

## Academic Schools of Russian Conservatories

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### The Scholarly Activities of the Astrakhan State Conservatory\*

Liudmila V. Savvina✉

*Astrakhan State Conservatoire, Astrakhan, Russian Federation,  
lirasavvina@mail.ru✉, <https://orcid.org/0000-0002-5099-2445>*

**Abstract.** The Astrakhan State Conservatory, which was established in 1969, has played a significant role in the creation of an artistic atmosphere, as well as the spiritual and intellectual life of the city. It is emphasized in the article that Doctor of Arts, Professor Mark Etinger, who chaired the Music Theory and Music History Department for 29 years, actively participated in its organization. At the initial stage of the formation of this educational institution, in the 1970s, the conservatory's scholarly activities were connected with two main directions: historic-theoretical musicology and regional musical culture. Theoretic musicology, devoted to the research of the issues of scales and modes, melody and harmony, found its reflection in the dissertations written for the Cand.Sci. degrees by faculty members of the Music Theory and Music History Department defended in the early 1980s. Questions related to musical content, form, style, genre, dramaturgy, musical symbolism, semiotics and folk music are actualized in them. Starting from the 1990s, two additional directions have undergone active elaboration at the Astrakhan Conservatory: "Philosophical and Aesthetical Issues of Artistic Culture and Art" and "Psychological and Pedagogical Issues of Musical and General Humanitarian Education." The faculty members of the Astrakhan Conservatory have made an estimable contribution to musicology in this country, actively participating in Russian nationwide and international conferences in various cities in Russia and other countries.

**Keywords:** Astrakhan Conservatory, theoretical musicology, historical musicology, semiotics, musical content

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### From the Conservatory's History

The Astrakhan State Conservatory, which was established in 1969, has played a significant role in the creation of an artistic atmosphere, as well as the spiritual and intellectual life of the city, and is conducive to the development of music scholarship, the art of music performance and aesthetical upbringing in the Lower Volga Region. [1] An important contribution to its formation was made by Doctor of Arts, Professor Mark Etinger, the first and only irreplaceable chairman of the Music Theory and Music History Department for 29 years (a graduate of the Gnesins' State Musical-Pedagogical Institute, where he was a student of Victor Berkov).

The founding of the conservatory in Astrakhan was not a chance occurrence. The city had been famous for a long time prior to that for its musical traditions, and such famous musicians as People's Artists of the USSR Valeria Barsova, Maria Maksakova and Tamara Milashkina, as well as People's Artist of the RSFSR Nikolai Bravin were born and received their initial musical education in this city. A considerable amount of support and readiness to assist the inauguration of the conservatory in all possible ways was rendered by Maria Maksakova. Her name stood on the primary place in the list of the faculty members who were invited to the institutional education, as it was being newly reorganized, who expressed their consent to work in it. It was presumed that the celebrated singer would have come once in a while to render assistance to the vocal department. Unfortunately, the poor condition of her health hindered her from carrying out this purpose.

At the present time, two thirds of the faculty members of the Astrakhan Conservatory are professors and associate professors with degrees of Doctor of Arts and Candidate of Arts, bearers

of honorary titles and premiums, laureates and diploma winners in competitions. During the time of its existence, the conservatory has prepared over 3000 graduates, among which there have been musicians of the most diverse kinds. Many of them work in the large cities of Russia, as well as the countries of the near and far abroad: England, Germany, Italy, Portugal, USA, Mexico, Egypt and Israel. It is particularly the graduates of the conservatory who comprise the artistic foundation of the conservatory itself, as well as the philharmonic society, the musical theater, the music college, music schools and art schools, and work on the radio and on television. On the basis of the conservatory, such significant events defining the status of this educational institution have been held as the Lev Oborin International Competition for Student Pianists, the International Competition for Performers on String Instruments, the International Competition of Performers on Folk Instruments "The Caspian Wave," the Maria Maksakova All-Russian Competition of Vocalists, the International Scholarly Conference "Musical Semiotics: the Perspectives and Paths of Development," the All-Russian Scholarly Conference "20th Century Music among the Arts: Parallels and Interactions" with the participation of the eminent musicians of Russia, Belarus, Ukraine, Kazakhstan, Georgia, Italy and the USA. The organization of such events has enabled many young musicians to receive public recognition of their talents and to defend their dissertations for the degrees of Candidate of Arts and Doctor of Arts.

