

Elena E. Lobzakova

**Early Russian Chant and Contemporary Compositions:
A Typology of Conjugacy**

The transmission of Orthodox Christian sacral monody in the Russian sociocultural domain, stipulated by the gradual liberation from the initial close connections with its sacral activities and the accrument of its significance as an artistic phenomenon, has stipulated its realization by contemporary composers in various functional, stylistic and genre conditions. All the diversity of forms of conjugacy of the Early Russian chant with the authorial text, research of which may be carried out in the sociocultural, genre-related and stylistic, musical-lexical and semiotic perspectives, may be built into a certain system of typologies which presents the topic of study in the present article. Each of the proposed typological schemes is determined by criteria represented by the author's setting of objectives, the latter's creative method, the function carried out by the chant in the text of the new musical object, and the mechanisms of its adaptation. As a whole, they form a multilevel classification organized in a crisscross principle. Its development realized not only the goal of systematization and generalization of the extensional musical material accrued during the course of the second half of the 20th century and the early 21st century, but also the analytic comprehension of essential phenomena and processes occurring as the result of "germination" of the artifact of medieval sacred musical culture in contemporary compositional practice.

Keywords: Orthodox Christian musical culture, Early Russian chant, sacral monody, sacred music.

Ekaterina G. Okuneva

**Formal Constraint as an Artistic Principle
in Hans Abrahamsen's Vocal Cycle "Let Me Tell You"**

The article focuses its attention on the vocal cycle "Let me tell you" (2013) by Danish composer Hans Abrahamsen composed on texts from the novel with the same title by Paul Griffiths. The composition is examined through the prism of a special type of artistic principle initiated by the Oulipian strategy of the writer, who constrained the verbal space of his book to the 483 words pronounced by Ophelia in Shakespeare's "Hamlet." The technique of "formal constraints" turned out to be accordant to the composer's poetics. The work makes study of the multilevel connections between text and music and discloses the particularities of the composition's dramaturgy. Special attention is focused on analysis of the musical material, the compositional structure and the technique. The cycle shows the synthesis of historical and contemporary compositional techniques, the former including the turn to the concitato style and to the traditions of the cantus firmus technique, and the latter including the techniques of repetition, addition and subtraction. The effects of the principle of formal constraint are traced in their reliance on the use of a set of chosen intervals (octaves, fifths and major thirds in songs Nos. 1, 4 and 6), organizing the composition on one single melodic model, as expressed by a

descending hexachord, in the application of palindromic constructions and the use of numerical sets. During the course of the analysis the intonational-thematic connection between the different numbers of the cycle is disclosed, it is demonstrated how the combination and transformation of the initial material takes place, a semantic interpretation of the structural conversions, and parallels are brought in with experiments in the field of literature.

Keywords: 21st century music, Hans Abrahamsen, Paul Griffiths, “Let me tell you,” OuLiPo, formal constraints, addition, subtraction.

Natalia P. Khilko

Interpretation of René Char’s Poetry in Pierre Boulez’s “Le Marteau sans Maître”

The article presents the results of study of three poems by René Char from the collection “Le Marteau sans maître” which became the literary basis for the eponymous vocal-instrumental cycle by Pierre Boulez. It provides information about Char’s poetry collection “Le Marteau sans maître” and gives a brief stylistic characterization of the poetic miniatures selected by the composer. Based on her analysis of semantic fields, the author proposes an interpretation of the content of the poems “L’artisanat furieux,” “Bel édifice et les pressentiments” and “Bourreaux de solitude.” Paradigmatic and syntagmatic connections uniting these poetic texts into a cycle are established. Another aspect of the study concerns Boulez’s methods of vocalizing Char’s verses in terms of possible transmission of their content into the context of a musical text. In this regard, only the third, fifth, sixth and ninth movements of the cycle are examined. By means of syllabic and melismatic singing of the words, the necessary transformation of the poetic syntax, the changes in the poems’ compositional structure, various textures and instrumentation, Boulez alternately complicates or facilitates the perception of the verbal text, depending on the respective artistic task. On the level of the vocal part, its meaning is explained by the differentiation of articulation in the range from singing cantilena to Sprechstimme, nuance of timbre, sound-imagery means, and intonational reminiscences.

Keywords: vocal music, Pierre Boulez, René Char, “Le Marteau sans Maître”.

