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## **The Academic School of Liudmila Kazantseva: An Experience of the Decade<sup>1</sup>**

The year 2019 marked the tenth anniversary of the founding of the Issue-Related Research Laboratory of Musical Content of the Volgograd State Institute of Arts and Culture. Its creation became a natural milestone in the formation of the Academic School of Musical Content of Liudmila Kazantseva – Doctor of Arts, Professor of the Astrakhan State Conservatory, head of the Issue-Related Laboratory of Musical Content, titular member (academician) of the International Academy of Information Support and the Russian Academy of Natural Sciences and member of the Russian Composers' Union. The leader and the “graduates” of the school – Doctors of Arts and Candidates of Arts, most of whom are culturologists – are focused on developing a methodology which initiates the sense-making activity of the consciousness of the subject who enters into a dialogue with art. The theoretical concept uniting them is aimed at viewing musical content as the artistic essence of a musical work, the manifestation and discovery of which in any musical work forms, whether directly or indirectly, the aim of all the elements it is endowed with. The cornerstones of musical content are: the musical sound, the means of musical expression, intonation, musical imagery, musical dramaturgy, the theme and the idea, as well as the “authorial image.” The basic “backbone” of musical content formed by the composer receives artistic transformation in the interpretative activities of the performer and the listener's perception. The results of joint scholarly research conducted by the school have been presented in over six hundred publications, reports at Russian and international musicological conferences, symposia and congresses. Liudmila Kazantseva's academic school engages in scholarly and pedagogical activities in higher and secondary musical educational institutions, music schools and regular secondary schools of Astrakhan, Bryansk, Volgograd, Krasnodar, Krasnoyarsk, Kurgan, Maykop, Moscow, St. Petersburg, Saratov and other cities in Russia, as well as abroad.

Keywords: musical content, interaction between the arts, academic school, Liudmila Kazantseva.

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**Научная школа Л. П. Казанцевой: опыт десятилетия**

Проблемная научно-исследовательская лаборатория музыкального содержания Волгоградского государственного института искусств и культуры существует более десяти лет. Она составила важную веху формирования научной школы музыкального содержания Л. П. Казанцевой – доктора искусствоведения, профессора Астраханской государственной консерватории, действительного члена (академика) Международной академии информатизации и Российской академии естествознания, члена Союза композиторов России, а также заведующей Проблемной научно-исследовательской лабораторией музыкального содержания. Руководителя и «выпускников» школы – докторов и кандидатов искусствоведения и культурологии – объединяет теоретическая концепция, направленная на рассмотрение музыкального содержания как художественной сущности произведения. Отработанная методология инициирует смыслообразующую деятельность субъекта, вовлечённого в диалог с искусством. Основа музыкального содержания, сформированная композитором, получает творческое развитие в интерпретации исполнителя и восприятии слушателя. Результаты исследований учёных, представляющих научную школу, отражены в более чем 600 публикациях, докладах на всероссийских и международных научных конференциях и конгрессах. Руководитель и её соратники ведут научно-педагогическую работу в высших и средних музыкальных учебных заведениях, музыкальных и общеобразовательных школах Астрахани, Брянска, Волгограда, Краснодара, Красноярска, Кургана, Майкопа, Москвы, Санкт-Петербурга, Саратова и других городов страны, а также за рубежом.

Ключевые слова: музыкальное содержание, взаимодействие искусств, научная школа, Людмила Казанцева.

**Musical Content – from Empiricism  
to the Teaching**

The benchmark of Professor Liudmila Pavlovna Kazantseva's trend related to musical content was the diploma thesis about musical intonation and the dissertation for the degree of Candidate of Arts written by its founder dedicated to thematic derivations<sup>2</sup>. After a certain period of time a small book of a popular-academic scope was published, which disclosed the specific features of the portrait genre as an interdisciplinary phenomenon and also demonstrated the

general and particular features in a musical portrait as such.