### The main Scholarly Directions of the Educational Institutions

In 2014, the Astrakhan Conservatory marked its 45th anniversary — marking the time period that determined the development of music scholarship. At the initial stage

of the formation of this educational institution, in the 1970s, the conservatory's academic activities were connected with two main directions that received substantiation in Mark Etinger's research works in the field of historical-theoretic musicology and regional musical culture. In the 1970s, Mark Etinger was known in the musical educational institutions of our country as a researcher of the musical legacy of J. S. Bach. His dissertation for the degree of Candidate of Arts and the subsequently published book *Garmoniya I. S. Bakha* [*J. S. Bach's Harmony*]<sup>1</sup> eventually served as the basis for his dissertation for the degree of Doctor of Arts and his monograph *Ranneklassicheskaya garmoniya* [*Early Classical Harmony*].<sup>2</sup> This comprehensive work is devoted not only to the music of Bach, but also to his contemporaries. It provides a broad overview of Western European music from the positions of the formation and genesis of the traits of classical harmony, which made it possible for the author to bring in the term "early classical harmony." Etinger's work corresponded to a certain degree with Leo Mazel's book *Problemy klassicheskoi garmonii* [*The Issues of Classical Harmony*],<sup>3</sup> published seven years earlier (it is noteworthy that in the journal *Sovetskaya muzyka* [*Soviet Music*] it was Etinger who wrote the review *Razmyshleniya nad klassicheskoi garmoniei* [*Reflections on Classical Harmony*], wherein he discussed Mazel's book<sup>4</sup>). An understanding of the moral, historical role

of his predecessors is likewise reflected by Etinger in his introductory article to Ernst Kurth's book *Romanticheskaya garmoniya i ee krizis v "Tristane" Vagnera* [*Romantic Harmony and its Crisis in Wagner's "Tristan"*].<sup>5</sup> Kurth's research work was considered by Etinger to rank among the highest achievements of music scholarship in the countries outside of Russia. The activities of this co-founder of the Astrakhan Conservatory presented the chief topic of the All-Russian Conference "M. A. Etinger: Scholar and Pedagogue" that took place in Astrakhan in 2004.

The second trend blueprinted in Etinger's research, musical regional studies, which he began to engage in at the middle of the 1960s, became deeply national-based and had many followers. The first edition, published in Astrakhan together with literary historian Vassily Samarenko, was the collection of notated songs *Trudovye rybatskie pesni Volgo-Kaspiya* [*Fishermen's Labor Songs of the Volga-Caspian Region*],<sup>6</sup> presented by Etinger to his pedagogue in folk music studies Tatiana Popova. Subsequently, his articles and books *Russkie narodnye pesni Astrakhanskoi oblasti* [*Russian Folk Songs of the Astrakhan Region*] (collaboratively with Samarenko), *Vnimanie muzykal'nomu kraevedeniyu* [*Attention to Musical Regional Studies*], *M. P. Maksakova i Astrakhanskii krai* [*M. P. Maksakova and the Astrakhan Region*] and *Muzykal'naya kul'tura Astrakhani* [*The Musical Culture*

<sup>1</sup> Etinger M. *Garmoniya I. S. Bakha* [*J. S. Bach's Harmony*]. Moscow: Muzgiz, 1963. 109 p.

<sup>2</sup> Etinger M. *Ranneklassicheskaya garmoniya* [*Early Classical Harmony*]. Moscow: Muzyka, 1979. 312 p.

<sup>3</sup> Mazel L. A. *Problemy klassicheskoi garmonii* [*Issues of Classical Harmony*]. Moscow: Muzyka, 1972. 616 p.

<sup>4</sup> Etinger M. A. *Razmyshleniya nad klassicheskoi garmoniei* [*Reflections on Classical Harmony*]. *Sovetskaya muzyka* [*Soviet Music*]. 1974. No. 1, pp. 71–78.

<sup>5</sup> Etinger M. A. *Ot redaktora* [From the Editor]. *Kurt E. Romanticheskaya garmoniya i ee krizis v "Tristane" Vagnera* [Kurth E. *Romantic Harmony and its Crisis in Wagner's "Tristan"*]. Moscow: Muzyka, 1975, pp. 5–10.

