-St. Petersburg School of Solfeggio: Towards the 110 <sup>th</sup> Anniversary of Aron Ostrovsky	<b>16.00</b> <b>Ilya Konstantinovich KULIKOV</b> <i>Student, Moscow P.I. Tchaikovsky Conservatory</i> Style-Based Courses on Harmony of Diether de la Motte and Yuri Kholopov: an Attempt of Comparison
<b>16.30</b> <b>Irina Vladimirovna VISKOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Nikolai Korndorf and the Traditions of Teaching Orchestration at the Moscow Conservatory	<b>16.30</b> <b>Ekaterina Mikhailovna AKISHINA</b> <i>Institute for Artistic Education and Culturology of the Russian Academy of Education</i> Musical Content in the System of the High School of General Education	<b>16.30</b> <b>Tatiana Alexandrovna LITVINOVA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> New Tendencies and Directions of the St. Petersburg School of Solfeggio: Development of Timbral Auditory Perception	<b>16.20</b> <b>Alexandra Sergeevna SAVENKOVA</b> <i>Student, University for Music and Performing Art, Vienna, Austria</i> Diether de la Motte and his Reformativ Approach towards Teaching Music Theory Disciplines
	<b>17.00</b> <b>Natalia Valentinovna BOYTSOVA</b> <i>Gnessins College of the Gnesins Russian Academy of Music</i> The Formation of Humanitarian Thought in Courses of “Musical Content” in Children’ Music Schools and Children’ Schools for the Art	<b>17.00</b> <b>Elena Alexeyevna NIKOLAYEVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Nina Kachalina’s Specialized Solfeggio as an Original Type of Complex Auditory Activity	<b>16.40</b> <b>Ivan YANAKIEV</b> <i>Post-graduate Student, Institute of Art Studies of the Bulgarian Academy of Sciences</i> Concerning the Question of Unequal Temperaments in the 20 <sup>th</sup> Century: the Theory of Maria Renold
	<b>17.30</b> <b>Svetlana Anatolyevna DAVYDOVA</b> <i>Center for Out-of-School Work of the Central District of St. Petersburg</i> Analysis of Musical Content with the Application of Hermeneutic Approaches	<b>17.30</b> <b>Ekaterina Alexandrovna SONKINA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Solfeggio for “Singing Majors”: Specific Features, Traditions, Perspectives	<b>17.00</b> <b>Tamara Valeryevna KRYUKOVA</b> <i>Student in the Masters’ Program, Institute of Philosophy of the St. Petersburg State University</i> Formation of Californian Avant-garde Music: the Oeuvres of Charles Seeger and Henry Cowell
			<b>17.20</b> <b>Ludmila Viktorovna LEIPSON</b> <i>Post-Graduate Student, Novosibirsk M.I. Glinka Conservatory</i> Concerning the Conception of the Musical Material: from Theodor Adorno to the Present
			<b>17.40</b> <b>Galina Alexandrovna UVAROVA</b> <i>Post-graduate Student, Moscow P.I. Tchaikovsky Conservatory</i> Research of the Specific Features of Kinesthetic Perception of Music in Russian Musicology (on the Example of the Works of Evgeny Nazaikinsky)
			<b>18.00</b> <b>Shemshat Tirkishovna ANNAGLYDZHOVA</b> <i>Post-graduate Student, Turkmen National Conservatory</i> Concerning the Influence of Several Stylist Principles of Dmitri Shostakovich on Redzhep Redzhepov’s Instrumental Compositions
			<b>18.20</b> <b>Nikita Andreyevich TOKAREV</b> <i>Student, Moscow P.I. Tchaikovsky Conservatory</i> An Artistic Portrait of Vadim Novikov and his Contribution to the Development of the Trumpet as a Solo Instrument

September 28, Monday

**10.00–12.00 Sessions**

Section 1. “Musical Scholarship: Theories and Directions”. **Chair — Vadim Robertovich Dulat-Aleyev.** Auditorium 430

Section 2. “Approaches towards Musical Analysis”. **Chair — Mikhail Valeryevich Lopatin.** Auditorium 317

Section 3. “Compositional Schools, Directions and Traditions”. **Chair — Ildar Damirovich Khannanov.** Auditorium 433

**12.00–12.30** Coffee-break

**12.30–14.00 Sessions**

Section 1. “Musical Scholarship: Theories and Directions”. **Chair — Vadim Robertovich Dulat-Aleyev.** Auditorium 430

Section 2. “Approaches towards Musical Analysis”. **Chair — Tatiana Vladimirovna Tsaregradskaya.** Auditorium 317