Somewhat later the collective monograph “Музыка начиняется там где кончается слово...” [“Music Begins Where the Spoken Word Ends...”] saw the light of day. It is particularly on its pages and in other publications that spectrum of questions developed from which subsequently the author's theory was crystalized, which has received its manifestation in her dissertation for the degree of Doctor of the Arts and has integrated itself into the theoretical concept of musical content<sup>3</sup>.



The essence of the conception of musical content actualized within the framework of systematic-structural methodology, consists in the following. When setting before himself the goal of reactivating within the listener's consciousness the spiritual side of music manifested in the sounding texture of a work, the musical scholar develops the structure of the musical composition's content, based on two fundamental principles: the vertical and the horizontal. At the same time, the vertical principle initiates the directedness towards meaning-generating activity (activity of thought) which is distinguished for its continuous creation of "new meanings, eluding already revealed meanings, modifications of previously realized meanings (reevaluation), possible interactions between thoughts, etc." [4, p. 21]. The horizontal principle correlates with the cultural-historical aspect of musical content as "the spiritual side of music embodied in sound, generated by the composer by means of the objectivized constants (genres, pitch systems, compositional techniques, forms, etc.) developed within it, actualized by the performing musician and formed in the listener's perception" [Ibid., p. 12].

When accentuating her attention on the fact that musical content essentially presents a process unfolded in ceaseless motion which excludes any kind of statics whatsoever, Kazantseva focuses her research-oriented perspective on dramaturgy, designed to provide the process of disclosing the musical composition's content on the most varied levels:

- on the level of musical sound;
- on the level of the lingual resource of music (tonal dramaturgy, timbral dramaturgy etc.);
- on the intonational level (intonational dramaturgy);
- on the figurative-artistic level (figurative-artistic or musical dramaturgy,

which also includes within itself the spatial-temporal aspect of the musical image);

- on the accumulating level of the musical composition's main theme and chief idea;

- in the presence of the composer permeating the entire musical whole.

It is significant that the semantic system created within the consciousness of the analyzer is compiled not as much from its numerous components as from the innumerable quantity of the possible connections between them. In other words, each of the indicated definitions makes possible the turn to the accompanying sub-conception, which creates the optimal conditions for the tenability of the dialogue of conscious perceptions. The professor's students also become involved in this process – not only of artistic, but also of *scholarly* generation of meaning<sup>4</sup>. Thus, the semantic approach towards tonality elaborated by the founder of the school [10] has received its development in Svetlana Orlova's diploma thesis about the semantics of tonalities in the musical legacy of J. S. Bach and Olga Bozina's dissertation for the degree of Candidate of Arts which is chiefly focused on Nikolai Rimsky-Korsakov's opera legacy.

The researcher stems from her understanding of musical intonation as a multilateral (multi-faceted) whole [5; 6], which has found its natural continuation in the diploma theses of Sergei Bukhtuyev and Tatiana Matveyeva. The indicated issue-related field obviates the succession of generations – of representatives of Russian musical scholarship from the 20th and early 21st centuries, while Boris Asafiev's monographic research devoted to musical intonation acquires the status of a "starting mechanism."

In its turn, musical-artistic imagery undergoes elaboration on three figurative spheres which disclose the universal

“objective sides” for music: *the Human Being, the World, Music*. Revealing the existential plan of musical compositions, at the center of which stands music itself as an active meaning, Kazantseva concurs with Vyacheslav Medushevsky, who discloses the spiritual-moral foundations of musical existence [7]. Articulation of the aforementioned “objective side” through the prism of the fugue is demonstrated by Irina Vasiruk, who indicates in the music of Russian composers of the last third of the 20th century such characteristic concepts for the figurative sphere of *the Human Being* such as “contemplation,” “motion,” “utterance” and “condition.” The questions of dramaturgy unfolded in the opposition of *the Human Being* vs. *the World* are posed by Olga Shmakova, who builds convincing argumentation regarding the significance of the finale in the symphonic cycles by Bartok, Honegger and Hindemith as a “strong position of the musical text” (Irina Arnold), setting a special vector for the process of generation of meaning. Yet another mini conception in which the reference point has been provided by the concept of the chronotope, which is crucial for Mikhail Bakhtin’s philological studies has been placed at the foundation of Svetlana Mozgot’s scholarly investigations. Their resulting quality has made it possible to assert that in the art of music the category of space acquires the status of a semantic phenomenon. Time and space in the theater of the screen has also found its way into the focus of Svetlana Sevastyanova’s scholarly interests.