<sup>6</sup> Etinger M. A. *Trudovye rybatskie pesni Volgo-Kaspiya* [*Fishermen's Labor Songs of the Volga-Caspian Region*]. Astrakhan: Volga, 1964. 15 p.

of Astrakhan]<sup>7</sup> have been published in the most significant publishing houses in Russia.

At the present time, the scholarly direction of “regional musical culture” at Astrakhan Conservatory is aimed at solving issues of regional character and reflects the following set of problems: 1) the historical-cultural aspects of preserving the traditions of regional culture; 2) the conception of artistic education in conservatories; 3) the mastery of the regional system of folk music; 4) the regional traditions of Tatar folk music. In the context of this trend of the scholarly research work carried out in the educational institution, there is a clear denotation of a particular tendency aimed at the formation of the Astrakhan musical ethnographic school, the attention of which is concentrated on the study and systematic description of the chief strata of national regional culture, the originality of which is determined by the interaction of several different national traditions: the Tatar, Kazakh, Nogai, Armenian, German, and others. During recent years, in the contents of the research work of this direction, one of the predominating positions is taken up by the problem of analytical comprehension of the pedagogical and artistic traditions of the Astrakhan Conservatory.

The arises the necessity of perceiving the distinctness of this educational institution, the historical significance of the pedagogical and artistic schools existing within it, as well as the concretization of its historical significance and actual position in contemporary socio-cultural space. The realization of this position was immediately reflected on the historiographic parameter of the educational institution’s activities in the sphere of scholarly research. For this aim, Merited Activist of Arts, Professor Lyubov Vlasenko carried out a series of publications devoted to the activities of the faculty members of the Astrakhan Conservatory: *Panorama muzykal'noi zhizni Astrakhani* [*A Panorama of the Musical Life of Astrakhan*] (which won the Velemir Khlebnikov Literary Prize in 2006), *Nataliya Tarasova, ili Zhizn' v rezhime non stop* [*Natalia Tarasova or Life in the Non-Stop Regime*], *Kvartet “Skif.” 20 let vmeste* [*The “Scythian” Quartet. 20 Years Together*], *Sergei Komyakov. Tvorchestvo kak smysl zhizni* [*Sergei Komyakov. Creativity as the Meaning of Life*], and *Zdes' zhivet muzyka. K 45-letiyu Astrakhanskoi konservatorii* [*Here Music Lives. Commemorating the 45th Anniversary of the Astrakhan Conservatory*].<sup>8</sup> Since 2006,

<sup>7</sup> Samarenko V. P., Etinger M. A. *Russkie narodnye pesni Astrakhanskoi oblasti* [*Russian Folk Songs of the Astrakhan Region*]. Moscow: Sovetskii kompozitor, 1978. 142 p.; Etinger M. A. Vnimanie muzykal'nomu kraevedeniyu [Attention to Musical Regional Studies]. *Sovetskaya muzyka* [*Soviet Music*] 1983. No. 1, pp. 99–102; Etinger M. A. *M. P. Maksakova i Astrakhanskii krai* [*M. P. Maksakova and the Astrakhan Region*]. Astrakhan, 1983. 310 p.; Etinger M. A. *Muzykal'naya kul'tura Astrakhani* [*The Musical Culture of Astrakhan*]. Volgograd: Nizhne-Volzhskoe knizhnoe izdatel'stvo, 1987. 158 p.

<sup>8</sup> Vlasenko L. P. *Panorama muzykal'noi zhizni Astrakhani: ocherki, portrety, zametki* [*A Panorama of the Musical Life of Astrakhan: Sketches, Portraits, Articles*]. Rostov-on-Don: Foliant, 2004. 252 p.; Vlasenko L. P. *Nataliya Tarasova, ili Zhizn' v rezhime non-stop* [*Natalia Tarasova, Or Life in the Non-Stop Regime*]. Astrakhan: Volga, 2009. 200 p.; *Kvartet “Skif”. 20 let vmeste* [*The “Scythian” Quartet. 20 Years Together*]. Ed. and comp. by L. P. Vlasenko. Astrakhan: Volga, 2012. 260 p.; *Sergei Komyakov. Tvorchestvo kak smysl zhizni. Trudy, stat'i, vospominaniya, materialy* [*Sergei Komyakov. Creativity as the Meaning of Life. Works, Articles, Memoirs, Materials*]. Ed. and comp. by L. P. Vlasenko. Astrakhan: Volga, 2010. 479 p.; *Zdes' zhivet muzyka. K 45-letiyu Astrakhanskoi konservatorii* [*Here Music Lives. Commemorating the 45th Anniversary of the Astrakhan Conservatory*]. Comp. by L. P. Vlasenko, et al. Astrakhan: Volga, 2014. 839 p.

