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Russian Musicology after 1991: The Chief Scholarly Trends*

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Abstract. The article discusses musicology after 1991 — the year when the USSR dissolved and each of the former Soviet republics began to reveal their own particular musicological tendencies and form their own academic schools. The focus of our attention is on Russian musicology and its contemporary state. The article examines the geographical factor of the functioning of musicological schools, the role of conservatories in the formation of various fields of musicological research, as well as the peculiarities of the transformations music scholarship has undergone during the perceived period. Special characterization is provided to the subject matter and problem range of present-day Russian musicology, its priorities of research and presumed prospects.

Keywords: Russian musicology, centers for scholarly research, conservatories, academic journals, the subject matter of musicological research, post-Soviet deconstructions, academic schools in musicology

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Российское музыковедение после 1991 года: основные научные направления

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Аннотация. Статья посвящена музыковедению после 1991 года — даты, когда распался СССР и в каждой бывшей советской республике стали проявляться собственные музыковедческие тенденции и формироваться научные школы. В центре внимания — российское музыковедение и его современное состояние. В статье рассматривается географический фактор функционирования научных школ, роль консерваторий в формировании той или иной области музыковедческих исследований, а также особенности трансформации, которую претерпела наука о музыке в рассматриваемый период. Особую характеристику получает тематика и проблематика современного российского музыковедения, его исследовательские приоритеты и предполагаемые перспективы.

Ключевые слова: российское музыковедение, научно-исследовательские центры, консерватории, научные журналы, тематика музыковедческих исследований, постсоветские деконструкции, научные школы в музыковедении

Introduction

The three and a half decades that passed from the moment of the dissolution of the USSR have brought a fair share of losses and achievements. Many themes have departed from scholarly use, and musicology in the former Soviet republics has begun an independent development in each particular case.

New research works have been written on the mainstream issues of musical culture, and previously unknown facts and names have been brought into scholarly use. A freedom in the choice of the subject matter and methodology for research has emerged, which has yielded results virtually in all the spheres of musical scholarship. Change has affected the very form of transmission of scholarly ideas: musicological journals began to appear,

one after another, because of which the transmission of new knowledge has accelerated. When compared with the extremely few journals existent during the Soviet period (prior to the early 1990s, there were only two of them: *Sovetskaya muzyka* [Soviet Music] and *Muzykal'naya zhizn'* [Musical life]), the appearance of such a wide diversity of journals has provided a noticeable breakthrough and in many ways has influenced the quantitative data of musicology.

Without dealing with the advantages and the drawbacks connected with these changes, let us turn to the description of the most significant features discerning Russian musicology of the last few decades.

The Geography of Russian Musicology

Russia is an enormous country, divided into various regions, which to a significant degree

stipulated the development of the structure of musical education. During the Soviet period in each large region a conservatory was opened, and in recent times in Russia several dozens of higher educational institutions are working — they are conservatories, academies, institutes of arts, musical-pedagogical and scholarly research institutes and art departments in universities.

However, historically the formation of academic schools in musicology has been connected predominantly with conservatories, among which mention must be made, first of all, of the largest centers for scholarly research: it is the Tchaikovsky Moscow State Conservatory (established in 1866), the Gnesin Russian Academy of Music (established in 1895) (Moscow) and the St. Petersburg Rimsky-Korsakov State Conservatory (established in 1862). Besides these, there are conservatories functioning in Astrakhan (the Astrakhan State Conservatory, established in 1969), Ekaterinburg (the Ural State M.P. Mussorgsky Conservatoire, established in 1934), Kazan (the Zhiganov Kazan State Conservatoire, established in 1945), Nizhny Novgorod (the Glinka Nizhny Novgorod State Conservatoire, established in 1946), Novosibirsk (the M.I. Glinka Novosibirsk State Conservatory, established in 1956), Petrozavodsk (the Petrozavodsk State A.K. Glazunov Conservatoire, established in 1967), Rostov-on-Don (the Rostov State S.V. Rachmaninov Conservatoire, established in 1967) and Saratov (the Saratov State L.V. Sobinov Conservatoire, established in 1912). Mention must also be made of the two biggest scholarly research institutes: the State Institute for Art Studies (Moscow, established in 1944) and the Russian Institute for the History of the Arts (St. Petersburg, established in 1912).

The enumerated institutions, in particular, present the chief centers for preparation of academic personnel and represent virtually all the directions of musicology in the country,

among which are: the history of Russian music and of music outside Russia, theoretic musicology, folk music and medieval music, as well as several specialized fields of music scholarship — such as, for instance, musical theater, early music, mass musical genres, 20th and early 21st century music, the methodology of music scholarship and a number of others.

