

Towards the 150th 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

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

Music Theory Traditions of Boris Asafiev	Musicological Schools of the Moscow Conservatory	Harmony
<p>Continuation. Aud.430 Chair — Valentina Nikolayevna Kholopova</p>	<p>Continuation. Aud.433 Chair — Irina Arnoldovna Skvortsova</p>	<p>Continuation Aud. 414 Chair — Elena Viktorovna Titova</p>
<p>16.00 Evgenia Ivanovna CHIGAREVA <i>Moscow P.I. Tchaikovsky Conservatory</i> The Elaboration of Boris Asafiev’s Triad of int in Viktor Bobrovsky’s Functional Theory</p> <p>16.30 Alla Germanovna KOROBOVA <i>The Ural M.P. Musorgsky Conservatory</i> Issues of the Theory of Musical Genres in the Scholarly Legacy of Boris Asafiev</p> <p>17.00 Irina Petrovna SUSIDKO <i>Gnesins Russian Academy of Music</i> Concerning the Constructive-Processual Correlations in Musical Form: the Analytical Conception of Rostislav Berberov</p> <p>17.30 Vyacheslav Vyacheslavovich MEDUSHEVSKY <i>Moscow P.I. Tchaikovsky Conservatory</i> The Neuro-Semiotic Aspect of Musical Intonation</p>	<p>16.00 Olga Vladimirovna LOSEVA <i>Moscow P.I. Tchaikovsky Conservatory</i> The Theory of Cyclical Forms in the Legacy of Evgeny Nazaikinsky</p> <p>16.30 Irina Arnoldovna SKVORTSOVA <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>17.00 Grigory Ivanovich LYZHOV <i>Moscow P.I. Tchaikovsky Conservatory</i> Yuri Kholopov’s Functional Theory of Harmony</p>	<p>16.00 Margarita Alexandrovna GRIGORIEVA <i>Volgograd P.A. Serebryakov Conservatory</i> Concerning Several Methods of Analysis of Early Harmony</p> <p>16.30 Charity LOFTHOUSE <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>17.00 Jeff YUNEK <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**

<i>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</i>	<i>Musical Scholarship: Theories and Directions</i>	<i>Section of Students and Post-Graduate Students</i>
<p>Musicological Schools of the Moscow Conservatory Continuation. Aud. 430 Chair — Irina Vladimirovna Viskova</p>	<p>Counterpoint Aud.433 Chair — Natalia Yuryevna Plotnikova</p>	<p>Aud. 414 Chairs — Konstantin Vladimirovich Zenkin and Roman Aleksandrovich Nasonov</p>
<p>12.30 Avgusta Viktorovna MALINKOVSKAYA <i>Gnesins Russian Academy of Music</i> The Musicological School of Alexander Dmitrievich Alexeyev</p> <p>13.00 Olga Vissarionovna KOMARNITSKAYA <i>Moscow P.I. Tchaikovsky Conservatory</i> Research in Contemporary Music in Valentina Kholopova's Musicological School</p> <p>13.30 Elena Vladimirovna FERAPONTOVA <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 20th Century</p>	<p>12.30 Larisa Lvovna GERVER <i>Gnesins Russian Academy of Music</i> Contrapuntal Technique of Inganno: An Attempt of Classification</p> <p>13.00 Alla Irmenovna YANKUS <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> Debate on the Technique of Fugue Composition in Berlin in the Mid 18th Century (Friedrich Wilhelm Marpurg and Johann Phillip Kirnberger)</p> <p>13.30 Natalia Yuryevna PLOTNIKOVA <i>Moscow P.I. Tchaikovsky Conservatory</i> The Counterpoint of the Russian Baroque: Present-Day Problems of Study</p>	<p>12.30 Giulio MINNITI <i>Post-graduate student, Università Statale di Milano, Italy</i> New Evidences for Russian Musicians in Italy (XVIII C.)</p> <p>12.50 Alexandra Anatolyevna SAFONOVA <i>Post-graduate student, Moscow P.I. Tchaikovsky Conservatory</i> André Gretry — Inspector at the Paris Conservatory</p> <p>13.10 Diana Yevgenyevna LOKOTYANOVA <i>Post-graduate student, Moscow P.I. Tchaikovsky Conservatory</i> The Cecilian Movement in the Era of Romanticism. Fundamental Ideas and Representatives</p> <p>13.30 Knar ABRAHAMYAN <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>