Maria V. Dolmatova

The Artistic Space of the Musical-Liturgical Synthesis in Alfred Schnittke’s Second and Fourth Symphonies

The article is devoted to the issue of the synthesis of vocal and symphonic genres in Russian music of the second half of the 20th century. Composers create dramatically rich concepts of their musical works by use of the principles of the vocal and choral genres. Actively

applying the semantic resources of vocal, choral and liturgical genres which are firmly entrenched in the history of music, the Russian programmatic symphony has posed and solved multifaceted goals related to musical content and aesthetics. The musical oeuvres of Alfred Schnittke (in particular, his Second and Fourth Symphonies) demonstrate a fruitful synthesis of the symphonic and liturgical genres. In the composer's sacred symphonies, the sound of the choral parts (and, along with it, the signs of the liturgical genre) provides the thematic center, the conceptual core, and a reliable indicator of a complex philosophical and cosmogonic program. The unique compositional design of the Second and Fourth Symphonies is formed precisely as a result of the multilateral synthesis of the symphonic and the vocal-liturgical genres.

Keywords: Alfred Schnittke, semiotics, semantics, 20th century music, genre, liturgy, symphony.

Elena V. Pankina, Anastasia S. Privalova

The Sentimentalist Features of Thomas Augustine Arne's Opera “Thomas and Sally”

The article is devoted to the comic opera “Thomas and Sally” (1760) by of English composer Thomas Augustine Arne (1710–1778), examined from the perspective of sentimentalist tendencies in the 18th century arts of music and the theatre. The creation by Arne and librettist Isaac Bickerstaff of a comic opera on a rural plot corresponds to one of the main trends in the development of English art in the mid-18th century – expression of new ideas in a form accessible to the broadest audience. In terms of its content, “Thomas and Sally” pertains to the context of numerous works belonging to the genre spheres of “tearful” comedy and “middle-class” drama, devoted to the theme of the triumph of virtue, which is crucial to British educational literature. The task of disclosing this topic stipulates the musical language of the protagonists, as well as the inclusion of a parenthetical Scottish aria in the opera. An analysis of the opera’s arias and ensembles reveals that Sally’s vocal part, notwithstanding the protagonist’s low social status, contains strongly marked features of arioso virtuosity, similar to the Squire’s vocal part. On the other hand, Dorcas’ and Thomas’ vocal parts tend towards vernacular song-dance prototypes of genre and style. The authors of the article have also recreated the most complete plan of the opera’s compositional structure based on the material of two published editions from the 18th century. The reported study was funded by RFBR, project number 19-312-90032\19.

Keywords: Thomas Arne, “Thomas and Sally,” 18th century opera, English musical theatre, the pastoral, sentimentalism.

Olga M. Plotnikova

**Archaic Narrative Motives
in Mozart's "The Magic Flute"**

One of the trends of modern Russian musicology is the study of archaic phenomena transmitted in the process of historical development which retain their significance in modern musical culture. The article is devoted to study of the archaic foundation of the literary text of Mozart's "The Magic Flute." Based on methodological approaches developed in the study of archaic cultures in literary criticism and art criticism, the phenomenology of the names of the key protagonists of the composer's original musical fairy tale and the plot motives stipulated by them are presented. Analysis is carried out of the semantics of the fundamental motive of marriage, which in its turn consists of a number of other motives: food, death, childbearing, speech generation, friendship, struggle, punishment for lying, trials, fighting with snakes, transformation of an old woman into a girl, kidnapping and saving the soul (the bride). The archaic view represents the relicts of archaic culture; the mythologemes of night, a path, the World Tree; the archetypes of personae, mothers, the anima, wanderers, and doubles. The highly artistic model of the mythological and poetic structure of the Universe embodies the idea of finding a harmonious interaction between man and nature, the moral principles of life in society, and tools for the formation of an individual culture. A theatrical artistic concept of opera reflected the "critical points of cosmogenesis" (Pierre Teilhard de Chardin) and recreated the initiation ritual, which in the eastern mysteries and western practices metaphorically embody the cosmogony of the spirit. In "The Magic Flute" Mozart demonstrated his original authorial myth of the soul aspiring to God and devoting itself to the service of art.

Keywords: Mozart, "The Magic Flute", archaic model of the world, archaic model of culture; archetypes and mythologemes, cosmogony of the world, cosmogony of the soul, carnival model of culture, authorial myth, onomastic code of culture.