Despite the differences of style, analytical experience, approaches towards cognition of the substantial side of music, as well as the angles of research, the following tendency has become generally common for the pupils of the school headed by Kazantseva. Each of the elements which

enters the semantic hierarchy appears both in the fold of the musical composition itself and beyond it, having been actualized in the activities of the performing musician and the listener. Such an approach is stipulated by the textual nature of the musical composition and of the human being as such, i.e., their isomorphism.

From this angle Kazantseva’s perspective of musical content corresponds with Bakhtin’s dialogic concept of humanitarian knowledge, at the center of which lies the coexistence of the given and the created, the inner and the outer, the cognitive and the ethical [1]. Moreover, by revealing such “signals of the text” (Yuri Lotman), which for the inquisitive musician the “thread of Ariadne,” designed to introduce the dialogue between the composer, the performer and the listener into the realm of the spirit, Professor Kazantseva simultaneously brings in substantial correctives into the existent experience. In particular, when polemicizing with Bakhtin, who insists that mastery over the ethical, which is the axiological-semantic side of a work of art – “the task ...is difficult, and in other cases – for example, in the case of music – absolutely impracticable” [Ibid., p. 290], the musicologist creates special conditions so that the axiological-semantic side of a musical composition enters “the flesh and blood” of her protégés – her students, aspirants and doctoral candidates, acquiring the status of personalized meaning.

Therefore, it is not by chance that both in Bakhtin’s work “Problema soderzhaniya, materiala i formy...” [“The Issue of Content, Material and Form...”], which is fundamental for the dialogic conception of humanitarian knowledge, and in Kazantseva’s conception of musical content comparable problems are solved, discerning the commonality between some of the postulates:

– “in music all the compositionally significant moments are taken in and absorbed by the acoustic side of the sound;

– while in the sphere of poetry the artist creating the form is a person who speaks, in music he directly becomes the person who creates sounds, but by no means plays – the piano, the violin, etc. – in the sense of creating sounds by means of sound producing motion;

– the formative activity of the musical form is the activity of the most significant sound, the most valuable motion of sound” [Ibid., p. 315].

These discovered correspondences make it possible to acknowledge that Kazantseva’s conception of musical content passes far beyond the frameworks of Russian musicology (art studies), making an essential contribution to the dialogic conception of humanitarian knowledge. The fact that the foundational works of Kazantseva are on demand beyond the confines of Russia may serve as a confirmation of the prospective viability for world humanitarian scholarship. In particular, seven of the Russian scholar’s books have been demonstrated at International Book Exhibitions in Moscow and Barcelona (LIBER BARCELONA 2018 and 2020), Vienna (BUCH WIEN 2019), New York (BOOKEXPO AMERICA 2019), Hong Kong (HONG KONG BOOK FAIR 2019), Frankfurt (FRANKFURTER BUCHMESSE 2020), at the 38th International Book Salon in Paris (LIVRE PARIS 2018) where they were bestowed diplomas and gold medals.

### The Laboratory of Musical Content

Having been organized on the base of the Volgograd State Institute of Culture in 2009, the Issue-Related Scholarly-Research Laboratory of Musical Content became an experimental venue for scholarly-

pedagogical research developed by the participants associated with it, most of whom are graduates of the Astrakhan State Conservatory from the class of Professor Kazantseva. Essentially, all the types of activity the approbation of which takes place during the annual sessions of the Laboratory is stipulated by the artistic experience of the leader of the school, having been formed not only under the sign of *scholarship*, which has been mentioned earlier, but also *pedagogy* and *educational* activities. It suffices to say that in addition to the Astrakhan State Conservatory, the Astrakhan State M. P. Mussorgsky College, the Astrakhan State Institute of Advanced Training of Teachers and the Volgograd State Institute of the Arts and Culture, where Professor Kazantseva acquaints the listeners’ auditorium with her course of lectures about musical content, including within the frameworks of the Advanced Training Department, the musicologist communicates with her colleagues and the young students within the walls of the educational institutions of Chita, Krasnodar, Krasnoyarsk, Kurgan, Kursk, Maykop, Moscow, St. Petersburg, Syktyvkar, Ufa, Volzhsky (the Volgograd Region), as well as Minsk, Pleven and Tbilisi.

