

Evgeny A. Pinchukov

Diatonicism: the Experience of Interpretation

In 20th century Russian musicology there appeared an essential discrepancy in the interpretation of the term “diatonicism.” The traditional interpretation (the seven-note scale, admitting perfect fifth-relationships) is countered with a new approach: diatonicism consists of modes consisting of “independent” steps; this is what determines the random number of steps, the use of augmented and diminished intervals. This dissolves the correlation of the categories of “diatonicism vs. chromaticism” that makes it possible to consider as diatonic any examples of folk music, as well as innovations of composers (for instance, “Shostakovich’s modes”). This presumes the historical development and “renewal” of diatonicism, as the result of which it appears as a constant, supra-temporal principle of modal existence. Such an interpretation of diatonicism is presumed to be methodologically inefficient. In contrast to this the author of the article proposes to examine diatonicism and chromaticism as evolutionary stages of modal formation in the period of monody, one being successive to the other. Diatonicism presents the first pitch formation, which formed during the transition [from a pre-scalar] to a scalar form of intonating, which is conceived [presenting a process] as “the mastery of pitch space.” The formation of scales presents bringing in the human element – that of structure and aesthetics – to space by means of bringing in the rhythmic element to it. The coordination of perfect fifths as an instrument of structuring manifests itself here as an indispensable and sufficient foundation for the sense of harmony and mode. This defines the means for diatonic thinking, which includes the cognition of the whole tone as comprising a standard interval between the steps, a lack of any expression subordination of tones (the presence of the leading tone) and the feeling of inclination. Such characteristic features make it possible to consider anhemitonics not an earlier and more primitive form of scalar structure, but a sort of “strict style” in diatonicism, formed through the action of mechanisms of resistance. The ethos of diatonic monodies presents an expression of a communal, supra-personal consciousness.

Keywords: diatonicism as a stage of evolution, genesis of diatonicism, coordination on fifths, anhemitonism, leading tone, modal inclination

Anna G. Fefelova

The Sound Cosmography of Nikolai Rimsky-Korsakov and Richard Wagner

The article examines the principles of interaction of the sacred and musical texts of the operas of Richard Wagner and Nikolai Rimsky-Korsakov. The greatest amount of attention is given to the aspect of direct interaction with the musical fabric that is studied on the material of the orchestral introductions to the operas. Based on the conclusions of the analysis of four contrasting examples: the opening sections

(before the raising of the curtains, according to the composers' instructions in the score) of the operas "Das Rheingold," "Götterdämmerung," "Mlada" and "The Snow Maiden," both the common features and the individual peculiarities of the myth and ritual origin in each case. The instrumental introductions to the operas of Wagner's "Ring" have a similar type of expression of the myth and ritual-based universe in the musical fabric, whereas Rimsky-Korsakov's operas reveal various variants of interaction, possessing traits both similar to Wagner's ("such as "The Snow Maiden") and contrasting to them.

Keywords: myth, ritual, opera, Richard Wagner, Nikolai Rimsky-Korsakov, tetralogy

Svetlana A. Mozgot

Conceptual Space in the Music of 20th Century Composers

The author analyzes over 50 musical works by a number of 20th century composers – Sofia Gubaidulina, Giya Kancheli, Gyorgy Ligeti, Krzysztof Penderecki and others. The aim of this research work is to study the conceptual space of 20th century musical compositions and its constituent concepts. Four leading concepts are highlighted: "nature – man – civilization"; "virtual universes"; "the inner space of man – social space"; "life on Earth after human extinction." The methods of musicological analysis and hermeneutics have shown that the conceptual space of music by 20th century composers has demonstrated itself as a notional system of global generalization. The conclusion is arrived at that the concept in this system is presented in the guise of 1) a dynamic structure – a complex of obvious and hidden notional intentions, aimed at the disclosure of aesthetical themes that are of interest to people; 2) a static structure – an archetypal event (the ritual of mourning, a critical event in a person's life) that preserves in itself the cultural and social experience of mankind.