Section 3. “Compositional Schools, Directions and Traditions”. **Chair — Ildar Damirovich Khannanov.** Auditorium 433

**14.00–15.00** Lunch

**15.00–16.00** **General Meeting of the Society for Theory of Music.** Foyer of the Small Hall

**16.00–17.30 Sessions**

Section 1. “Musical Scholarship: Theories and Directions”. **Chair — Vadim Robertovich Dulat-Aleyev.** Auditorium 430

Section 2. “Approaches towards Musical Analysis”. **Chair — Tatiana Vladimirovna Tsaregradskaya.** Auditorium 317

Section 3. “Compositional Schools, Directions and Traditions”. **Chair — Ildar Damirovich Khannanov.** Auditorium 433

September 28, Monday. 10.00–12.00

<p><b>Musical Scholarship: Theories and Directions</b> Aud. 430 Chair — Vadim Robertovich Dulat-Aleyev</p>	<p><b>Approaches Towards Musical Analysis</b> Aud. 317 Chair — Mikhail Valeryevich Lopatin</p>	<p><b>Compositional Schools, Directions and Traditions</b> Aud. 433 Chair — Ildar Damirovich Khannanov</p>
<p><b>10.00</b> <b>Vadim Robertovich DULAT-ALEYEV</b> <i>Kazan N.G. Zhiganov Conservatory</i> Interdisciplinary Strategies of Musical Scholarship: Perspectives and Dangers</p> <p><b>10.30</b> <b>Tatiana Vladimirovna TSAREGRADSKAYA</b> <i>Gnesins Russian Academy of Music</i> “Energetism” as a Direction in Musical Scholarship of the 20<sup>th</sup> Century</p> <p><b>11.00</b> <b>Gesine SCHRÖDER</b> <i>University for Music and Performing Art, Vienna, Austria; University for Music and Theatre “Felix Mendelssohn Bartholdy”, Leipzig, Germany</i> Inner Exotism. Theorizing Austria through Georg Friedrich Haas</p> <p><b>11.30</b> <b>Yulia Sergeyeвна WEKSLER</b> <i>Nizhni-Novgorod M.I. Glinka Conservatory</i> About Two Viennese Schools of Twelve-Tone Technique: Schoenberg vs. Hauer</p>	<p><b>10.00</b> <b>Margarita Ivanovna KATUNYAN</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Musical Form in the Aspect of Anthropology</p> <p><b>10.30</b> <b>Mikhail Valeryevich LOPATIN</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Analytical Approaches Towards Style in Italian Music of the Trecento and Early Quattrocento (A Case Study)</p> <p><b>11.00</b> <b>Martina SICHARDT</b> <i>University for Music and Performing Art, Vienna, Austria; University for Music and Theatre “Felix Mendelssohn Bartholdy”, Leipzig, Germany</i> Narrativity in Music? A New Approach to Beethoven Analysis</p> <p><b>11.30</b> <b>Elena Vyacheslavovna LAGUTINA</b> <i>Central Music School of the Moscow P.I. Tchaikovsky Conservatory</i> Four Analyses of One Prelude by Chopin (Questions of Methodology)</p>	<p><b>10.00</b> <b>Karina Igorevna ZYBINA</b> <i>Karajan Institut, University Mozarteum, Salzburg, Austria</i> Personal and Local Styles in Mozart’s <i>Litanies de Venerabili Altaris Sacramento</i></p> <p><b>10.30</b> <b>Leonid Davydovich GOFMAN</b> Philip Herschkowitz as a Representative of the School of Anton Webern</p> <p><b>11.00</b> <b>Yuri Sergeyeвich KASPAROV</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Compositional School of Edison Denisov</p> <p><b>11.30</b> <b>Ivan Glebovich SOKOLOV</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> About the Compositional School of Nikolai Sidelnikov</p>