the gazette of the Astrakhan Conservatory titled *Kamerton* has been published, wherein the basic events of the life of this educational institution are covered. It is comprised of publications of public commentaries, reviews and descriptions of festivals, conferences, concerts and new book publications; special rubrics are devoted to issues of music scholarship and pedagogy, as well as the conservatory's academic and artistic activities and the musical culture of the city. Within the frameworks of the present direction, conferences are organized, including "Astrakhanskaya konservatoriya: nauchnaya i muzykal'no-pedagogicheskaya deyatelnost'" ["The Astrakhan Conservatory: Academic and Musical Pedagogical Activities"] and "Muzykal'noe iskusstvo i nauka v XXI veke: istoriya, teoriya, ispolnitel'stvo, pedagogika" ["Musical Art and Scholarship: History, Theory, Performance, Pedagogy"].

Theoretic musicology connected with the research of issues of scales and modes, melody and harmony has found its reflection in the dissertations written for the degree of Candidates of Arts by the faculty members of the Department of Music Theory and History, defended by them in the early 1980s. The direction "History and Theory of the Art of Music," led by Etinger up until the late 1990s, is connected with the research of the fundamental issues of contemporary historical and theoretical musicology. As part of its activities, questions of musical content, musical form, style, genre, dramaturgy, musical symbolism and folk music are actualized.

#### **The Characterization of the Main Research Topics of the Astrakhan Conservatory**

In the direction "History and Theory of the Art of Music" research is carried out of the subject matter connected with musical content, an elaboration of which has been made by Doctor of Arts, Professor Liudmila Kazantseva. Under

her tutelage numerous dissertations written for the degrees of Candidate of Arts and Doctor of Arts, wherein the ideas of theoretical substantiation of the content of musical composition underwent development. Musical content is examined by the author in the broad context of artistic culture: in a state of interaction with the arts that exert their influence on musical content. Within the sphere of the author's scholarly priorities there is a broad circle of issues lying at the intersection of music scholarship, aesthetics, literary criticism and philosophy. Special attention in Kazantseva's works is allotted to the issues of manifestation of the authorial element, program music and its perception by the listener, musical rendition of the verbal text, and the integrity of artistic content. Her works and tutorial manuals *Avtor v muzykal'nom sodержanii* [The Author in Musical Content] [2], *Soderzhanie muzyal'nogo proizvedeniya v kontekste muzykal'noi zhizni* [The Content of a Musical Composition in the Context of Musical Life] [3], *Soderzhanie muzyal'nogo proizvedeniya v kontekste hudozhestvennoi kul'tury* [The Content of a Musical Composition in the Context of Artistic Culture] [4], *Analiz khudozhestvennogo sodержaniya vokal'nogo i khorovogo proizvedeniya* [The Analysis of Artistic Content of a Vocal and Choral Composition] [5], *Osnovy teorii muzykal'nogo sodержaniya* [The Foundations of the Theory of Musical Content] [6], and *Khrestomatiya po muzykal'nomu sodержaniyu* [A Chrestomathy on Musical Content] [7] are broadly ingrained into the tutorial process not only of the Astrakhan Conservatory and the Volgograd Institute of the Arts and Culture, but also the music college, the music schools and the schools for the arts. Liudmila Kazantseva has developed the authorial courses of "The Theory of Musical Content" and "Musical Content within the Context of Artistic Culture," which she

reads for the students and the aspirants. She is the winner and Laureate of the All-Russian Competition for the Best Scholarly Book among the Faculty Members of Higher Educational Institutions (Sochi, 2006 and 2010), the All-Russian Competition for the Best Scholarly Book for the Year 2012 (the Fund for the Development of the Country's Education) and the international competition "The Best Scholarly Book in the Humanitarian Sphere for the Year 2013" (the Vyatka State University, Center for Innovative Technologies in Education). In recent years, Kazantseva's scholarly interests have dwelt upon various diverse subjects, including musical Rossica [8] and polystylistics. [9] Analysis of Kazantseva's musicological school has been the subject matter of several articles by Polina Volkova. [10; 11]

Numerous themes are developed within the framework of the direction "History and Theory of the Art of Music," including those of musical symbolism in Russian music (Candidate of Arts, Professor Olga Popovskaya), the genre of the mystery in Russian music in the final third of the 20th century (Svetlana Aleyeva), pitch organization in 20th century music (Doctor of Arts, Professor Liudmila Savvina), contemporary notation (professor Yuri Gontsov), musical texture (Candidate of Arts, Professor Alevtina Sviridova), and others.