Keywords: the category of space, conceptual space, concept, aesthetical theme, content of musical composition

Galina E. Kaloshina

The Religious Symbolic Aspects of Dramaturgy, The Image of the Main Protagonist and the Interpretation of his Teaching in Olivier Messiaen's Opera-Mystery "St. Francis of Assisi"

The author of the article discloses the religious symbolic aspects of dramaturgy in Olivier Messiaen's opera-mystery "St. Francis of Assisi." An analysis of the libretto and the texts of the hymns as well as a characterization of St. Francis and his teaching are presented in the context of the depiction of the life of the saint and the research of his texts by 20th century scholars. The aims and the significance of St. Francis' activities, the conceptions of Absolute Joy and Virtue and the

experiences of Turning to God are examined. The basic role of the cult genres of liturgy, sermon and prayer lead to the formation of the simultaneous poly-spatial dramaturgy of the mystery. The level of religious symbolism is formed by the symbols and mythologems of the text, while in the music they are formed by a system of leitmotifs. The line of devotional Communion with God delineates the conception of the Christian tragedy with the episodes of Transfiguration in Scenes 3, 5, 7 and 8, in the zone of the Pristine Light and passing into Death as a New Life.

Keywords: symbol, mystery, liturgy, prayer, sermon, simultaneity, Christian tragedy

Olga I. Kulapina

The Interpretation of Style in the Epistolary Legacy of Boleslav Yavorsky (from his Correspondence with Sergei Protopopoff)

The author of the article acquaints the reader with a most intriguing and original understanding of the phenomenon of musical style, presented by Boleslav Yavorsky in his letters to Sergei Protopopoff in the summer of 1935. This fascinating and not at all indisputable informational material is capable of setting up the reader towards reflection, since it is devoid of any reactions, commentaries or evaluations either from the addressee or from the author of the given article. It is given entirely to the consideration of all those who are interested in various interpretations of the category of style, as well as the scholarly legacy of the famous musicologist. In such a many-sided and polysemic aspect of interpretations of the phenomenon of style “according to Yavorsky,” one can trace a successive vector on its subsequent examination in the works of Russian musicologists of the second half of the 20th century. On the bases of the utilized definitions accumulative (corporative) definition of musical style is inferred.

Keywords: Russian musicologists, Boleslav Yavorsky, Sergei Protopopoff, epistolary legacy, category of musical style

Ekaterina A. Nogina

The Style of Boris Asafiev’s Scholarly Works

The article is devoted to the issue of style of scholarly texts by Boris Asafiev – the leading Soviet musicologist, scholar, journalist and composer. In the 1920s and 1930s, during the formation in Russia of a new humanitarian discipline, namely musicology, Asafiev demonstrates himself as one of its founders. At the same time, the scholar creates an original, individual style of musicological works. His texts carry a synthetic character and combine the features of scholarly, artistic and journalistic styles. The presence of a definite social position in some of Asafiev’s articles makes it possible to testify to his participation in the process of formation of a new Soviet type of artist and recipient.

Keywords: Boris Asafiev, style, scholarly text, musicology, Soviet musical culture

Anton Rovner

American Festival of Microtonal Music in 2014

The article describes the American Festival of Microtonal Music, which took place at the Spectrum gallery in New York on April 12–15, 2014. The director of the festival, composer and bassoonist, Johnny Reinhard, has been a longtime champion of microtonal music. He has given this rare trend of music extensive study and has promoted it in his numerous concerts and lectures. In March 1981 he founded the American Festival of Microtonal Music in New York, in which the works of numerous microtonal compositions by many composers of the most varied styles have been performed. The music heard in the festival has included microtonal composers from the early 20th century to the present day, music from earlier styles – the Renaissance, Baroque, Classical and Romantic time periods – in pre-Bach tunings, ethnic music of all kinds, jazz, rock and improvisation. Reinhard has also demonstrated himself as an original and inventive composer, as well as a virtuosic and imaginative improviser. The article presents an overview of Reinhard's musical activities, and then presents a detailed description of each of the four concerts comprising the festival, which included performances of works by contemporary composers, including Reinhard, interviews with microtonal composers and joint improvisations by several musicians.