September 28, Monday. 12.30–14.00

<p><b>Musical Scholarship: Theories and Directions</b> Continuation Aud. 430 Chair — Vadim Robertovich Dulat-Aleyev</p>	<p><b>Approaches Towards Musical Analysis</b> Continuation Aud. 317 Chair — Tatiana Vladimirovna Tsaregradskaya</p>	<p><b>Compositional Schools, Directions and Traditions</b> <b>Sergei Taneyev and his School</b> Aud. 433 Chair — Ildar Damirovich Khannanov</p>
<p><b>12.30</b> <b>Sussana KASYAN</b> <i>Paris Sorbonne University</i> The Theory of Harmonic Vectors of Nicolas Meus</p> <p><b>13.00</b> <b>Violetta Nikolayevna YUNUSOVA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Historical Musicology and Russian Musical Eastern Studies: an Interconnection of Traditions</p> <p><b>13.30</b> <b>Anna Amrakhovna AMRAKHOVA</b> <i>Nizhni-Novgorod M.I. Glinka Conservatory</i> The Russian Theory of Genres (Alschwang, Sokhor, Nazaikinsky) in Light of Contemporary Cognitive Teachings</p>	<p><b>12.30</b> <b>Simon PERRY</b> <i>School of Music, University of Queensland, Australia</i> Notation, Enharmonicism and “Musical-Dramaturgy” in Musorgsky’s <i>Boris Godunov</i></p> <p><b>13.00</b> <b>David HAAS</b> <i>Hodgson School of Music, University of Georgia, USA</i> Devices from Bruckner: Toward an Understanding of their Significance for Shostakovich’s Symphonies</p> <p><b>13.30</b> <b>Joseph KRAUS</b> <i>Florida State University, USA</i> Tchaikovskian Monumentality: Emergence and Narrative Shift in the Third Movement of the Sixth Symphony</p>	<p><b>12.30</b> <b>Denis COLLINS</b> <i>School of Music, University of Queensland, Australia</i> Taneyev’ Theories of Movable Counterpoint and Current Directions in the Analysis of Renaissance Music</p> <p><b>13.00</b> <b>Wendelin BITZAN</b> <i>Berlin University of the Arts, Germany</i> Taneyev, Skryabin, and the Orchestra Concepts of Thematic Unity in Russian Symphonies at the Turn of the 20th Century</p> <p><b>13.30</b> <b>Anastasia Andreyevna MEERSON</b> <i>Alexander Scriabin Memorial Museum, Moscow</i> Sergei Taneyev’s Epistolary as a Tutorial Manual</p>

<p><b><i>Musical Scholarship: Theories and Directions</i></b> Continuation <b>Aud. 430</b> Chair — Vadim Robertovich Dulat-Aleyev</p>	<p><b><i>Approaches Towards Musical Analysis</i></b> Continuation <b>Aud. 317</b> Chair — Tatiana Vladimirovna Tsaregradskaya</p>	<p><b><i>Compositional Schools, Directions and Traditions</i></b> <b>Alexander Scriabin and his Followers</b> <b>Aud. 433</b> Chair — Ildar Damirovich Khannanov</p>
<p><b>16.00</b> <b>Ryan MCCULLOCH</b> <i>University of Michigan</i> Structuralism in Yavorsky's Theory of Modal Rhythm: Some Analytical Consequences</p> <p><b>16.30</b> <b>Azat Damirovich KHANNANOV</b> <i>Institute of Informational Technologies in Education, Moscow</i> The Technologization of Musical Communications among Children and Adolescents</p> <p><b>17.00</b> <b>Mikhail Evgenyevich PYLAYEV</b> <i>Perm Humanitarian Pedagogical University</i> The Musical-Sociological and Musical-Autonomous Tendencies in the Interpretation of the Content and Meaning of Music</p> <p><b>17.30</b> <b>Tatiana Gerasimovna MDIVANI</b> <i>Belarussian Culture Research Center of the language and literature of the Belarus National Academy of Sciences</i> The Present-Day Condition of the Belorussian Academic Scholarship: Scholarly-Practical Methods and Schools</p>	<p><b>16.00</b> <b>Teresa GIALDRONI</b> <i>University of Roma "Tor Vergata"</i> A Cantata Archive: a Resource for the Musicological Research</p> <p><b>16.30</b> <b>Mário Marques TRILHA</b> <i>Universidade Estadual do Amazonas, Brasil</i> The <i>Partimento</i> in Portugal in the 18<sup>th</sup> Century</p> <p><b>17.00</b> <b>Marina LUPISHKO</b> <i>University of Saarland, Saarbrücken, Germany</i> "What I Play the Best are Musical Rests": Yakov Druskin's <i>Emphasis</i> as a Musical-Rhetorical, Literary, and Aesthetic Concept</p> <p><b>17.30</b> <b>Svetlana Vitalyevna LAVROVA</b> <i>A. Ya. Vaganova Academy for Russian Ballet</i> <b>Galina Konstantinovna ZHUKOVA</b> <i>St. Petersburg State University</i> The Psychology of Perception of Sound: Physical Reality or Aesthetics?</p>	<p><b>16.00</b> <b>Anton Arkadyevich ROVNER</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> Scriabin's "Prefatory Action" Completed by Sergei Protopopov. An Attempt to Recreate a Cosmic Artistic Project</p> <p><b>16.30</b> <b>Andrei Ivanovich BANDURA</b> <i>"Tutti" Children's School for the Arts</i> Reflection of an Esoteric Doctrine in the Construction and Content of Alexander Scriabin's Late Sonatas</p> <p><b>17.00</b> <b>Nino Ottovna BARKALAYA</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Post-Scriabin Direction among the Russian Musicians in Emigration and its Influence on the Composers of the Spectral and Microtonal Schools in the 1950s and 1960s in Europe</p>