It is quite natural that the pedagogical experience of the Laboratory associates and other representatives of the school has been reflected in her scholarly-methodical publications. These are, first of all the programs for the tutorial disciplines of “Musical Content” and the “Theory of Musical Content,” discussions of serious methodological issues of teaching musical content and methodological elaborations regarding children mastering music.

During the course of ten years the students who stood beside their mentor have had the possibility of connecting with the most diverse spheres of musicology, having

witnessed and attested not only Professor Kazantseva's organizational talent which has revealed itself during the process of preparations for international and Russian scholarly-practical conferences, but also the performing mastery of the Teacher who has provided the brilliance of artistic illustrations within the framework of lecture courses and in concert venues – philharmonic halls, conservatories, art colleges and schools, her friendly and, at the same time, principled attitude in questions of presenting herself as an opponent, reviewing and musical criticism presented on the media pages, and also combined with the highest professional ethics and an honest attitude towards her scholarly and pedagogical responsibilities as the work of her entire life.

Presently the musicologists affiliated with Professor Kazantseva's school attempt to cultivate all of this in themselves, demonstrating themselves as academic advisors and scholarly consultants carrying out the preparation of research dissertations for the degrees of Candidate of Arts or Doctor of Arts and diploma theses; opponents of dissertations of both degrees; organizers of academic seminars, conferences and public lectures; authors of scholarly monographs, tutorial-methodological guidebooks and articles<sup>5</sup>, last, but not least, pedagogues, who have taken on themselves the responsibilities of teaching courses in musical content in all the branches of education: beginning with children's preschool institutions, general education and Sunday schools, intermediary educational institutions and ending with higher educational institutions.

Despite the fact that the Laboratory's associates are spread out throughout many Russian cities – Astrakhan, Bryansk, Volgograd, Krasnodar, Krasnoyarsk, Kurgan, Maykop, Moscow, St. Petersburg, Saratov – the representatives of the school meet each year during the sessions of the

Laboratory of Musical Content, which take place in the form of free readings, making use of the creative reports, discussions of ideas and authorial concepts realized both in the domain of scholarship (as dissertations for the degrees of Candidate of Arts and Doctor of Arts), and in pedagogical, as well as educational-enlightening activities. Here it is appropriate to mention the name of Olga Shmakova, who has made use of the most varied means of work with the students of the P. A. Serebryakov Conservatory and the Musical College, who has presented herself as the initiator of a set of large-scale projects<sup>6</sup>, and who has taken part in the citywide events and international actions, including the “Faust Project ‘A History of Eternal Search – the Price and Value of Cognition’” (intellectual show) jointly with the “Agency of Cultural Initiatives” during the Year of the Culture of Germany in Russia (2013) as a lecturer, as well as Oksana Lukonina, for whom the popularization of Maximilian Steinberg's music in concert venues has become the continuation of her academic research work carried out on the base of the Volgograd State Institute of Culture.

It is significant that while previously the discussions of dissertation research of Professor Kazantseva's trainees as part of the Laboratory of Musical Content occurred on the level of local events not surpassing the boundaries of conferences, in 2018 the Laboratory proceeded on a qualitatively new level. What occurred was the preparation of the recommendations for the defense of the dissertation for the degree of Doctor of Arts of Svetlana Mozgot, who was accepted by the dissertation board of the Novosibirsk State M.I. Glinka Conservatory (Academy), where the colleague's successful defense took place. It is important to emphasize that the spatial regularities of music present themselves as integral components of musical content, providing a new angle for

cognizing the profound foundations of a musical composition.