Along with this, in a number of Russian conservatories their own original academic schools are being developed, the character of which is in many ways stipulated by these educational institutions' localities. Thus, research of the traditional culture of the Siberian region, as well as the music of the countries of Southeast Asia is traditionally carried out by scholars from the Novosibirsk Conservatory; the musical culture of the Volga region is studied by researchers from the Kazan Conservatory; the musical culture of Karelia and the Finno-Ugric peoples is examined by musicologists from the Petrozavodsk Conservatory, etc. Mention may also be made of the academic schools established in line with the format of "teacher — student," which is traditional for Russian education. Hereby we mean the schools created by the most influential and well-known Russian musicologists. Examples of the latter include "Yuri Kholopov's school" at the Moscow Conservatory and "Natalia Gulyanitskaya's school" at the Gnesin Russian Academy of Music; both aforementioned schools are represented by specialists of a broad spectrum of scholarly interests, surrounded by plenty of students and adherents of their own. There also exist younger conservatory-based schools shaped by relatively local, albeit rather significant, scholarly interests; they are formed by multitudinous students of such professors as Svetlana I. Savenko, Tamara N. Levaya, Valery N. Syrov (from the Nizhny Novgorod Conservatory); Anatoly M. Tsuker, Alexandra V. Krylova (from the Rostov Conservatory);

Alla G. Korobova, Elena E. Polotskaya, and Liudmila K. Shabalina (from the Ural Conservatory). Within their frameworks, such important trends of research are realized as musical style and genre, contemporary ballet and opera theater, nonacademic musical culture, as well as numerous types of interdisciplinary research.

The Thematic Range of the Research

One of the chief distinguishing features after 1991 has been expressed by an extensive restoration of the thematic palette of research. The most characteristic features of post-Soviet musicology have revealed themselves particularly on the level of the thematic range. They emerged from the realization of the fact that during the Soviet period, a large number of phenomena of Russian musical culture and that of other countries had remained beyond the pale of research. In the conditions of ideological limitations, insufficient attention had been given to such trends of research as contemporary music, the avant-garde movements and techniques of composition, issues of rhythm, etc. Musicologists had virtually not turned to research of church music, the works of Russian émigré composers, or Soviet composers fallen out of favor of the government.

Against this backdrop, it was no wonder that the chief themes for post-Soviet musicologists have become all that had previously been repudiated or forgotten: there have appeared dozens of research works devoted to Orthodox Christian music and the musical tradition of the Old-Believers, the music of representatives of Russian émigré music, as well as contemporary Russian and Western music.

Research of national musical cultures has also unfolded itself in new ways: while during the Soviet period, the composition schools of the Soviet republics were at the center of attention, after 1991 this thematic stratum virtually disappeared from scholarly use.

During the course of the specified period, the “geography” of Russian musicological research gradually became bereft of countries the musical cultures of which had previously comprised a sturdy sphere of scholarly interests (which included Georgia, Ukraine, as well as the Baltic countries). The secession of the former republics has gradually brought a rift of connections with them, which has not been abated up to the present time. As German musicologist Christoph Flamm observes, the situation became even more intense with the transfer of musicology of the former Soviet republics into their own respective languages, which has led to an even greater insularity of music scholarship on the entire post-Soviet space. [1]

Russian scholarship has adapted to these changes better than the other post-Soviet countries. The freed niche was taken up by research devoted to studies of the musical cultures of the peoples of Russia, which formed one of the priority directions of present-day scholarly activities. Here it must be emphasized that the leading category, undoubtedly, was comprised by research devoted to the Tatar musical culture. In this sphere works of a fundamental character are presented (for example, *Natsional'naya muzykal'naya kul'tura kak tekst: tatarskaya muzyka XX veka* [National musical culture as a text: Tatar music of the 20th century] by Vadim R. Dulat-Aleev, [2] *Muzykal'nye kul'tury Srednego Povolzh'ya: stanovlenie professionalizma* [Musical cultures of the Middle Volga region: Formation of professionalism] by Alexander L. Maklygin, [3] and *Angemitonika v modal'nykh i tonal'nykh sistemakh: na primere muzyki tyurkskikh i finno-ugorskikh narodov Povolzh'ya i Priural'ya* [Anhemitonics in modal and tonal systems: on the example of music of the Turkic and Finno-Ugric peoples of the Volga and Near-Ural regions] by Larisa V. Brazhnik [4]; as well as works of more particular themes,

such as the studies of the national peculiarities of musical culture in the aspect of its genre-related, rhythmic, modal-harmonic, or other characteristic features. The emergence of research works connected with religious traditions must be especially highlighted. On the whole, the perspective depicting the studies of the music of the peoples of Russia is as such: about 2/3 of the works has been devoted to researching folk music, and 1/3 has been devoted to studying music written by academic composers.