Igor V. Soloviev

**Concerning the Issue of Sonic Semantics
of Traditional Saami Musical Instruments**

The article explores the issue of the sonic semantics of traditional Saami musical instruments. The problem of studying the semantic aspects of Saami tradition lies in the fact of the absence of definite images and concepts, which may be explained to a large extent by the fading of archaic forms of sonic communication in the ethnicity's culture of intonation and acoustics. Meanwhile, the preservation of syncretic phenomena, which mark the interrelated and indivisible world of objects' spiritual values, makes it possible to determine the methods of studying the semantics of the traditional cultural objects in question. First and foremost, the specificity of the Saami aesthetic belief system is connected with the highly subtle perception of natural surroundings and is determined by old beliefs, which are based on the Saami animistic notion of objects of material nature. Integrating the complex of sonic perception of the surrounding space makes it possible to establish the coordinates of the Saami conception of the

unity between world-view and sound, manifested through non-differentiation of the sound source – whether vocal, instrumental or kinetic. The author's approach, based on the equivalence of sound realizations, is equipped to determine the proposed conception from the viewpoint of ethnomusicological interpretation (catalyst) of the archaic phenomena of the Saami syncretic art of sound. The turn to the onomatopoeic vocabulary of the Saami language is conjugated with revealing the specificity of timbre and articulation in Saami instrumentalism. Such an interdisciplinary coordination between two branches of knowledge – linguistics and ethno-organology – enables the researcher to define the performing technique of playing traditional Saami instruments on the semantic basis of kinesiological and visual perception.

Keywords: saami, semantics of sound, musical instruments, kinesiological and visual perception.

Gulnaz S. Galina

About the Manifestation of the Comical Element in Bashkir National Opera

The article examines for the first time various manifestations of the comical element in Bashkir national opera, in which the context of comedy is frequently present, among other examples, in serious genres, such as epic, lyrical drama. Indication is made of genre prototypes derived from Russian classical operas and a list of characteristic protagonists with whom the manifestation of the comical element is connected. Also mention is made of the possible reasons for which the genre of comic opera itself has not been created. The overview is made on a phased basis, in correspondence with the overall periodization of the development of Bashkir opera: the “Russian,” classical and contemporary stages. In sum a list is made of the forms and techniques of creation of the comical effect, not only the musical, but the extra-musical (the lexis, tongue-twisters, repetitions of words and word combinations, laughter). The carried out analysis and observations may present a useful contribution to the development of the theory of national opera in national compositional schools.

Keywords: Bashkir national opera, manifestations of the comic element, parodying.

Alexander I. Demchenko

Society as the Paradigm of 20th Century Art (on the Materials of Sergei Prokofiev's Music)

According to the traditional perspective of the nature of the musical art, it is characterized by a rather modest potential for depicting elements connected with social relations. In reality, though, society exerts a pervading impact on music. One of the proofs may be demonstrated in

the legacy of Sergei Prokofiev, who always stayed aloof from politics. Analytical study is presented here of three of Prokofiev's works directly relevant to the annals of the "country of the Soviets." As a leading representative of the "Scythian" trends in the arts, the composer made the attempt in an appropriate manner to portray the revolutionary events of Russia in 1917 in his cantata "Seven, They are Seven" (1918). The meaning of the events depicted in this work may be viewed as a grandiose ritual of violent subversion. The global character of the scope combined with a semifantastic color is capable of evoking the picture of the Great Flood, or a Great Advent. The "Cantata for the 20th Anniversary of October" (1937) recreates a holistic view of the development of the revolutionary movement, reconstructing the gradual movement from the irradiation of communist ideas in the West before their implementation in Russia. By means of the entire aggregate of artistic expression Prokofiev clearly actualizes the verbal outline (texts from the political writings of Marx, Engels, Lenin and Stalin), assimilating it to the realities of the mid-1930s, and with a catching temperament conveys the atmosphere of the social confrontation of that time period. Prokofiev's Sixth Symphony (1947) depicts with extraordinary prominence the opposition of two elemental principles in a way characteristic of the "cold war" – one of which is aggressively overpowering, and the other personifying the humanistic values of human existence.

Keywords: society and the art of music, depiction in Prokofiev's works of the most important milestones of life in Russia in the first half of the 20th century.