It is not surprising, therefore, that the interest in the issues discussed within Kazantseva's academic school is steadily rising. This is testified, among other things, by the expanding geographical range of the presentations read by the musicologists pertaining to the school. Thus, a few years ago, the annual conference in Volgograd included a presentation about teaching musical content in children's musical schools made by Svetlana Davydova – a post-graduate student of Doctor of Arts, professor of the Institute of the Arts affiliated with the A.I. Herzen St. Petersburg State Pedagogical University Galina Ovsyankina – presently a Candidate of Pedagogical Sciences. During the past year the theme of the Holocaust in the musical legacy of contemporary composers was presented by Candidate of Arts, Associate Professor Inessa Dvuzhilnaya, who came to the conference from the near abroad (Grodno, Belarus). At the same time, whereas previously the Laboratory's sessions happened privately, presently they often attract great amounts of audiences, packing the halls. Of no less interest are the compilations of scholarly materials published of the materials from the annual conferences.

### **The Problem Range of the Research Works of the Laboratory of Musical Content**

The questions posed within the context of musical content have been inexhaustible, and this has stipulated the extraordinarily colorful palette of scholarly interests of both the leader of the school and her associates – from the already mature scholars to beginning musicologists. Generally speaking, the problem range developed within the Laboratory conventionally covers four subject categories. The first of

them, the broadest and most significant, is presented by *musical content as a phenomenon*. For example, the scholarly endeavor of Olga Shepshelyova has been focused on the semantic aspect of sound in works for a capella chorus by Russian composers, Dilbar Rakhimova has studied the semantic potential of orientalism in Sergei Rachmaninoff's music, Tatiana Andrushchak has developed the typology of the genre of *in memoriam*, indicating the "signals of the text" which point to various principles of the structure of musical content in musical works of the past and present times, while the procedural-dynamic side of musical content in performance practice has been disclosed by Galina Beskrovnaya's dissertational research.

The second thematic block is aimed at *the image of the composer* as one of the central figures of a musical composition around which a dialogue of the "consecrated" is formed. In the present context most impactful is a number of scholarly studies by the school's representatives who disclose the intimate aspect both of the creator and of the "hero" created by the former. Here it is appropriate to name the diploma project of Ekaterina Volkova (Karnaukhova), who had traced the image of Sergei Taneyev's personalized traits in his music; Maya Salnikova's work in which the young scholar has shown temperament as a musical and artistic phenomenon; the research project undertaken by Marina Stupnitskaya, who has turned to such concept in the works of romantic composers as remembrance; Oksana Lukonina's extensive work has paved the way for reclaiming the integral image of composer Maximilian Steinberg through the prism of his personal traits and artistic life which passed under the sign of Russian culture of the first half of the 20th century.

The third thematic block, also manifested in the research work of the school's leader from its inception, is the *interaction between*

*the arts* [9], disclosed by means of turning not only to the musical and synthetic (vocal music art, opera) genres as such, but also to the genres of the cinematograph (animation), ballet, theater, the visual arts and literature (poetry and prose). The manifestation of the indicated problem range has been expressed by the academic works and dissertations of Olga Shevchenko (Begicheva), whose scholarly formation has been connected with chamber instrumental music in the artistic space of the Silver Age and the genre of the ballad, actualized at the traversal of literature, music and the visual arts, and of Svetlana Sevastyanova, who dwells upon questions of synthesis of the arts in the screen-oriented musical theater.

In August 2020 Olga Begicheva successfully defended her dissertation for the pursuit of the academic degree of Doctor of Arts in the major field of studies 24.00.01 – Theory and History of Culture on the subject of “The Romantic Ballade in the Artistic Culture of the 19th and 20th Centuries: Typology and Poetics” in Dissertational Board D 999.224.03 created on the basis of the federal state-financed institution “The Krasnodar State-Financed Institute of Culture” affiliated with the Ministry of Culture of the Russian Federation, the federal state-financed budget institution “The Russian D. S. Likhachev Scholarly Research Institution of the Cultural and National Heritage” affiliated with the Ministry of Culture of the Russian Federation, and the state-financed budget educational institution of higher education of the Republic of Crimea “The Crimean University of Culture, Art and Tourism” affiliated with the Ministry of Culture of the Republic of Crimea.