That portion of the musical heritage that was also studied rather actively during the Soviet period, has also been subjected to reevaluation. The reasons for this were provided by the disclosure of archives and the bringing into scholarly use of a significant bulk of new materials connected with the activities of such composers as Mikhail Glinka, Nikolai Rimsky-Korsakov, Pyotr Tchaikovsky, Modest Mussorgsky, Sergei Prokofiev, Igor Stravinsky, Dmitry Shostakovich, Wolfgang Amadeus Mozart, Ludwig van Beethoven and other composers.¹ This has led to a cardinal reevaluation of previous perspectives of these composers, which may be testified by the appearance of a large number of new biographies. The actualization of this research genre has provided a testimony for reevaluation of basic, fundamental perceptions of the lives and musical legacies of the composers who had seemed to be studied thoroughly before.

As a consequence, musicologists of the Soviet formation have been replaced by a generation of researchers who have asserted themselves particularly with the emergence of their new perspectives of old phenomena. At times such a view is declared already on the level of the titles of the works: *Neizvestnyi Nikolai Myaskovskii: vzglyad iz XXI veka*

[Unknown Nikolai Myaskovsky: a view from the 21st century] (a compilation of articles commemorating the 140th anniversary of the Moscow Conservatory and the 125th anniversary of the birthday of Nikolai Myaskovsky; edited and compiled by Elena B. Dolinskaya) [5]; *Neizvestnyi Chaikovskii* [Unknown Tchaikovsky] (edited and compiled by Polina E. Vaydman) [6]; *Glinka, kotorogo my ne znali* [Glinka whom we did not know] by Svetlana K. Lashchenko, [7] etc. Yet another sphere of research turned out to be unfamiliar works by well-known composers. In 2010 a representative international conference “Musicological Forum — 2010” took place, which was a combined project of the State Institute for Art Studies and the Gnesin Russian Academy of Music. One of the general themes of this event was formulated as “Previously Unheard Music.” They included the “unheard” compositions by Franz Schmidt and Nikolai Myaskovsky, Hans Rott and Igor Stravinsky.

It is noteworthy that such a vector of interests is characteristic not only for music scholarship on the whole, but also distinguishes scholarly activities within any particular school of musicology. This is vividly represented, for example, in the research works of the Gnesin academic school, which has “mastered” during the course of the last 30 years virtually all the indicated directions of themes. Thus, Russian sacred music has acquired its researcher in the guise of Natalia S. Gulyanitskaya, as well as a large number of her students. Along with this, the first specialized works devoted to the works of “forgotten” masters, namely, Russian composers from the early 20th century — Fyodor Akimenko, Alexey Stanchinsky, Vladimir Rebikov, and Nikolai Tcherepnin appeared... (see, for example: [8; 9; 10]). The development of interest towards issues of music theory

¹ A list of the most well-known works is provided in the final section of the present article.

in 20th century music, traditional for the music theory departments of the Gnesin Russian Academy of Music, must also be highlighted. Along these lines, numerous scholarly works have been created, both those of a generalizing character — for example, Liudmila S. Dyachkova's textbooks on 20th century harmony, — as well as substantial monographic research works: among the latter, to take one example, Tatiana V. Tsaregradskaya's monograph *Vremya i ritm v tvorchestve O. Messiana* [Time and rhythm in the musical legacy of Olivier Messiaen] (2002) [11] must be highlighted.

Finally, there has also appeared what may be called a new type of text — when it has become possible to speak of a vivid presence of a personal element in research works. Among these, first of all, mention must be made of Pavel V. Lutsker's and Irina P. Susidko's joint monograph *Mozart i ego vremya* [Mozart and his time] (2008) [12] — one of the bright accomplishments of Russian musicology, — or Levon O. Hakobian's research work *Fenomen Dmitriya Shostakovicha* [The phenomenon of Dmitry Shostakovich] (2018), [13] in which the well-known researcher examines the musical legacy of the most significant 20th century Russian composer through the prism of an authorial comprehension of his creative path.