20th century instrumental theater became the object of research in the dissertation for the degree of Doctor of Arts by Vladislav Petrov, which he defended in March 2014. The monograph *Instrumental'nyi teatr XX veka: voprosy istorii i teorii zhanra* [20th Century Instrumental Theater: Questions of the History and Theory of the Genre] [12] broadly provides analyses of scholarly-artistic texts by the founder of instrumental theater Mauricio Kagel, as well as the distinguished representatives of this genre — John Cage, Bernd Alois Zimmermann, Karlheinz Stockhausen,

Hans Werner Henze, Tan Dun, Iannis Xenakis, Tom Johnson, and Heiner Goebbels; as well as works by Russian / former Soviet composers — Vladimir Martynov, Sofia Gubaidulina, Valentin Silvestrov, Sergei Slonimsky, Dmitri Smirnov, Faradzh Karayev and others. The main aim of the work is to research the role and functions of musical theater that it fulfills in the overall system of 20th century culture, having generated a large amount of genres in the various spheres of art (theater pieces, pop-art, video art, ideographic painting, etc.). The research work also provides and substantiates the classification of genre and brings in new conceptions: instrumental composition with spoken words, instrumental performance (and its varieties), instrumental ritual, and the stage realization of an instrumental work. The magistral path in Petrov's monograph is a complex approach connected with the nature of genre — the synthesis of the arts. This induced the author to apply a new, still unusual instrumentarium, non-traditional angles, and a critical reevaluation of scholarly stereotypes. The scholar is continuing his research in this field up to the present day. [13; 14]

The theme of contemporary art has also found its reflection in Vladislav Petrov's book *"Madrigaly" v kontekste tvorchestva Dzhordzha Krama* [*The "Madrigals" in the Context of George Crumb's Music*]. [15] Through the example of the four cycles of the "Madrigals," the author researches the means and process of "sounding out" the composer's works wherein the style appears as an assemblage of traits colored by specific kinds of expressivity, an unfolded language system of semiotic study of artistic phenomena, and an image of its value-based pictorialism. Petrov is a winner of the All-Russian Competition for the Best Scholarly Book among the Faculty Members of Educational Institutions (Sochi, 2011).

The folk music direction is developed in the works of Margarita Khrushcheva *Udmurtskaya obryadovaya i pesennaya traditsiya* [*The Udmurt Ritual and Song Tradition*] [16] and *Pesenno-obryadovaya traditsiya udmurtov v kontekste etnicheskoi kul'tury (muzykal'no-etnograficheskie ocherki)* [*The Udmurts' Song-Ritual Tradition in the Context of Ethnical Culture (Musical-Ethnographic Essays)*] [17], and Larisa Ivanova's dissertation for the degree of Doctor of Arts *Tipologiya folklorizma v russkoi muzyke XX veka* [*The Typology of Folklorism in 20th Century Russian Music*]. [18]

Starting from the 1990s, two more scholarly directions have undergone active development at the Astrakhan Conservatory: "Philosophical and Aesthetical Issues of Artistic Culture and Art" and "Psychological and Pedagogical Issues of Musical and General-Humanitarian Education." The first of the denoted trends embraces the subjects of research elaborated in departments of music theory and music history, as well as general humanitarian disciplines: topical issues in musical philosophy and aesthetics, musical semiotics, musical psychology, and musical sociology. The structure of this direction is determined by two principles, which are basic for contemporary Russian music scholarship: 1) on the one hand, a noticeable tendency for differentiation and specialization of the objects of research with the goal of adapting contemporary scholarly methodologies to them, which elevates the innovational tone of the content of the scholarly-research work as a whole; 2) on the other hand, the significance of the interdisciplinary approach stipulated by the need of music scholarship for engaging the theoretic apparatus of the humanitarian disciplines and even the exact sciences (for example, history and theory of cultures, depth psychology, structuralism, philosophical anthropology, synergetics, information theory, questions