Oleksandr O. Perepelytsia

**"Scenary Development of Musical Material" as a Method
of Composition and Instruction Created by Ukrainian Composer
Karmella Tsepkenko**

The article is devoted to the artistic method of Ukrainian composer Karmella Tsepkenko bearing the title of "scenary development of musical material." "Scenary development" (Tsepkenko's original system) directs the composer's imagination with the help of various kinds of artistic stimulations following a previously contemplated, concise, step-wise scenario and provides a foundation on which the substantial events of a short piece, a symphony or a concerto are unfolded. On the basis of analysis of Karmella Tsepkenko's compositions a model of the "scenary development of musical material" is demonstrated and the paths of its influence on a musical composition's form and structure are researched. In addition, the forms (the idea-based, the narrative and the literary) comprising scenary development are examined in their hierarchical expressiveness. The article demonstrates that the use of principles of "scenary development" in a musical composition directs the composer towards the creation of new aesthetical models, activates the composer's subconscious structures towards the creation of semantic complexes which are original in their form and structure and fills the musical composition with complex dialogic connections and play energy. Definition is given to the rising role of "scenary development of musical material" as a means of creation of new contexts, forms, styles, musical language, notation and new sound systems.

Keywords: method of composition, scenary development, scenario.

Fidel Rodríguez Legendre, Gemma Ruiz Varela

**Music and Creativity as Educational Strategies
for Sociability. Group Dynamics
with Students Pursuing Educational Degrees
from the Francisco de Vitoria University in Madrid**

This research work deals with making use of resources related to musical instruction in order to generate strategies for achieving the following objectives: 1) establishing group interaction where cooperative relationships are defined and the roles and forms of leadership are distributed under the logic of group dynamics; 2) stimulating creativity related to musical improvisation based on producing simple sound and rhythmic structures; 3) achieving a state when students are capable of acquiring a musical experience, regardless of whether they have any academic training in conservatories or music schools. In order to achieve these objectives, we have applied such musical resources as percussion instruments (triangles, metallophones, tambourines, Chinese boxes, tom-toms...), proposed unconventional forms of musical notation and resorted to the use of percussion instruments from the Afro-Caribbean region (bongos, congas and timbales) as means for improvisation. In the latter instance, the aim is to generate group dynamics by use of resources linked to the art of sound. Stemming from a group vision of university education, the experience of a methodology centred on music is proposed as a means of provoking and arousing the dynamics of sociability, which is necessary for achieving integral formation for students.

Keywords: innovation; dialogical practices; methodology of teaching.

Marina L. Zaitseva, Regina R. Budagyan, Alexei I. Chekmenev

**Traditions and Innovation in the Performance Practice
of Jazz Violinists of the Turn of the 20th and 21st Centuries
Joe Venutti and David Goloshchekin**

The 20th century was characterized by the emergence of many musical styles, among which jazz turned out to be the most resilient and resistant to the changes of cultural paradigms. Throughout the century jazz had retained its inherent system of expressive means and, at the same time, revealed the ability to integrate itself with other musical styles. The uniqueness of jazz lies not only in the fact that it is an integral part of the art of music and is not limited to specific musical vocabulary (melody, harmony, rhythm, or texture), but also that it includes many characteristic extra-musical qualities (visual, communicative, artistic behavior of musicians on stage, etc.). The performance practice of jazz violinists of the turn of the 20th and the 21st centuries (Joe Venuti and David Goloshchekin) has been conducive to appreciation of the violin as a full-fledged instrument in jazz ensembles on a par with the traditional jazz instruments, such as the saxophone, the trumpet, the flugelhorn, etc. The artistic activities of the musicians contributed both to the expansion of the traditional framework of jazz performance

and to the enrichment of the violin art with innovative nuanced and timbre-related techniques of playing.

Keywords: jazz violin performance, Joe Venuti, David Goloshchekin.

Tatjana Krkeljic

**The Contribution of Russian Music Teachers and Performers
to the Development of Musical Life in Montenegro:
The Second Half of the 19th Century to the Present Day**

The article traces in chronological order the different stages in the development of musical life in Montenegro in their close connection with the political and socio-economic changes in the country, as well as in Russia and the countries neighboring it. Special attention in this regard is paid to the rapid political changes during the formation of the Soviet Union and its departure from the historical scene when many music teachers and performers arrived in Montenegro. Without their contribution to the musical life of such a small country as Montenegro with its poorly developed musical traditions the current state of music pedagogy and performance would look much more modest. The article also shows how the readiness of the Montenegrin power to develop its cultural policy has brought surprisingly fast results and vice versa, in the situation of absence of such support and interest of the administrative structures of the society, in the conditions of uncomplicated and fragile traditions, culture and music in particular quickly fall into complete decline.