In 1994 the Russian Humanitarian Scholarly Fund (RHSF) was established, which initiated the process of endowing grants for engaging in scholarly research. The most enterprising musicologists have begun proposing research works the topics of which range through the entire spectrum of issues of contemporary music scholarship. Dozens of projects have been presented during all these years by musicologists of the Moscow and the St. Petersburg Conservatories, and the Gnesin Russian Academy of Music; among the most active conservatories that suggested similar projects, we must also list the Kazan, Nizhny

Novgorod, Novosibirsk, Petrozavodsk, Rostov, Saratov, and Ural Conservatories. The greater part of the most high-demand musicological works has been carried out particularly with the assistance of grants from the RHSF. This body of research works accentuated the most discernible research directions that unified together scholarly perspective and renewed methodology, as well as top-priority musicological themes. The latter include Soviet music and Soviet composers (Levon O. Hakobian, State Institute for Art Studies, and Ekaterina S. Vlasova, the Moscow Conservatory); 20th century Russian music and music from outside of Russia — Alban Berg (Yuliya S. Veksler, Nizhny Novgorod Conservatory); Igor Stravinsky (Svetlana I. Savenko, Moscow Conservatory); and Italian avant-garde choral music (Alexander S. Ryzhinsky, Gnesin Russian Academy of Music). A special trend has been formed by research of music from previous epochs. It is formed by studies of the Russian classics from the 19th century (among them Balakirev, researched by Tatiana A. Zaytseva from the St. Petersburg Conservatory); operas by Russian composers (such as Glinka's *A Life for the Tsar*, Borodin's *Prince Igor*, and Mussorgsky's *Boris Godunov*), textological research and preparation for academic publication, studied by Evgeny M. Levashev and Nadezhda I. Teterina (from State Institute for Art Studies); Italian opera, researched by Pavel V. Lutsker and Irina P. Susidko (from the Gnesin Russian Academy of Music); 20th century musical theater, and postmodern dance, studied by Alexandra V. Krylova and Elena V. Kiseyeva (from the Rostov State Conservatory). The work supported by the grants has shaped in new ways the interests of the conservatory community, having brought out into the forefront the most notable research genre — the monograph.

The Deconstruction of the Soviet Musical Perspective of the World

One cannot avoid turning one's attention also to the radical changes having occurred in regard to the musicological evaluation of many events and facts. One of the most discernible tendencies turned out to be the deconstruction of the biographies of composers — not only the Soviet ones, but also those from Western Europe. The concept of the “Soviet myth,” referring to the issue of reception of the classical musical heritage during the Soviet period, was brought into scholarly use. There appeared large-scale scholarly works illuminating this problem range, — for example, Marina G. Raku's monograph *Muzykal'naya klassika v mifotvorchestve sovetskoi epokhi* [The musical classics in the myth-creation of the Soviet era] (2014), — as well as separate articles: among them, it suffices to name the works of Vera B. Val'kova (“*Solntse russkoi muzyki*”: *Glinka kak mif natsional'noi kul'tury* [“The sun of Russian music”: Glinka as a myth of national culture] [14]) and Lyubov A. Kupets (*Sovetskii mif o Bize: konteksty i podteksty* [Soviet myth about Bizet: contexts and subtexts], [15] etc. (see, for example: [16; 17]).

The deconstruction of the fundamental views of the historical significance of any particular epoch is seen on the example of two publications: the well-known six-volume *Muzykal'naya entsiklopediya* [Musical encyclopedia] (1973–1982), which has no alternative for itself, up to the present date, and the encyclopedic dictionary *Muzyka XX veka* [Music of the 20th century. Encyclopedic Dictionary] (2010), compiled by Levon O. Hakobian. Both value-based paradigms presented by these publications are simultaneously circulated within the scholarly space and quoted quite widely. At the same time, the *Musical Encyclopedia* has an advantage — in terms of both the significance of the genre and the numerousness of the published editions:

the run of the *Musical Encyclopedia* comprises over 100 thousand copies, while the run of the dictionary *Music of the 20th Century* comprises 2.5 thousand copies.

For comparison, let us cite the two approaches to defining the concept of “Soviet music.”

“The Soviet musical art,” as it is noted in the article from the encyclopedia, “presents a qualitatively new stage of development of the art of music. the October Revolution of 1917, which has liberated the peoples of the USSR from the centuries-old exploitation and established the equal status of nations, has created for the first time in history real conditions for the complete realization of the thesis formulated by Vladimir I. Lenin — ‘art belongs to the people.’ The right of the citizens of the USSR to the use of the achievements of culture has been fixed by Article 46 of the Constitution of the USSR.” [18, p. 124]

And this is the kind of interpretation that its offered in Hakobian's *Dictionary*. The article about Soviet music in this edition begins the following way: “The Bolshevik Revolution of 1917 marked the end of the Russian Silver Age and led to the mass emigration of its activists. During the years 1917–1920 Rachmaninoff, Prokofiev, the elder and younger Tcherepnins, Oboukhov, Wyschnegradsky, and a little later — Medtner, Gretchaninov and Glazunov left Russia ... Many notable performers also emigrated, including Siloti, Chaliapin and Koussevitsky... The overwhelming majority of artists did not demonstrate any eagerness to collaborate with the adventurous and aggressive new government.” [19, p. 530]

Such categorical differences in the interpretation of one and the same phenomenon demonstrate that the deconstruction of the Soviet musicological perspective of the world has affected not only the subject matter, but also methods of research. This has also become a natural regular process, in contrast to

the longstanding domination of the methodological path known as the Marxist-Leninist path.