Keywords: Johnny Reinhard, composer, microtonal music, festival, American Festival of Microtonal Music

Elena A. Koverza

On the Emergence of the Art of Jazz in Kiev

The author provides a characterization of the process of the formation of the jazz infrastructure of Kiev in the final decades of the 20th century and the beginning of the 21st century, activated as the result of the insistence of enthusiasts with the support of devotees. The Kiev Musical College, in which a Department of Popular Music was opened in 1980, became the center of development of Ukrainian jazz culture. An immense amount of work is being carried out under the direction of the “President of Ukrainian Jazz,” V. Simonenko, who was able to attract talented musicians and release methodical materials. The subsequent stage was formed by the activities of the Departments of Wind and Percussion Instruments lead by V. Pashinsky at the Kiev National University of Culture and the Arts (1986). The most prominent musical department for jazz turned out to be the Department of Performing Arts at the Kiev Reinhold Gliere Highest Music College, established in 2002. The goal of mastering jazz was taken up by institutions of elementary musical education, namely, Children's School for the Arts N.2 of Kiev (1991), due to the work of R. Pashinsky. I Zhuromsky organized

the Department of Popular Music and Jazz in 1996. Presently in Kiev there exist numerous jazz ensembles, and festivals and competitions are organized on a regular basis. The emergence in Ukraine of a new generation of jazz musicians, who are erudite, capable for creative exploration, and also brought up in the context of Ukrainian and overall Slavic melodicism, will make it possible for jazz to become popular and on demand.

Keywords: Ukrainian jazz, jazz festival, jazz competitions, jazz education in Kiev

Saida A. Elemanova

The Concept of “Professionalism of the Oral Tradition” and the Kazakh Song Culture: New and Old Issues

The article is devoted to the issue of professionalism in the oral tradition, which has attracted the attention of musicologists for the first time in the USSR in the 1970s. The cardinal changes that took place in the perceptions of 20th century musical culture, presently including the multitude of “new musical-creative types” (Valentina Konen), forms of folk music that have not existed previously (types of Uzbek Bastakors and Kazakh amateur song composers and performers), as well as familiarization with the musical traditions of various continents made it possible for musicology to master more actively the sphere of the social and cultural sphere of folk music. The author accentuates the necessity of a sociological approach to the present phenomenon and suggests dividing the art-criticism-related and the sociological approaches, in order to examine professionalism primarily as a social phenomenon. Thereby the possibility of an operational application of this category is achieved. The article cites the opinions of authoritative musicologists, specialists in folk music, on professionalism in folk music culture.

Keywords: professionalism of the oral tradition, musical culture of Kazakhstan, sociological and art criticism approach, cultural-historical approach

Alevtina A. Mikhailova

Traditions and Innovations in the Art of Performance of Saratov-Based Accordionists on the Present-Day Level

The article is devoted to research of the art of folk instrumental music of the Volga region connected with the existence of the *Saratov accordion*, which has been determined as the *sonic ideal of ethnic regional culture*. The article discloses the genre of repertoire and the stylistic peculiarities of archaic playing, as well as of the later instrumental tradition formed under the influence of the urban folksong tradition and directed towards concert performance. The contemporary style of the performance of accordion players, based on musical tradition, reveals an innovative approach, an enrichment of performance with new means of articulation and sound expression. The research has been carried out with the assistance of the

grant of the Russian Humanitarian Scholarly Foundation, project No.14-04-18012-e.

Keywords: folklore, traditional instrumentalism, Saratov harmonica, archaic traditions, urban culture, genres of instrumental tunes

Mikhail I. Sharabarin

Enrichment of the Timbre Color in Compositions for Mixed Ensembles of Russian Folk Instruments

The author reveals the mechanism of incorporation of new means of timbre into the music for mixed ensembles of Russian folk instruments. One of the most characteristic features is the extension of the timbre palette of ensemble sound by means of a deep penetration into the folk music sources of Russian instrumentalism, individual interpretation in musical composition of timbre inventiveness of folk musicians, as well as application of the norms of enrichment of the element of timbre developed by academic practice. Various types of timbre contrasts are highlighted in the article – the “straight” and the “chain” types, which are connected with the various methods of juxtaposition of timbres. Special notice is given to the extension of the timbre palette by means of symbiosis of orchestral and chamber ensemble types of texture, juxtaposition of techniques of musical academic practice and the features of folk music ensemble improvisational music making. Enrichment of the timbre color also takes place through the implementation into the customary makeup of the ensemble of standard Russian instruments (the small and alto domra, the balalaika prima, the bayan and the double-bass) of additional instruments. The latter are the instruments of the symphony orchestra, which acquire in connection with the Russian folk instruments a peculiar national color, as well as various diverse instruments from the practice of folk music.