September 29, Tuesday

**10.00–12.00 Sessions**

Section 1. “Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Russian Musicological Schools”.

**Chair — Zivar Makhmudovna Guseinova. Auditorium 430**

Section 2. “Musical Scholarship: Theories and Directions”. **Chair — Marina Sergeyevna Starcheus. Auditorium 433**

Section 3. “Schools, Directions and Traditions of Musical Performers”. **Chair — Alexei Anatolyevich Panov. Auditorium 38**

**12.00–12.30** Coffee-break

**12.30–14.00 Sessions**

Section 1 “Russian Schools of Musical and Pedagogical Scholarship in the Past and Present. Russian Musicological Schools”.

**Chair — Zivar Makhmudovna Guseinova. Auditorium 430**

Section 2. “Riemann and Schenker in Various National Traditions”. **Chair — Ildar Damirovich Khannanov. Auditorium 433**

Section 3. “Schools, Directions and Traditions of Musical Performers”. **Chair — Alexei Anatolyevich Panov. Auditorium 38**

**14.00–15.00** Lunch

**15.00–16.00 Master-classes**

**15.00. Auditorium 433**

**Alexander Zinovyevich BONDURYANSKY**

*Moscow P.I. Tchaikovsky Conservatory*

Tatiana Alexeyevna Gaidamovich — Scholar, Pedagogue, Enlightener. The Tradition of Aspiration into the Future

**15.00. Scientific and Creative Center of Electroacoustic Music**

**Igor Leonidovich KEFALIDI**

*Moscow P.I. Tchaikovsky Conservatory*

Multimedia Composition

**16.00–17.30 Sessions**

Section 1. “Riemann and Schenker in Various National Traditions”. **Chair — Ildar Damirovich Khannanov. Auditorium 433**

Section 2. “Compositional Schools, Directions and Traditions. School of Albert Leman”. **Chair — Alexander Lvovich Maklygin. Auditorium 38**

**18.00–18.30 Round Table. Foyer of the Small Hall**

September 29, Tuesday. 10.00–12.00

<p><b>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</b></p>	<p><b>Musical Scholarship: Theories and Directions</b> Continuation</p>	<p><b>Schools, Directions and Traditions of Musical Performers</b></p>
<p><b>Russian Musicological Schools</b> Aud. 430 Chair — Zivar Makhmudovna Guseinova</p>	<p>Aud. 433 Chair — Marina Sergejevna Starcheus</p>	<p>Aud. 38 Chair — Alexei Anatolyevich Panov</p>
<p>10.30 <b>Dina Konstantinovna KIRNARSKAYA</b> <i>Gnesins Russian Academy of Music</i> The School of the Gnesins' Institute (Academy) and the 20th Century in Russia and the USSR</p> <p>11.00 <b>Irina Ivanovna SNITKOVA</b> <i>Gnesins Russian Academy of Music</i> The History of European Polyphony in the Musical Theoretical Legacy of Yulia Yevdokimova</p> <p>11.30 <b>Natalia Ivanovna DEGTYARYOVA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> Directions in Music Scholarship at the St. Petersburg Conservatory at the Modern Stage</p>	<p>11.00 <b>Larisa Dmitrievna PYLAYEVA</b> <i>Perm Humanitarian Pedagogical University</i> Rhetoric of Baroque Dances in the Perceptions of Russian Musicologists</p> <p>11.30 <b>Svetlana Vasilyevna CHASHCHINA</b> <i>Vyatka State University</i> “Free” or “Intonation-based” Rhythm: Approaches of Present-Day Musicology</p>	<p>10.00 <b>Valery Vladimirovich BEREZIN</b> <i>Moscow P.I. Tchaikovsky Conservatory</i> The Moscow School of Wind Instruments in the Context of the European Traditions</p> <p>10.30 <b>Elena Evgenyevna POLOTSKAYA</b> <i>Ural M.P. Musorgsky Conservatory</i> The School of Heinrich Neuhaus in the Ural Region</p> <p>11.00 <b>Konstantin Anatolyevich ZHABINSKY</b> <i>Rostov S.V. Rachmaninov Conservatory</i> Ferruccio Busoni's <i>Klavierübung</i>: at the Sources of Historical Performance</p> <p>11.30 <b>Vladimir Vladimirovich ORLOVSKY</b> Presentation of the book “The Artistic Legacy of V.V. Sofronitsky — from the 20<sup>th</sup> to the 21<sup>st</sup> Century”</p>