of communication, etc.), which makes it possible to expand substantively the spectrum of the researched phenomena and analyze the systems of early music and contemporary, postmodern music that is inaccessible for traditional musicology. As part of this trend, with the assistance of the Ministry of Culture of the Russian Federation, in 2008 the international conference "Music Among the Arts: Parallels and Interactions" was organized, in 2011 — the All-Russian conference "The Poetics of a Musical Composition: New Scholarly Directions" took place, in November 2012 the international scholarly conference "The Art and Scholarship of Music in the Present-Day World: Parallels and Interactions" was enacted; these conferences included the participation of musicologists, as well as sociologists, philosophers, psychologists and literary critics. Compilations of articles were subsequently published based on the materials of the conferences.

The direction of "Philosophical and Aesthetical Issues of Artistic Culture and Art" actualizes the questions of musical semiotics that have found reflection in the subject matter of three international scholarly conferences and the publication of compilations of articles based on their materials "Muzykal'naya semiotika: perspektivy i puti razvitiya" ["Musical Semiotics: Perspectives and Paths of Development"] organized in November 2006 and 2008 with the financial assistance of the Russian Humanitarian Scholarly Foundation, as well as in 2013, with the financial assistance of the Ministry of Culture of the Russian Federation. The same subject was also developed in Liudmila Savvina's dissertation for the degree of Doctor of Arts *Zvukoorganizatsiya muzyki XX veka kak ob"ekt semiotiki* [*Pitch Organization of 20th Century Music as an Object of Semiotics*]. [19] The academic novelty of the research is determined by its approach in the study of the issue of pitch organization of 20th century

music from the point of view of contemporary semiotic perceptions. In this work the definition and classification of pitch patterns are given, and three systems of coding are provided: 1) on the basis of fulfilling the objectives (the serial technique); 2) as the result of breaking the rules (neoclassicism, post-serialism); 3) on the basis of creating new patterns (sonorism, aleatorics). Analysis of pitch patterns has made it possible to approach the 20th century musical composition as a bearer of information. Since a musical composition based on individual pitch structures ciphers the information, encrypts the meaning of the message, the most important task of the work turns out to be the research of the correlations of the concepts, the information and the meaning of the musical message, as well as the problems of communicative connections examined from the positions of the addressee (the listener).

Analysis of pitch organization has made it possible to highlight the most important aspects in the work: 1) the historical-cultural aspect, in the context of which the organization of sound becomes a reflection of a certain type of thinking on the part of the artist and his worldview position; 2) the musical-linguistic aspect, from the positions of which pitch organization is put forth as a language system possessing a certain specific code pattern; 3) the communicative aspect, connected with the issue of two-sided relations between the sender and the addressee of the message; 4) the methodological aspect; directed at research of the immanent-lingual norms of 20th century pitch organization.

The theses of the present work have found practical application in the tutorial authorial courses of “Contemporary Harmony” and “Musical Semiotics” that are read to the students and aspirants of the Astrakhan Conservatory. Dissertations for the degrees of Candidate of Arts and Doctor of Arts on the topics related to these subjects have been defended under the guidance of Liudmila Savvina.

The philosophical and aesthetical issues of the concept of silence are elaborated in the works of Candidate of Arts, associate professor Inna Nekrasova. [20] A broad amount of material connected with contemporary Western and Russian music is spanned by the researcher. Silence is examined as a philosophical category, an artistic image and a complex of expressive means. According to the author, it has found various types of interpretation in all the leading trends of art during the time period between the 1970s and the 1990s. At the same time, silence does not disengage, but rather connects oppositely directed tendencies, at times behaving in the function of a certain kind of “central element.” For this reason, in the art of music it frequently plays the role of a peculiar “tonic,” the sought-for consonance, the common field of the figurative-semantic integration of various artistic-stylistic tendencies. The basic positions of the work find their application in the lecture course “Music of the Peoples of the World.”

At the conservatory, at the Department of Pan-Humanitarian Disciplines, the issues of musical sociology are actively elaborated (in the works of Candidate of Sociological Sciences, Associate Professor Elena Borisova), as are the issues related to musical psychology (in the works of Candidate of Psychological Sciences, Associate Professor Olga Luchinina). The basic theses of their works are broadly brought into practice. Extremely important for performers are the psychological practical courses for alleviating stress on stage, which are provided both for students and aspirants.