The theme of interaction between the arts has received its subsequent continuation in Polina Volkova’s dissertation for the degree of Doctor of Arts, as well as in the academic

research carried out under her tutelage<sup>7</sup>. In general, the conception elaborated by Kazantseva has created a projection into the space of 20th and 21st century art. Such fundamental principles have formed the perspective of full-fledged life activities as interpretation and reinterpretation [2]. In the context of the works of writers, choreographers, composers, artists, cinematographers and animation artists the following may be asserted. If in the cases of interpretation the primary source is preserved on the level of an integral artistic system, on the level of reinterpretation – in full correlation to the Latin prefix *Re*, the twofold character of which is identified in that it simultaneously indicates at a return (repeat, replication), as well as on a motion forward (reevaluation, reinterpretation) – the source text is subjected to a complete transformation, acquiring the status of an indispensable part of a new artistic system, differing from the previous one [3].

Finally, in recent years one may observe the formation of a fourth thematic block, which has received its development in Professor Kazantseva’s academic school – this is the *Russian theme actualized in the music of composers from other countries*. One example of such brilliant research activities directly connected with the indicated subject matter was the work of the professor’s trainee, a student of the Astrakhan State Conservatory Polina Shamkhalova, carried out within the frameworks of the all-Russian competition for the best scholarly work on the subject of musical content [8]. This conference, organized on the eve of the anniversary of the musicological school (2018), in which young scholars of great promise from various Russian cities participated, turned out to be, in a certain sense, a landmark on the path of formation of the Laboratory of Musical Content.





Having placed at the center of her research British composer John Tavener's monodrama "The Death of Ivan Ilyich" (2012), composed on Leo Tolstoy's novelette, a year prior to the composer's death<sup>8</sup>, Polina Shamkhalova demonstrated such qualities indispensable for a music and art scholar as the ability to hear and understand music, a broad purview, originality of thought and a knowledge of traditions. Similar to the other representatives of Kazantseva's school, the young scholar was able to make a certain contribution to the issue of musical content, both relying on her personalized predilections and at the same time satisfying her Teacher's unalterable requirement: absolute inadmissibility of dilettantism, negligence or pursuit of cheap success in any scholarly work. Strict adherence to the aforementioned requirements has rightfully made it possible to inscribe the achievements of the Astrakhan State Conservatory into an honorable list of representatives of a worthy academic school.

It must be added that the school's elder adherents have numerous times striven for recognition from the professional community. Along with the leader of the school – laureate (2006, 2010, 2012, 2013) and diploma winner (1999) of all-Russian competitions of scholarly works, laureate of All-Russian Exhibition (2011) – Kazantseva's students have made it their point to correspond to that high standard which the Teacher has set. Olga Begicheva, Irina Vasiruk, Svetlana Mozgot, Maya Salnikova, Olga Shepshelyova and Olga Shmakova have demonstrated

themselves in a bright and talented way in the most varied scholarly contests, having presented themselves as authors of books, musical education programs, methodological elaborations and international projects which have taken place in Moscow, Vyatka, Kazan, Khanty-Mansiysk, Vologda and Petrozavodsk<sup>9</sup>.

Of no less importance for Kazantseva's school of musical content is the fact that the scholarly directions "The Composer in Musical Content", "Musical Content," and "Russian Theme in the Works of Foreign Composer" have been included in the Register for Scholarly Directions compiled by the Russian Academy of Natural Sciences<sup>10</sup>, while the experience accumulated within the framework of the school has been successfully demonstrated in large-scale academic forums taking place in research centers in Belgium, Bulgaria, Czech Republic, France, Georgia, Great Britain, Greece, Kazakhstan, Italy, Latvia, Lithuania, Serbia and Ukraine.

To sum up all the aforementioned information, it shall be noticed that the universal character of the school may be recognized not just in the universality of the issue of musical content. Having united within herself the features of a Russian intellectual and a citizen of the world, Liudmila Pavlovna Kazantseva has set a special direction for her school: that of being a school of formation of genuine personality in which the unity of scholarship, art and life is defined by a special level of thought as the main discerning trait of a person of culture.