September 29, Tuesday. 12.30–14.00

<p><b>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</b></p>	<p><b>Riemann and Schenker in Various National Traditions</b></p>	<p><b>Schools, Directions and Traditions of Musical Performers</b> Continuation</p>
<p><b>Russian Musicological Schools</b> Aud. 430 Chair — Zivar Makhmudovna Guseinova</p>	<p>Aud. 433 Chair — Ildar Damirovich Khannanov</p>	<p>Aud. 38 Chair — Alexei Anatolyevich Panov</p>
<p>12.30 <b>Zivar Makhmudovna GUSEINOVA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> The Russian Legacy of Sacred Music in the Wrks of St. Petersburg Musicologists</p> <p>13.00 <b>Nina Yuryevna AFONINA</b> <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> The Conception of Musical Rhythm in the Works of Ekaterina Ruchyevskaya</p> <p>13.30 <b>Alexandra Vladimirovna KRYLOVA</b> <i>Rostov S.V. Rachmaninoff Conservatory</i> The Role of the Imperial Russian Musical Society in the Formation of the Musical Infrastructure in Rostov-on-Don</p>	<p>12.30 <b>Ildar Damirovich KHANNANOV</b> <i>Peabody Conservatory, Johns Hopkins University, USA</i> The Attempt of Using Tonal-Functional Method in Teaching Harmony at American Universities</p> <p>13.00 <b>Philip EWELL</b> <i>Hunter College; City University of New York, USA</i> Why Americans So Love Schenker (and Riemann even More!)</p> <p>13.30 <b>Dimitar NINOV</b> <i>School of Music, Texas State University</i> The Defects of a Reigning Theory</p>	<p>12.30 <b>Alexei Anatolyevich PANOV</b> <i>St. Petersburg University</i> How Mistakes in the Theoretical Interpretation of Historical Documents Form the Practice of “Historically Informed” Performance: Embellishments in the Music of Northern German Baroque Composers</p> <p>13.00 <b>Igor Nikolayevich YUDKIN-RIPUN</b> <i>Institute for Art Studies, Folklore Studies and Ethnology of the National Academy of Sciences of Ukraine, Kiev</i> The Performance Traditions of Nikolai Medtner and their Manifestations in his Compositional Works</p> <p>13.30 <b>Vladimir Petrovich CHINAYEV</b> Tchaikovsky in the Renditions of Igunmov and Goldenweiser: Performers' Conceptions against the Background of the Epoch</p>

<p><b><i>Riemann and Schenker in Various National Traditions</i></b></p> <p>Aud. 433 Chair — Ildar Damirovich Khannanov</p>	<p><b><i>Compositional Schools, Directions and Traditions</i></b></p> <p>School of Albert Leman Aud. 38 Chair — Alexander Lvovich Maklygin</p>
<p>16.00 <b>Thomas KIRKEGAARD-LARSEN</b> <i>Aarhus University, Denmark</i> Functional Analysis in Denmark</p> <p>16.30 <b>Albina Vitalyevna BOYARKINA</b> <i>St. Petersburg University</i> The Teaching of Hugo Riemann: Concerning the History of Its Reception</p>	<p>16.00 <b>Alexander Lvovich MAKLYGIN</b> <i>The Kazan N.G. Zhiganov Conservatory</i> Leman and the Russian School of Bringing up “National Composers”</p> <p>16.30 <b>Azamat Danilovich KHASANSHIN</b> <i>Ufa Zagir Ismagilov Academy for the Arts</i> The Compositional Style and the Strategies of “Doubling the Reality” in the New Music of the National Republics of the USSR in the 1930s–1980s</p> <p>17.00 <b>Rimma Damirovna GIMADIYEVA</b> <i>Kazan N.G. Zhiganov Conservatory</i> The Activities of Albert Leman within the Space of the Piano Culture of Tatarstan in the Mid 20<sup>th</sup> Century</p>