Keywords: mixed ensemble of folk instruments, Russian folk music, timbre, texture

Rashida G. Sagadeyeva

Concerning the Issue of the Genesis of the Production of Sound of the Harmonica

Hand harmonicas involving horizontal movement of fur are popular in many countries of the world and are diverse in their construction. At the present time the following versions of the origins of the harmonica have emerged: the *sheng*, the *jew's harp* and the *universal*. The Russian tutorial musicology has for a long time witnessed the predominance of the sheng hypothesis, expounded by researcher A. Mirek, according to which the precursor of the harmonica was the archaic Chinese aerophone, the *sheng*. The jew's harp hypothesis, existent in studies of ethnic

musical instruments, began to be implemented into Russian musical scholarship only during the last few decades. The origins of the harmonica from the jew's harp is founded on the decisive role of the Maultrommel idiophone (known in Russian as the "vargan"). At the turn of the 20th and the 21st centuries in Russian musicology there appeared a new, universal hypothesis, which unified the previous two. The article presents a table of constructive genesis of the sound production on the harmonica, confirming the jew-s harp hypothesis. The following stages of development of the harmonica are marked out: the jew's harp (idiophone) – the the Scheibler aura (idiophone) – the Bushman aura (aerophone) – the Bushman handeolina (aerophone) – the Demian accordion (Aerophone).

Keywords: organology, harmonica, origins of the harmonica, jew's harp, idiophones, aerophone

Irina P. Dabayeva

Russian Concerts of Sacred Music of the 19th and Early 20th Centuries through the Prism of Musical Criticism

The article reveals the role of musical criticism in the formation and development of the Russian sacred music concert as a form of public presentation of church music during the course of the 19th and early 20th century. A list is made of pre-revolutionary newspapers and journals on the pages of which issues of concert activities of Russian church choirs are discussed and a set of publications in the journal "Khorovoye i regentskoye delo" ["The Job of the Chorister and Choirmaster"] connected with this topic is characterized. Characterization is given to the musicians whose activities as music critics were conducive to the perfection of the forms and content of sacred music concerts, among which were S.Smolensky, A. Nikolsky, N. Kompaneysky, I. Lipayev and others. The main directions of music criticism are examined: the principles of compilation of concert programs of the choral ensembles, the differences between the concert and the church manners of performance, as well as the development of the culture of the listeners. The aforementioned issues are extremely topical at the present time as well.

Keywords: Russian sacred music concerts, musical criticism, pre-revolutionary musical periodical editions, the choral performing style, programs of sacred concerts

Irina V. Polozova

The Transformation of the Key Concepts in the Practice of Russian Church Singing from the Second Half of the 17th Century to the Beginning of the 19th Century

The article examines the issue of the change of the cultural paradigm in Russian history from the mid-17th century through the early 19th century. It is demonstrated on the example of musical culture how the change of musical

paradigm is accompanied by the process of secularization and Europeanization of church singing on one hand and the sacralization of elements of secular music, on the other hand. An analysis is presented of the transformation of the main stylistic parameters of liturgical singing. The assertion of the “partesny” homophonic-polyphonic style leads to a renewal of the system of genres (the cant and the concerto) and the musical vocabulary, the replacement of the linear principle of organization of the “znamenny” composition with the vertical principle and, most importantly, a change of the type of musical thinking connected with the discretion and contrast of exposition of the musical material. Analysis is given to the extension of the concept of “music,” accentuating the aesthetical aspect, as well as the radical renewal of the repertoire of liturgical singing, which reflected the processes taking place at that time. The liturgical singing of the second half of the 17th and the 19th century testifies of a radical restructuring intent on mastering the stylistic laws of the Western European musical art.

Keywords: Russian liturgical singing of the 17th–19th centuries, secularization, Europeanization