In contemporary musicological works, the methodological context has altered just as substantially as their thematic range. There appeared an entire musicological direction that asserted the right of musicology to the suppleness and mobility of music scholarship, its conformity to the changing principles of compositional practice.

Among the research works, mention may be made, for example, of such publications as *Nauchnaya metodika prokladyvaet puti* [The scholarly methodology makes headway] and *Metody nauki o muzyke* [Methodologies of music science] by Natalia Gulyanitskaya [20; 21]; *Blesk i nishcheta muzykal'noi nauki* [The splendor and the poverty of music scholarship] and *Bol'shie teoreticheskie kontseptsii v muzykoznanii: svet i teni* [Great theoretical conceptions in music scholarship: light and shadows] by Levon Hakobian²; *Mezhdru naukoj i iskusstvom: rossiiskoe muzykovedenie kak institutsional'nyi fenomen* [Between scholarship and art: Russian

musicology as an institutional phenomenon] by Tatiana V. Bukina, [22] and a number of others. [23; 24] In these works, the apparent increase of the role of the interpreter-musicologist is observed, which is especially illustrative, in contrast to the depreciation of the role of the composer. Some musicians, responding to Vladimir Martynov's well-known conception, [25, p. 3]³ have taken note of the unprecedented suddenness of the changes. For example, Vladimir Tarnopolsky⁴ remembers such a situation. "During the Soviet times, it was virtually impossible to find one's to a concert of Schnittke's music! Something frightful went on, even the mounted militia was called upon to keep the order. At the same time, when the same concert was presented with the same performers and the same program, repeated during the 1990s, — the hall was almost empty."⁵ Likewise, Sofia Gubaidulina in one of her first interviews given after her departure from Russia confessed: "I have lost my listeners." In contrast to this, the words of Valentina N. Kholopova spoken by her on Rodion Shchedrin's anniversary seem hardly to be accidental. When presenting the anniversary celebrant with the research work

² See: Hakobian L.O. The Splendor and the Poverty of Music Scholarship. *Muzykovedcheskii portal* [Musicological Portal (Website)]. (In Russ.) URL: <http://musikology.com.ua/upload-files/AkopyanBlesk.doc> (accessed: 25.01.2026); Hakobian L. O. Great theoretical conceptions in music scholarship: light and shadows. *Music scholarship in the post-Soviet space: proceedings of the International conference*. Moscow: Gnesin Russian Academy of Music, 2010. (In Russ.) URL: <https://musxxi.gnesin-academy.ru/wp-content/uploads/2009/12/Akopyan.pdf> (accessed: 25.01.2026)

³ In his book, the well-known composer discourses about the exhaustiveness of authorial creativity, which until recent times was presumed to be the main source for creating music. "...Neither the music of the great cultures of the past, nor the music of the traditional cultures of the present know the figure of the composer," Martynov writes. "There is also no place available for the composer either in folk music or in systems of liturgical singing — be it Gregorian chant, the Greek eight church modes or the Russian system of church chants. The role of the composer is also reduced to a minimum in such contemporary musical practices as rock or jazz music. thereby, it becomes absolutely apparent that music may be freely produced without the composer's furtherance and that along with the music created by composers surrounding us directly there also exists an enormous mass of music not pertaining to composers' creation."

⁴ Tarnopolsky Vladimir Grigoryevich (b. 1955) — Russian composer and pedagogue, professor at the Moscow Conservatory, visiting professor at the München Hochschule für Musik und Theater.

⁵ On a Sad Note. The Moscow Autumn Festival of Contemporary Music Starts. *Novoe vremya* [New times]. October 26, 2009. (In Russ.)

devoted to him, *Put' po tsentru. Kompozitor Rodion Shchedrin* [The path through the center. Composer Rodion Shchedrin] (2000), [26] as a gift, Valentina Nikolayevna accompanied it with the saying: “A book is the best present.”

Indeed, during the first decades after 1991, one could observe a discernible decline of interest towards research works about contemporary Russian music, which twenty years prior to that, in the 1980s, comprised virtually the chief sphere of interest for Soviet musicologists. Nonetheless, gradually the situation began to change.

Dissertational Activities

We must also note the extremely dynamic dissertational activities of the musicologists: during the examined period, a large number of dissertations was created, and these were able to form their own perspective of researchers' priorities.