Russian Schools of Musical and Pedagogical Scholarship in the Past and Present			Section of Students and Post-Graduate Students
Musicological Schools of the Moscow Conservatory Continuation. Aud. 430 Chair — Irina Vladimirovna Viskova	Theory of Musical Content Aud. 412 Chair — Valentina Nikolayevna Kholopova	Solfeggio Aud. 433 Chair — Marina Valerievna Karasyova	Aud. 414 Chairs — Konstantin Vladimirovich Zenkin and Roman Aleksandrovich Nasonov
16.00 Zokhra Sayadulla gyzy GABIBOVA <i>Turkmen National Conservatory</i> The Traditions of Moscow Conservatory and the Turkmen School of Composition	16.00 Vera Borisovna VALKOVA <i>Gnesins Russian Academy of Music</i> The Concept of “Musical Idiom” in the Russian Scholarly Tradition: an Attempt of Comprehension and Application	16.00 Elena Igorevna FALALEYEVA <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> Traditions of the Leningrad-St. Petersburg School of Solfeggio: Towards the 110 th Anniversary of Aron Ostrovsky	16.00 Ilya Konstantinovich KULIKOV <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
16.30 Irina Vladimirovna VISKOVA <i>Moscow P.I. Tchaikovsky Conservatory</i> Nikolai Korndorf and the Traditions of Teaching Orchestration at the Moscow Conservatory	16.30 Ekaterina Mikhailovna AKISHINA <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	16.30 Tatiana Alexandrovna LITVINOVA <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	16.20 Alexandra Sergeevna SAVENKOVA <i>Student, University for Music and Performing Art, Vienna, Austria</i> Diether de la Motte and his Reformativ Approach towards Teaching Music Theory Disciplines
	17.00 Natalia Valentinovna BOYTSOVA <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	17.00 Elena Alexeyevna NIKOLAYEVA <i>Moscow P.I. Tchaikovsky Conservatory</i> Nina Kachalina’s Specialized Solfeggio as an Original Type of Complex Auditory Activity	16.40 Ivan YANAKIEV <i>Post-graduate Student, Institute of Art Studies of the Bulgarian Academy of Sciences</i> Concerning the Question of Unequal Temperaments in the 20 th Century: the Theory of Maria Renold
	17.30 Svetlana Anatolyevna DAVYDOVA <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	17.30 Ekaterina Alexandrovna SONKINA <i>Moscow P.I. Tchaikovsky Conservatory</i> Solfeggio for “Singing Majors”: Specific Features, Traditions, Perspectives	17.00 Tamara Valeryevna KRYUKOVA <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
			17.20 Ludmila Viktorovna LEIPSON <i>Post-Graduate Student, Novosibirsk M.I. Glinka Conservatory</i> Concerning the Conception of the Musical Material: from Theodor Adorno to the Present
			17.40 Galina Alexandrovna UVAROVA <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)
			18.00 Shemshat Tirkishovna ANNAGLYDZHOVA <i>Post-graduate Student, Turkmen National Conservatory</i> Concerning the Influence of Several Stylist Principles of Dmitri Shostakovich on Redzhep Redzhepov’s Instrumental Compositions
			18.20 Nikita Andreyevich TOKAREV <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>Musical Scholarship: Theories and Directions Aud. 430 Chair — Vadim Robertovich Dulat-Aleyev</p>	<p>Approaches Towards Musical Analysis Aud. 317 Chair — Mikhail Valeryevich Lopatin</p>	<p>Compositional Schools, Directions and Traditions Aud. 433 Chair — Ildar Damirovich Khannanov</p>
<p>10.00 Vadim Robertovich DULAT-ALEYEV <i>Kazan N.G. Zhiganov Conservatory</i> Interdisciplinary Strategies of Musical Scholarship: Perspectives and Dangers</p> <p>10.30 Tatiana Vladimirovna TSAREGRADSKAYA <i>Gnesins Russian Academy of Music</i> “Energetism” as a Direction in Musical Scholarship of the 20th Century</p> <p>11.00 Gesine SCHRÖDER <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>11.30 Yulia Sergeyeвна WEKSLER <i>Nizhni-Novgorod M.I. Glinka Conservatory</i> About Two Viennese Schools of Twelve-Tone Technique: Schoenberg vs. Hauer</p>	<p>10.00 Margarita Ivanovna KATUNYAN <i>Moscow P.I. Tchaikovsky Conservatory</i> Musical Form in the Aspect of Anthropology</p> <p>10.30 Mikhail Valeryevich LOPATIN <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>11.00 Martina SICHARDT <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>11.30 Elena Vyacheslavovna LAGUTINA <i>Central Music School of the Moscow P.I. Tchaikovsky Conservatory</i> Four Analyses of One Prelude by Chopin (Questions of Methodology)</p>	<p>10.00 Karina Igorevna ZYBINA <i>Karajan Institut, University Mozarteum, Salzburg, Austria</i> Personal and Local Styles in Mozart’s <i>Litanies de Venerabili Altaris Sacramento</i></p> <p>10.30 Leonid Davydovich GOFMAN Philip Herschkowitz as a Representative of the School of Anton Webern</p> <p>11.00 Yuri Sergeyeвich KASPAROV <i>Moscow P.I. Tchaikovsky Conservatory</i> The Compositional School of Edison Denisov</p> <p>11.30 Ivan Glebovich SOKOLOV <i>Moscow P.I. Tchaikovsky Conservatory</i> About the Compositional School of Nikolai Sidelnikov</p>