## SUPPLEMENT

### *Main Works of Professor Liudmila Kazantseva<sup>11</sup>:*

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*Editions prepared according to the results of the conferences taking place  
within the activities of the Laboratory of Musical Content:*

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## NOTES

<sup>1</sup> The article was published in Russian in Problemy muzykal'noj nauki / Music Scholarship, issue 2019/4.

<sup>2</sup> Kazantseva L. P. Funktsii muzykal'noy intonatsii [Functions of Musical Intonation]: Diploma Thesis / Gnesins' State Musical-Pedagogical Institute. Moscow, 1976. 82 p.; Kazantseva L. P. Osoderzhatel'nykh osobennostyakh muzykal'nykh proizvedeniy s tematicheskimi zaimstvovaniyami [About the Peculiarities of Content in Musical Compositions with Thematic Derivations]: Dis. ... Cand. Sci.: in 2 Vols. Leningrad, 1984. 268 p. Both works have been written under the guidance of Candidate of Arts, Associate Professor Yuri Rags.

<sup>3</sup> Let us cite the works of the leader of the school which are principal for the authorial conception: Kazantseva L. P. Tema kak kategoriya muzykal'nogo sodержaniya [The Musical

Theme as a Category of Musical Content]. *Muzykal'naya akademiya* [Musical Academy]. 2002. No. 1, pp. 131–139; Ibid. Polisemantichnost' muzykal'noy intonatsii [The Poly-semantics of Musical Intonation]. *Semantika muzykal'nogo yazyka: materyaly nauchnoy konferentsii* [The Semantics of Musical Language: Materials of a Scholarly Conference]. Moscow: Russian Gnesins' Academy of Music, 2004, pp. 17–25; Ibid. Semantika tonal'nosti: voprosy metodologii issledovaniya [The Semantics of Tonality: Questions of Methodology of Research]. *Muzykal'noe sodержanie: sovremennaya nauchnaya interpretatsiya: sb. nauchnykh statey* [Musical Content: Contemporary Scholarly Interpretation: A Compilation of Scholarly Articles]. Rostov-on-Don: Rostov State S.V. Rachmaninoff Conservatory Publishing House, 2006, pp. 117–135; Ibid. Teoriya muzykal'nogo sodержaniya v Astrakhanskoy konservatorii [The Theory of Musical Content at the Astrakhan Conservatory]. *Problemy muzykal'noj nauki / Music Scholarship*. 2007. No. 1, pp. 25–30; Ibid. Tayny sodержaniya muzyki v rossiyskoy pedagogike [The Secrets of Musical Content in Russian Pedagogy]. *Problemy muzykal'noj nauki / Music Scholarship*. 2009. No. 1, pp. 22–28 (in joint authorship with Valentina Kholopova).

<sup>4</sup> The works by Kazantseva's students (Plaksina O. Vyrzitel'naya storona muzyki v sluhovom analize na urokah solfedzhio v mladshih klassah DMSH [The Expressive Side of Music in the Acoustic Analysis in Solfege Classes in the Elementary Classes of Children's Music Schools]: Diploma Thesis. Astrakhan, 2004. 88 p.; Eremina-Maksakova V. Problemy metodiki prepodavaniya muzykal'nogo sodержaniya v vypusknnykh klassah DMSH i DSHI [Issues of Methodology of Teaching Musical Content in Senior Classes of Children's Music Schools and Children's Schools of the Arts]: Diploma Thesis. Astrakhan, 2008. 87 p. & suppl.) have gradually been supplemented by dissertations by post-graduate students and doctoral candidates.