In order to understand the directedness of the changes characterizing present-day dissertations in comparison with the works of the preceding period, first of all, we must turn our attention to their thematic range.

The main scholarly trends defined in the dissertations of the 1970s and 1980s may be presented in the following way:

Genres

Music from outside of Russia

Bells and bell peals

Concert life

Music and the other arts

Music of the peoples of Russia

Music of the peoples of the USSR

Musical perception

Musical performance and pedagogy

Non-European cultures

Russian music

Soviet music

Issues of music theory

The culture of church singing

Ethnomusicology

Notwithstanding the presence of these rubrics, the quantity of defended dissertations in each of them varied. Thus, prior to 1991, the leading thematic group “Music of the peoples of the USSR” was in the lead, while such rubrics as, for example, “Bells and bell peals” or “Concert life” were presented only by singular research works. Also quite formidable in terms of the quantity of dissertational works was the rubric “Musical performance and pedagogy.” This has been stipulated by the predominantly conservatory-type character of Russian musicology, frequently realized by performer-pedagogues.

During the 1990s, the themes of the dissertations changed noticeably. On the one hand, this was connected with the dissolution of the USSR and the departure of the national cultures of the former Soviet republics from the field of vision. On the other hand, there began objective processes linked with the mastery of new fields within the musical profession. Thus, the expansion of the technical possibilities of sound recording and transmission and, as a consequence to that, the interest in studies of them, stipulated the appearance of such a rubric as “Music in sound recordings and media”; the strengthening of the regional academic schools, which began after the departure of the national conservatories from the common academic space, actualized the rubrics “Musical regional studies” and “Musical culture of Russian cities.”

New sturdy thematic interests have asserted themselves: following the “grand-scale” musicology, the range of themes connected with church music began to be actively incorporated in dissertations. During the course of the last three decades, several dozens of dissertations have been defended in this field.

For the sake of visibility, I shall present a table reflecting the allotment of thematic interests in the dissertations defended during the 1970s and the 1980s. The extended rubrics, presenting

	THE THEMATIC SCOPE	The 1970s	The 1980s	The 1990s	The 2000s
1	Russian music before 1917	30	20	70	130
2	Soviet music and contemporary Russian music	15	50	80	150
3	Music from outside of Russia prior to the 20th century	40	50	90	150
4	20th century music from outside of Russia	10	15	50	120
5	Music of the peoples of the USSR	40	130	25	10
6	Music of the peoples of Russia	10	15	40	130
7	The musical culture of the cities of the USSR/Russia	3	2	25	50
8	Church music; traditions of the culture of church singing in composers' creativity	10	15	25	95
9	Issues of music theory	20	50	20	15
10	Musical genres	20	30	50	90
11	Orchestral styles, study of instruments	0	5	10	40
12	Musical performance and pedagogy	30	40	130	150
13	Musical criticism, methodology, terminology	0	10	20	40
14	Music of Asian, African and Latin American countries	10	10	20	60
15	Musical regional and areal studies	5	5	15	35
16	The musical culture of Russian cities	0	0	5	45
17	Ethnomusicology	15	20	40	70
18	Nonacademic musical genres: jazz, rock, blues	0	25	10	40
19	Music and the other arts	5	10	25	50
20	Monographic research	20	30	70	200

the possibility of comparing the preferences of the themes with the decades following are reflected in it (the numbers are rounded up in them).

If we make an attempt of summarizing briefly the tendencies in the sphere of dissertational activities during the examined period, the following must be highlighted.

The latest decades have been marked by the numbers of defended dissertations, which have increased each year; they are characterized by an absence of "prohibited" themes and, as a consequence, a diversity of problem ranges; they are marked by the appearance in scholarship

of a large quantity of performer-musicians and an extension of the field of scholarly interests in musicology in the direction of instrumental, choral and solo vocal performance.

The formation of the thematic range of dissertations is to a considerable extent influenced by the makeup of the graduate students of Russian conservatories and universities. Some of them have witnessed a substantial increase of admission of graduate students from other countries, in particular, the People's Republic of China. This has led to the situation, due to which it is necessary to mark out research works connected with Chinese

music in the group of academic specializations 5.10.3. “Types of Art” (the Art of Music).⁶

On the whole, present-day Russian musicology has preserved the features of transitivity, combining features of spontaneity and regularity, producing, at times, an insufficient amount of research works in certain areas, and, at other times, a surplus of them. To a certain extent, this has become the result of the departure from the policies of state procurement and, on the other hand, — the result of the numerous reforms that have taken place in the spheres of educational and academic polities.