Keywords: Montenegro, cultural policy, Russian-speaking music teachers, emigration, development of music pedagogy, musical academy.

Irina V. Polozova

**The Musical Culture of Saratov in the First Quarter of the 20th Century
and Feodor Palchinsky's Activities**

The author of the article focuses her attention on cultural practice in Saratov as one of the relevant examples of the development of musical practice in the Russian provinces in the first quarter of the 20th century. The article demonstrates that by the beginning of the 20th century Saratov was one of the large-scale cultural centers with established traditions, including those in the sphere of concert practice. By the example of the artistic activities of Feodor Palchinsky – Saratov-based opera producer, organizer of opera troupes, musical critic and public figure – the leading ideas in the sphere of the musical practice of the examined time are shown, which are: popularization of musical works by Russian composers; actualization of the didactical function of the art of musical theater; orientation on local performers, including the young musicians; the aspiration towards a high quality of performance; the aspiration to endow the art of music with

an all-accessible character. Palchinsky's main artistic projects were aimed at the realization of these artistic approaches: the creation of the "Saratov-Kharkov Russian Opera," the "Comradeship of Generally Accessible Opera" and the "Itinerant Theater," as well as countless reviews in the periodical press reflecting the program and the level of performance practice. The article demonstrates that Palchinsky's ideas were subjected to adjustments and were adapted in various way, in order to fulfill the goals of his time, in his artistic life the tendencies of democratization of musical practice and enlightenment are developed unswervingly, he seeks other forms of existence of musical theater by turning to the aesthetics of "revolutionary theater," thereby meeting new social aims.

Keywords: musical theater, Saratov, Feodor Palchinsky, musical criticism, Russian opera.

Olga A. Putecheva

Features of Intertextuality in the Musical Oeuvres of Alexander Bakshi

Intertextuality is one of the most important phenomena of the contemporary art of music which expresses its dynamic, dialogic nature. Intertextuality in the musical art of the late 20th and early 21st centuries can be discovered in the form of implementations of vernacular genres, quotations of other styles, endowing high imagery with grotesque qualities, the musical dethronement of heroes, caricatured "diminishment," as well as conferring of fatal or mechanical traits to previously declared images. The present ideas received development in the musical works of Moscow-based composer Alexander Bakshi, who works at the crossing of musical, plastic and playing elements, avoiding unicity of word and notation, aspiring towards a semantic polyphony. The musical oeuvres of Bakshi are unique, because they present examples of several types of intertextuality aligning themselves on the basis of the model of instrumental theater, on the principle of interaction of music and the plastic arts in dramatic theater, as well as in the use of stylistic intertextual interactions. Intertextuality in his compositions may reveal itself on the micro-, macro- and mega-levels. Such appliances within the framework of avant-garde musical compositions act as a mechanism of correction, endowment of grotesque qualities, and "breaking" of the old codes of organization and transformation. In addition, new means of communication in the dynamic semantic processes of the musical world also appear.

Keywords: intertextuality, musical semantics, stylistic resonance, stylistic allusion, paradox, grotesque, Alexander Bakshi.

Mikhail S. Kopyryulin

Transcriptions of Symphonic Music in the Repertoires of Folk Musical Instrument Orchestras: A Historical Overview

The designated issue is examined in the article on a retrospective plane – from its inception in the late 19th and early 20th century to the present day. Transcriptions of classical

compositions, including orchestral music, incorporated in the concert and pedagogical activities of Russian folk instrument orchestra, is characterized by the author as a most significant factor which makes it possible to resist the attempts of interpreting performance on folk instruments exclusively as a folklore-ethnographic phenomenon. Works by outstanding composers of the classical academic school transcribed for folk orchestra not only present an essential source for complementing the contemporary repertoire of concert ensembles, but also serve as important didactic material conducive for the formation of professional skills of orchestral performance in the practice of work of student orchestras. On the basis of preserved reviews, documentary testimonials, as well as facts and events pinpointed by researchers the author of the article discloses tendencies which are characteristic for transcriptions in various periods of formation and development of folk orchestral performance. The qualified characterizations of the carried out “adaptations” of orchestral classics associated with any concrete period of the activities in the indicated sphere of performance practice are established by the author with the consideration of objective conditions of the formation of the instrumental ensemble makeup within Russian folk orchestras and their social and historical context. Transcriptions of orchestral music are acknowledged to be an important constituent part of the asserted here full-fledged academic status of Russian folk instrument orchestras functioning within the frameworks of the professional community.