Of special significance is the development of complex issues connected with the research of the music of separate composers who were extensively discussed at the international conference, which found reflection in the edition *Tvorchestvo D. D. Shostakovicha v kontekste mirovogo khudozhestvennogo prostranstva* [*Dmitri Shostakovich's Musical Legacy in the Context of World Artistic Space*]. [21]



The direction of the educational institution's scholarly research work *Psychological and Pedagogical Problems of Musical and General Humanitarian Education* possesses its own structural foundation that actualizes the following subjects of research: 1) issues of performance interpretation; 2) issues of instrumental and vocal performance; 3) interaction of academic and folk traditions in the practice of contemporary performance; 4) issues of theory, history and practice of the art of music. In the context of this direction, textbooks and tutorial manuals have been published, including those devoted to harmony (by Liudmila Savvina: *Garmoniya XX veka* [20th Century Harmony] bearing the seal of the Academic Methodological Association), solfege (by Pavel Sladkov for pupils of music schools and colleges, as well as for students of higher educational institutions, bearing the seal of the Academic Methodological Association), musical content (by Liudmila Kazantseva), to work with Russian folk instrument orchestras (by Pavel Belik), the study of the repertoire for the bayan (by Yuri Gontsov), and the methodology of instructing the piano (by Elena Vinokurova). The issues related to solfege have received comprehensive elucidation in the monographs of Doctor of Arts, Professor Pavel Sladkov *Osnovy solfedzhio* [The Foundations of Solfege] and *Tezaurus klassicheskogo solfedzhio (istoriko-teoreticheskii i pedagogicheskii aspekty)* [A Thesaurus of Classical Solfege (Historical-Theoretical and Pedagogical Aspects)]. [22]

This direction is characterized by the interest in the psychological-pedagogical issues of performance increased in recent years, which is reflected in the compilation of articles by the faculty members of the conservatory published in 2012, *Ispolnitel'skoe iskusstvo: interpretatsiya, pedagogica, metodika* [The Art of Performance: Interpretation,

*Pedagogy, Methodology*] and in the monographs and dissertations of Galina Beskrovnaya *Muzykal'noe ispolnitel'stvo: protsessual'no-dinamicheskii aspekt* [Musical Performance: the Procedural-Dynamic Aspect] [23] and Piotr Belik *Dramaturgicheskaya vyrazitel'nost' orkestravogo pis'ma v simfoniakh dlya orkestra russkikh narodnykh instrumentov* [The Dramaturgical Expressivity of Orchestral Writing in Symphonies for Orchestras of Russian Folk Instruments]. [24] Research of the specific features of vocal performance forms the subject of the dissertation and methodological manual created by Candidate of Arts Sergei Tarasov. In 2007, the international competition "Psychology and Phoniatics: Their Role in a Vocalist's Upbringing" was organized, particularly with the aim of attracting students and vocalist faculty members, in which not only musicians, but also doctors and psychologists participated in and presented master-classes.

With the aim of actively involving young people in scholarly activities and the recognition of talented students capable of continuing their studies at the educational institution, the Astrakhan Conservatory together with the Astrakhan College of Culture organized two concerts titled "Traditions and Innovation in Culture and Art: a Connection Between the Epochs" (2013, 2014). The main subject matter elaborated at the Astrakhan College of Culture is connected with folk music studies, as the result of which the folk music ensembles of the city and the region took part in the conference.

To sum up the results of the scholarly activities of the Astrakhan Conservatory, it must be noted that its faculty members have made a worthy contribution to Russian musicology by actively participating in All-Russian and international conferences in various cities in Russia and abroad: Moscow (the Moscow State P. I. Tchaikovsky Conservatory, the Gnesin Russian Music Academy, the Moscow

State Maimonides Classical Academy), Rostov-on-Don, Maikop, Tambov, Penza, St. Petersburg, Kazan, Saratov, Nizhny Novgorod, Ufa, Volgograd, Kazan, Krasnodar, Petrozavodsk, Minsk, and in other countries — England, Greece, Lithuania and Latvia.

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*Information about the author:*

**Liudmila V. Savvina** — Dr.Sci. (Arts), Professor, Head at the Department of Theory and History of Music, Astrakhan State Conservatoire, Astrakhan, Russian Federation.

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