<sup>5</sup> The chief academic works by the students of Professor Kazantseva's school are presented on the Laboratory's website: <http://muzsoderzhanie.ru/personalii.html>

<sup>6</sup> Among Olga Shmakova's authorial projects are – “The Open Scholarly Lecture Center,” as part of which the following subjects have been demonstrated “Concerning the Spiritual in Art” (2009), “The Constant Themes in Art” (2010), “Panorama of Russian Music of the Turn of the 20th and 21st Centuries” (2011), “Diaghilev as Part of the History of the Arts” (2012), “The Paths of Development of Opera Dramaturgy in the 19th Century: Dargomyzhsky, Wagner, Verdi” (2013), as well as the project “Composers of the Near-Volga Region” (2010 – 2018).

<sup>7</sup> Rylskaya T. P. Mifologema smerti v prostranstve vizual'noy kul'tury [The Mythologeme of Death in the Space of Visual Culture]: Dis. ... Cand. Culturology: 24.00.01. Theory and History of Culture. Krasnodar, 2010. 170 p.; Tatarsky P. A. Reinterpretatsiya tekstov kul'tury: na primere kinematografa XX veka [The Reinterpretation of Texts of Culture: by the Example of 20th Century Cinematographer]: Dis. ... Cand. Culturology: 24.00.01. Theory and History of Culture. Krasnodar, 2010. 179 p.; Nevskaya P. V. Portret v prostranstve semiotiki: verbalnoe i neverbalnoe [The Portrait in the Space of Semiotics: The Verbal and the Non-Verbal]: Dis. ... Dr. Sci.: 17.00.09. Theory and History of Art. Saratov, 2013. 425 p.; Vybyvanets E. V. Vizualizatsiya muzykal'nogo prostranstva v sovremennom iskusstve: metodologicheskiy aspekt [The Visualization of Musical Space in Contemporary Art: A Methodological Aspect: Dis. ... Cand. Sci.: 17.00.02. The Art of Music. Theory and History of Culture. Novosibirsk, 2016. 246 p.; Gorbatova O. V. Dialog v prostranstve vizual'noy kul'tury (na primere animatsii i kinematografa) [Dialogue in the Space of Virtual Culture (by the Example of Animation and the Cinematographer)]: Dis. ... Cand. Culturology: 24.00.01. Theory and History of Culture. Saransk, 2016. 173 p.; Lipayeva D. E. Kategorii bytiya-nebytiya v prostranstve kul'turnogo dialoga Zapada i Vostoka (na primere anime) [Categories of Being vs. Nonbeing in the Space of the Cultural Dialogue of the West and the East (by the Example of the Anime): Dis. ... Cand. Culturology: 24.00.01. Theory and History of Culture. Saratov, 2019. 220 p.

<sup>8</sup> The Russian listener may have familiarized himself with this composition in performance of the Orchestra of Evgeny Svetlanov (conducted by Vladimir Yurovsky) and soloists M. Mikhailov (bass-baritone) and A. Rudin (cello) as part of the festival “Drugoe prostranstvo” [“Another Space”] (Moscow, 2014).

<sup>9</sup> Information about the achievements of the students of Liudmila Kazantseva’s school is presented on the Laboratory’s website: <http://muzsoderjanie.ru/home.html>

<sup>10</sup> Reestr novyh nauchnyh napravleniy [A Register of New Directions of Scholarship]. Under editorial supervision of Doctor of Medical Sciences, Professor M. Yu. Ledvanov. Moscow: Publishing House of the Academy of Natural Sciences, 2018. Vol. 1. 249 p.; Reestr novyh nauchnyh napravleniy [A Register of New Directions of Scholarship]. Under editorial supervision of Doctor of Medical Sciences, Professor M. Yu. Ledvanov. Moscow: Publishing House of the Academy of Natural Sciences, 2020. Vol. 4. 57 p.

<sup>11</sup> A complete list of Liudmila Kazantseva’s works can be found on her personal website: <http://kazanceva-lyudmila-pavlovna.ru/>, her personal web page on the website of the Laboratory of Musical Content: <http://www.muzsoderjanie.ru/personalii/55-kazantseva-ludmila-pavlovna.html>, and on her personal Wikipedia page: [https://ru.wikipedia.org/wiki/Казанцева,\\_Людмила\\_Павловна](https://ru.wikipedia.org/wiki/Казанцева,_Людмила_Павловна).

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