**The Most Frequently Cited Works
by Russian Musicologists,
Created During the Examined Period
(with the Indication of the Venue
They Were Realized in)**

In conclusion, we shall provide a list of the most frequently cited research works created after 1991, for illustration of the quantitative marker, reflecting the thematic perspective of the research works and their domain in Russian musicology.

Music theory works:

Gulyanitskaya N.S. *Musical composition. Modernism, postmodernism. History, theory, practice.* Moscow: Yazyki slavyanskoi kul'tury Publ., 2014. (Gnesin Russian Academy of Music) (In Russ.)

Dyachkova L.S. *Harmony in 20th century music: Tutorial manual for musical higher educational institutions.* Moscow: Gnesin Russian Academy of Music, 2004. (Gnesin Russian Academy of Music) (In Russ.)

Sokolov A.S. *20th century musical composition: Dialectics of creativity.* Moscow: Tchaikovsky Moscow State Conservatory, 1992. (Tchaikovsky Moscow State Conservatory) (In Russ.)

Soviet music:

Hakobian L.O. *Dmitry Shostakovich: The experience of the phenomenology of creativity.* St. Petersburg: Dmitry Bulanin Publ., 2004. (State Institute for Art Studies, Moscow) (In Russ.)

Vlasova E.S. *The year 1948 in Soviet music. Documented research.* Moscow: Klassika-XXI Publ., 2010. (Tchaikovsky Moscow State Conservatory) (In Russ.)

Raku M.G. *The musical classics in the myth-creation of the Soviet era.* Moscow: Novoe literaturnoe obozrenie Publ., 2014. (State Institute for Art Studies, Moscow) (In Russ.)

Contemporary Russian music:

Ivashkin A.V. *Conversations with Alfred Schnittke.* Moscow: Kul'tura Publ., 1994. (Gnesin Russian Academy of Music) (In Russ.)

Russian music and the 20th century: the Russian art of music in the history of 20th century artistic culture. Ed. and comp. by M.G. Aranovsky. Moscow: State Institute for Art Studies; Moscow Conservatory, 1997. (State Institute for Art Studies, Moscow) (In Russ.)

The history of contemporary Russian music. Issue 2. Ed. by M.E. Tarakanov. Moscow: Muzyka Publ., 1999. (State Institute for Art Studies, Moscow) (In Russ.)

Kholopov Yu.N., Tsenova V.S. *Edison Denisov.* Moscow: Kompozitor Publ., 1993.

⁶ The nomenclature of the academic specializations according to which academic degrees are bestowed was ratified by the order of the Ministry of Science and Higher Education of the Russian Federation in 2021. The passport of the academic specialization 5.10.3. “Types of Art” includes the art of theater, the art of music, the arts of cinema, television and other screen arts, the visual and decorative-applied art and architecture, as well as the art of choreography. The directions of research are regulated for each of the arts.

(Tchaikovsky Moscow State Conservatory) (In Russ.)

Kholopova V.N. *Sofia Gubaidulina. Interviews with Sofia Gubaidulina*. Ex. ed. E. Restagno. Moscow: Kompozitor Publ., 1996. (Tchaikovsky Moscow State Conservatory) (In Russ.)

Kholopova V.N. *The path through the center. Composer Rodion Shchedrin*. Moscow: Kompozitor Publ., 2000. (Tchaikovsky Moscow State Conservatory) (In Russ.)

20th century music from outside Russia:

Veksler Yu. *Alban Berg and his time. The experience of documented biography*. St. Petersburg: Kompozitor Publ., 2010. (Glinka Nizhny Novgorod State Conservatoire) (In Russ.)

Yerokhin V.A. *De musica instrumentalis. Germany. 1960–1990*. Moscow: Muzyka Publ., 1997. (State Institute for Art Studies, Moscow) (In Russ.)

Kokoreva L.M. *The Musical culture of Poland in the 20th century: Karol Szymanowski, Witold Lutoslawski, Krzysztof Penderecki: essays*. Moscow: Tchaikovsky Moscow State Conservatory, 1997. (Tchaikovsky Moscow State Conservatory) (In Russ.)

Kholopova V.N., Kholopov Yu.N. *The music of Webern*. Moscow: Kompozitor Publ., 1999. (Tchaikovsky Moscow State Conservatory) (In Russ.)

Tsaregradskaya T.V. *Time and rhythm in the musical legacy of Olivier Messiaen*. Moscow: Klassika-XXI Publ., 2002. (Gnesin Russian Academy of Music) (In Russ.)

The musical culture of the Russian émigrés:

Korabelnikova L.Z. *Alexander Tcherepnin: Lengthy wandering*. Moscow: Yazyki russkoi kul'tury Publ., 1999. (State Institute for Art Studies, Moscow) (In Russ.)