Alexander I. Demchenko

Dialogue of the Historical Time Periods in the Music of Alfred Schnittke

The article is dedicated to the eightieth anniversary of the birthday of the outstanding composer Alfred Schnittke. He was an inimitable stylist, possessing a virtuosic mastery of replication of any strata of musical culture. “The Promised Land” for the composer was exemplified by the Baroque period, the genre model of the Concerto Grosso, revived by him, following the modes of Corelli and Handel. The composer has spoken numerous times about the exceptional significance of Johann Sebastian Bach, considering him the center of “the musical Universe” and an unattainable ideal. The monograph of BACH for Schnittke becomes a leitmotif for musical creativity, passing through various metamorphoses from composition to composition. Mozart became a key musical figure for him, and allusions on the style of the great Viennese Classicist appeared many times in the works of Schnittke, which makes it possible to conclude about his Mozartianism. Much more rarely Schnittke had the urge to turn to the styles of 19th century music as sources of stylization. Nevertheless, here too Wagner must be singled out, to whom he constructed austere and pompous monuments in his compositions, although more frequently one can discern in his music an organic synthesis of Wagner and Bruckner. The range of polystylistic space in Alfred Schnittke’s music turned out to be truly fathomless, and no less impressive was the skill with which he worked with the most diverse musical material. Two of the most noteworthy examples of this are the First and the Third Symphonies, in which the stylistic pluralism served the goals of creating a multidimensional panorama of the world in its past, present and future. The composer himself viewed in polystylistics “a convincing musical means for a philosophical substantiation of ‘the connection between the historical time periods.’” The all-encompassing scale of stylistic modes

developed by him made it possible to establish this “connection between the historical time periods” and to realize in all fullness the acute sense of historical memory intrinsic to the artistic thought of the second half of the 20th century. Most likely, therein in particular lay the chief artistic achievement of Alfred Schnittke.

Keywords: Alfred Schnittke’s music, stylistic pluralism, stylistic models, Mozartianism, Baroque genre models, the monogram BACH

Sergei I. Nesterov

The Peculiarities of Genre and Conception of Rodion Shchedrin’s “Echo-Sonata” for Solo Violin in the Context of Quests of the Epoch

The article demonstrates analysis of the interactions of style and genre and discloses *the concept of tragic catastrophe* in Rodion Shchedrin’s “Echo Sonata” (dedicated to the composer’s friend, German violinist Ulf Höllscher) for the first time. The author traces out interaction of the Baroque echo genre with the regular stylistic traits of the sonata-poem in the form of a monocycle, the genre-related stylistic variations and the contrapuntal fantasia. The philosophical discussion of the eternal values is reflected in the intense thematic development: in the principles of polyphony of the microsonic counterpoint and in the polystylistics in the musical dialogue between Shchedrin’s themes with quotations of J.S. Bach, Antonio Vivaldi, Eugene Ysaye, Nicolo Paganini, Bela Bartok and Dmitri Shostakovich.

Keywords: echo, sonata, fantasy, variation, polystylistics, quotation, mounting, combinatoriality

Natalia S. Gavrilova

An Essay on a Pianist’s Memory and Emotions

The article is devoted to the questions of development of piano performance with the incorporation of the achievements of psychology. To carry out his research of emotional memory (the memory of feelings), its connection to human sensations and the emotional reaction to them, the author turns to works by famous scholars of the past and present. Examination of various types of memory, including the reflexive kinds, made it possible to sketch an integral picture of their conceptual interaction with sensations, emotions and imagination, as well as their impact on the professional activities of a pianist. The indissolubility and interpenetration of human memory and emotions are not very noticeable outwardly, but at the same time they are highly important for performing musicians. For this reason, a pianist who is in control of the emotional processes accompanying his or her professional activities will be able to achieve great success.

Keywords: piano technique, memory of performing musician, ideo-motorics, emotions, imagination

Tatiana N. Smirnova

Transcriptions and their Varieties. The Inclusion of “Second-Rate Compositions” into the Repertoire of the Domra

The author examines the existent definitions of such conceptions as transcriptions, arrangements, adaptations, settings, as well as the unifying category of “second-rate composition.” Not presenting alternatives to each other, they may complement themselves and even replace each other mutually. Transcriptions do not present artistic conceptions that were manifested for the first time, but are results of adaptation, reworking, and sometimes even partial or radical revision of the original musical composition. Research is made of approaches to the examined phenomena of such scholars as A. Sokolov, B. Borodin, I. Ivanchey, N. Davydov, N. Rezheninova, N. Prokina and O. Devutsky, who had researched this topic from the positions and types of activities. The disclosed scholarly positions are utilized upon apprehension of “second-rate compositions” for the domra. Relying on her own experience as a performer and arranger, the author highlights the specific challenges for musicians in their practical work. This refers to the choice of material, coordination of strokes, textures, aesthetic and artistic parameters realized in a new manner in a different milieu of timbre and sound. The author shows that a transcription for the domra can be cognized as a “written interpretation” of a musical composition, allowing for modification and transformation of the text of the musical source. The level of transformation is determined by many circumstances – the artistic intentions of the transcriber, the possibilities of the instrument and the technical limits of the domra performers of various levels of skill (pupil, student, mature artist).