Keywords: transcription, repertoire, orchestra of Russian folk instruments, academic performance on folk instruments.

Olga S. Ilyicheva, Elena V. Komissarova, Galina P. Kibasova

Transformations of the Russian Song Culture During the 1990s (the Regional Aspect)

In the Russian song culture of the 1990s both the general features of development in the conditions of reformation of society, as well as the regional specific features were revealed. The issue is examined in the article by the example of the song culture of the composers’ (authorial) tradition of the Volgograd Region. The democratization of society and market economy relations have led to a reorganization of the institutions of culture and artistic unions, the creation of new forms of institutions, organizations and artistic ensembles, as well as to the birth of show business. This period was characterized by a diversity of the art of music in terms of genre and style. The continuity of traditions of the Soviet song classics was preserved, which included songs of civic importance, as well as war and lyrical songs. An example of innovation in the culture of the region was the development of pop culture. The art of jazz, rock music, bard and children’s songs had undergone evolution. The basis of the song culture of the 1990s was the system of musical education created in the 1990s created during the Soviet period, a network of club institutions, the festival motion, the formation of sound recording studios and the appearance of musical radio stations.

Keywords: the song culture of Russia, regional culture, the Volgograd region, the popular song, show business.

Irina V. Alexeyeva

**The Musical Text of Western European Baroque Instrumental Music
in an Analytical Reevaluation by the Student-Performer
of Institutions of Higher Education**

No matter how much we approach the urtext of Western European Baroque music reflecting the world picture contemporary to it and preserving the diversity of meanings, its semantic meanings shall never be exhausted. Having been generated by the “turning point” epoch which lasted for over a century as a peculiar document of the time, the urtext, undoubtedly, presents a complex task for the researching musicologist. However, an even more complex problem is presented by the adaptation of scholarly perceptions about the urtext for specialist performers who study in institutions of higher education. Being open for new methodological approaches, this type of musical text is in need of evaluation of its didactic potential, as well as of search for special approaches and means of artistic interaction of the performer with it. Pedagogical approaches must be oriented on a certain ideal model of the professional performer – the soloist, member of a music ensemble or pedagogue. Without awareness by the musician of the specificity of the content of the musical text, it is not possible to elaborate a personal attitude towards the authorial conception, which provides correctness, brilliance and originality of interpretation of the performed composition. The article indicates certain methodological approaches to analytical achievement by student performers of the early urtext of Western European baroque instrumental compositions approbated by the author. At their core lies the adaptation of scholarly research and pedagogical elaborations of the Laboratory of Musical Semantics.

Keywords: urtext, instrumental music, Western European Baroque, intonational lexis, semantic organization of music, Laboratory of Musical Semantics.

Olga I. Kulapina

**About Nina Khlebnikova’s Authorial Methods
in Teaching Music Theory Disciplines to Wind Players**

On the basis of archival materials preserved in the library fund of the Saratov State L. V. Sobinov Conservatory, the article discloses the main positions of Nina Khlebnikova’s innovational methods in the sphere of teaching music theory disciplines to wind students. The eldest and most experienced pedagogue of the Music Theory and Composition Department, having integrated to the maximal level the courses of solfege, harmony, counterpoint, instrument study, analysis of musical compositions and foundations of improvisation with the students’ major discipline of studies, has activated the students’ instrumental performance during her classes. Along with the approbated (traditional) forms of work, certain new (untraditional) ones have been enriched by new content. Thus, within the framework of the solfege classes a number of didactic exercises have been developed based on creative assignments and the students’ repertoire from their major studies. All of this not only evoked a positive reaction and an

unfeigned enthusiastic interest in the studies on the part of the wind students, but also led to high resulting quality of application of the authorial methodology, which has been highly evaluated in a number of regions of Russia and the countries of the near abroad. The aim of the article is to provide information, at least in part, on the content of the unique, in many ways new and timeless methodology developed by Khlebnikova, to acquaint the readers with the prospects of developing the basic practical rises of the present methodology and to arouse interest among professionals in its real actualization and high effectivity.

Keywords: authorial methods, innovational instruction, wind performers, specificity, music theory disciplines, solfege, musical ear.