Nestyev I.V. *Diaghilev and the 20th century musical theater*. Moscow: Muzyka Publ.,

1994. (State Institute for Art Studies, Moscow) (In Russ.)

Savenko S.I. *The world of Stravinsky*. Moscow: Kompozitor Publ., 2001. (Tchaikovsky Moscow State Conservatory) (In Russ.)

Stravinsky I.F. *Correspondence with Russian communicants: materials for a biography. Vol. 1: 1882-1912*. Moscow: Kompozitor Publ., 1997. (In Russ.)

Orthodox Christian music:

Byzantium and Eastern Europe: liturgical and musical connections. Hymnology. Comp. by N. Gerasomova-Persidskaya, I. Lozovaya. Ex. ed. I. Lozovaya; ed. by E. Filippova. Moscow: Progress-Traditsiya Publ., 2003. Issue 4. (In Russ.)

Gulyanitskaya N.S. *Russian "Harmonic singing" (the 19th century)*. Moscow: Gnesin Russian Academy of Music, 1995. (Gnesin Russian Academy of Music) (In Russ.)

Gulyanitskaya N.S. *The poetics of musical composition: the theoretical aspects of 20th century Russian sacred music*. Moscow: Yazyki russkoi kul'tury Publ., 2002. (Gnesin Russian Academy of Music) (In Russ.)

Zakharyina N.B. *Russian liturgical church singing books of the 18th and 19th centuries: the synodal tradition*. St. Petersburg: Peterburgskoe vostokovedenie Publ., 2003. (In Russ.)

Lebedeba-Emelina A.V. *Russian sacred music of the Era of Classicism (1765–1825): Catalogue of compositions*. Moscow: Progress-Traditsiya Publ., 2004. (In Russ.)

Denisov N.G. *The Strelnikov choir of the Kostroma land: Traditions of old-believers' church singing*. Moscow: Progress-Traditsiya Publ., 2005. (In Russ.)

The music of bells: compilation of research works and materials. Comp. by A.B. Nikanorov. St. Petersburg: Russian Institute for the History of the Arts, 1999. Issue 2. (In Russ.)

Russian sacred music in documents and materials. Vol. 1: The Synod choir and

the College of church singing: Memoirs. Diaries. Letters. Comp. and with an introductory article and comment. by S.G. Zvereva et al. Moscow: Yazyki russkoi kul'tury Publ., 1998. (In Russ.)

Russian sacred music in documents and materials. Vol. 2. Book 2. The Synod choir and the College for church singing: Concerts. Periodicals. Programs. State Institute for Art Studies; M.I. Glinka State Central Museum of Musical Culture. Comp. and with an introductory article and comment. by S.G. Zvereva, A.A. Naumov, and M.P. Rakhmanova. Moscow: Yazyki slavyanskoi kul'tury Publ., 2004. (In Russ.)

Russian sacred music in documents and materials. Vol. 3: Church singing in post-reform Russia in the understanding of contemporaries: Local convocation of the Russian orthodox church of 1917–1918. Comp. by A.A. Naumov and M.P. Rakhmanova. Moscow: Yazyki slavyanskoi kul'tury Publ., 2002. (In Russ.)

Russian sacred music in documents and materials. Vol. 4: S.V. Smolensky. Memoirs. Prep., introductory article and comment. by M.P. Rakhmanova; acad. ed. M.P. Rakhmanova. Moscow: Yazyki slavyanskoi kul'tury Publ., 2002. (In Russ.)

Russian sacred music in documents and materials. Alexander Kastalsky: articles, materials, memoirs, correspondence. State Institute for Art Studies; M.I. Glinka State Central Museum of Musical Culture. Ed., comp. and with an introductory article by S.G. Zverev. Moscow: Znak Publ., 2006. (In Russ.)

Russian sacred music in documents and materials. Vol. 6: S.V. Smolensky and his correspondents: written correspondence with S.D. Sheremetev and K.P. Pobedonostsev. State Institute for Art Studies; M.I. Glinka State Central Museum of Musical Culture. Prep. of text, introductory article and comment. by M.P. Rakhmanova. Moscow: Yazyki slavyanskikh kul'tur Publ., 2008. Book 1. (In Russ.)

The traditions of sacred singing in the culture of the old-believers of the Altay

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Church singing in the historical-liturgical context: The East — Russia — The West. Hymnology. Comp. and ex. ed. by I. Lozovaya; ed. by O. Zhivaeva. Moscow: Progress-Traditsiya Publ., 2003. Issue 3. (In Russ.)

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Classical Western art:

Kirillina L.V. *Beethoven. Life and creativity.* In 2 vols. Moscow: Nauchno-izdatel'skii tsentr "Moskovskaya konservatoriya," 2009. (In Russ.)

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