Keywords: transcriptions, arrangements, domra, second-rate Composition

Sergei V. Anikienko

Springtime Musical Festivities in Ekaterinodar: Mikhail Gnesin at the Source of the Artistic Festivals

The article is devoted to the musical life of Ekaterinodar of the early 20th century. The organization in the Russian province by the most prominent Soviet pedagogue and composer Mikhail Gnesin of the Spring Musical and Artistic Festivities is examined. On the basis of archival materials from the Russian State Archive of Literature and Art, as well as publications in the press the examination is made of the process of preparation and carrying out the first festival in 1912. The author of the article specifies: the dates for holding the festival (April 15 – May 3); the facts of the organization of the exhibition of the current art and the lecture that accompanied it, as well as the evenings devoted to Antique art and modern music. An overall evaluation is given of the activities of Mikhail Gnesin in the musical culture of Kuban and Ekaterinodar of the early 20th century. His activities laid the foundations of the present-day forms of musical educational activities.

Keywords: Mikhail Gnesin, Anatoly Drozdov, musical life of Ekaterinodar, Spring Musical Artistic Festivities

Roman P. Karabatov

From the History of the Russian Choral Society of the Sverdlovsk Region

The article is devoted to the activities of the Choral Society of the Sverdlovsk Region. Having been founded in 1957, it helped coordinate and manage the work of amateur and professional groups of musicians, to aim it at raising its professional and artistic mastery. Among a number of directions of the Society's activities, the following are highlighted in the article: carrying out the Regional Song Festivals (1958, 1960, 1963), the musical festival "Ural Gems" (1964–1970), the founding in the 1960s of departments of social professions at the Ural University, the Polytechnics and Pedagogical Institutes, the Forestry Engineering Institute and the Industrial Pedagogical Technical Institute. Information is given on school song festivities intensively organized in Sverdlovsk and the Sverdlovsk Region from the mid-1960s. They helped carry out an important mission of the All-Russian Choral Society – "establishing choruses in each school." Attention is given to the activities of the Choral Society in solving the problems of musical education. The All-Russian Choral Society assisted the founding of departments of musical pedagogy in pedagogical institutes for higher education, which made it possible to prepare singing instructors for general schools.

Keywords: All-Russian Choral Society, choral culture of the Sverdlovsk Region, mass choral singing, song festivals

Natalia Yu. Kireyeva

Epy Theatrical Forms of Realizing of Musical Material: Aspects of Communication

The article is devoted to a topical trend of art criticism analysis – the communicative research of the specificity of realization of musical theater forms. The organization of the given forms are examined as a synthetic artistic-communicative system incorporating visual and audio canals and, as a result of this, endowed with a special force of impact on the public. The author substantiates the following scholarly categories: theatricalization, aesthetic communication and artistic communication. Artistic communication presents in itself a multilevel system, which includes in itself: the direct communicative action and metacommunication, which in its turn contain corresponding levels. Theatricalized activity presents the opportunity of contacting the creators of the works of art, as well as those to whom it is addressed, and in connection with this the issues of activation of the listeners' and the viewers' interest and the broadening of the artistic auditorium become relevant. Turning toward a communicative approach when examining topical issues related to the art of musical theater opens up the

possibility of deepening the perceptions of the specificity of interactions in the present-day system of relations between “art and society.”

Keywords: art, theatricalization, communicative system

Elena V. Mstislavskaya

Georgy Sviridov – Talent or Genius?

Concerning the Problem of Formation of Creative Personality in Art

The article examines the subjective and objective factors of the artist’s self realization in the present-day social and cultural milieu. Present-day culture is characterized by a high mobility of criteria of evaluation, both of the personality of the artist and the processes connected with concrete artistic activities and their particularities. The issue of influence of value reference points of society on the formation of the social status of the creative personality is manifested on the example of the biography of the composer Georgy Sviridov. The present-day tendency towards the universalization of world perception foundations comes into contradiction with one of the leading paradigms of education – the creative development of personality. The realization of this contradiction is connected with the deepening of the conceptions of the processes that form creative personality during the period of its formation, of the particular features and signs of a nonstandard personality.

Keywords: self realization, social cultural milieu, creative personality, giftedness, talent, genius