September 28, Monday. 12.30–14.00

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

<p><i>Musical Scholarship: Theories and Directions</i> Continuation Aud. 430 Chair — Vadim Robertovich Dulat-Aleyev</p>	<p><i>Approaches Towards Musical Analysis</i> Continuation Aud. 317 Chair — Tatiana Vladimirovna Tsaregradskaya</p>	<p><i>Compositional Schools, Directions and Traditions</i> Alexander Scriabin and his Followers Aud. 433 Chair — Ildar Damirovich Khannanov</p>
<p>16.00 Ryan MCCULLOCH <i>University of Michigan</i> Structuralism in Yavorsky's Theory of Modal Rhythm: Some Analytical Consequences</p> <p>16.30 Azat Damirovich KHANNANOV <i>Institute of Informational Technologies in Education, Moscow</i> The Technologization of Musical Communications among Children and Adolescents</p> <p>17.00 Mikhail Evgenyevich PYLAYEV <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>17.30 Tatiana Gerasimovna MDIVANI <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>16.00 Teresa GIALDRONI <i>University of Roma "Tor Vergata"</i> A Cantata Archive: a Resource for the Musicological Research</p> <p>16.30 Mário Marques TRILHA <i>Universidade Estadual do Amazonas, Brasil</i> The <i>Partimento</i> in Portugal in the 18th Century</p> <p>17.00 Marina LUPISHKO <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>17.30 Svetlana Vitalyevna LAVROVA <i>A. Ya. Vaganova Academy for Russian Ballet</i> Galina Konstantinovna ZHUKOVA <i>St. Petersburg State University</i> The Psychology of Perception of Sound: Physical Reality or Aesthetics?</p>	<p>16.00 Anton Arkadyevich ROVNER <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>16.30 Andrei Ivanovich BANDURA <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>17.00 Nino Ottovna BARKALAYA <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>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</p>	<p>Musical Scholarship: Theories and Directions Continuation</p>	<p>Schools, Directions and Traditions of Musical Performers</p>
<p>Russian Musicological Schools 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 Dina Konstantinovna KIRNARSKAYA <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 Irina Ivanovna SNITKOVA <i>Gnesins Russian Academy of Music</i> The History of European Polyphony in the Musical Theoretical Legacy of Yulia Yevdokimova</p> <p>11.30 Natalia Ivanovna DEGTYARYOVA <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 Larisa Dmitrievna PYLAYEVA <i>Perm Humanitarian Pedagogical University</i> Rhetoric of Baroque Dances in the Perceptions of Russian Musicologists</p> <p>11.30 Svetlana Vasilyevna CHASHCHINA <i>Vyatka State University</i> “Free” or “Intonation-based” Rhythm: Approaches of Present-Day Musicology</p>	<p>10.00 Valery Vladimirovich BEREZIN <i>Moscow P.I. Tchaikovsky Conservatory</i> The Moscow School of Wind Instruments in the Context of the European Traditions</p> <p>10.30 Elena Evgenyevna POLOTSKAYA <i>Ural M.P. Musorgsky Conservatory</i> The School of Heinrich Neuhaus in the Ural Region</p> <p>11.00 Konstantin Anatolyevich ZHABINSKY <i>Rostov S.V. Rachmaninov Conservatory</i> Ferruccio Busoni's <i>Klavierübung</i>: at the Sources of Historical Performance</p> <p>11.30 Vladimir Vladimirovich ORLOVSKY Presentation of the book “The Artistic Legacy of V.V. Sofronitsky — from the 20th to the 21st Century”</p>

September 29, Tuesday. 12.30–14.00

<p>Russian Schools of Musical and Pedagogical Scholarship in the Past and Present</p>	<p>Riemann and Schenker in Various National Traditions</p>	<p>Schools, Directions and Traditions of Musical Performers Continuation</p>
<p>Russian Musicological Schools 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 Zivar Makhmudovna GUSEINOVA <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 Nina Yuryevna AFONINA <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory</i> The Conception of Musical Rhythm in the Works of Ekaterina Ruchyevskaya</p> <p>13.30 Alexandra Vladimirovna KRYLOVA <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 Ildar Damirovich KHANNANOV <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 Philip EWELL <i>Hunter College; City University of New York, USA</i> Why Americans So Love Schenker (and Riemann even More!)</p> <p>13.30 Dimitar NINOV <i>School of Music, Texas State University</i> The Defects of a Reigning Theory</p>	<p>12.30 Alexei Anatolyevich PANOV <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 Igor Nikolayevich YUDKIN-RIPUN <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 Vladimir Petrovich CHINAYEV Tchaikovsky in the Renditions of Igunmov and Goldenweiser: Performers' Conceptions against the Background of the Epoch</p>

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